DANCE AS A VEHICLE FOR PREJUDICE REDUCTION AND SECOND LANGUAGE

ACQUISITION

by

FUAD ELHAGE

(Under the Direction of Bob Fecho)

ABSTRACT

To examine dance as a vehicle for prejudice reduction and second language acquisition in multicultural learning contexts, a dance program was created each spring for four years as a cultural component of the Spanish class for sixth and eighth graders at a southeastern middle school in the U.S. The goal was to facilitate interactions among students of different backgrounds and positively influence the students' attitudes toward Spanish language and culture, ultimately reducing prejudice. Constructionism and interpretivism were the lenses for the research questions: To what extent does Latin dance a) foster interaction, friendship, and cooperation among participants from different socioeconomic, cultural, and achievement levels backgrounds and b) influence student attitudes toward Spanish language and culture? The methodologies that informed my study were Case Study, Experimental Design, as well as Formative and Design Experiment. I included an inductive analysis of surveys, interviews, journals, videotapes, narrative analysis, and alternative representation. My findings reveal that dance as text and context can be a powerful tool for attitude change toward the Other: the Other language, the Other classmate.

INDEX WORDS: Contact Hypothesis, Language Learning, Latin Dance, Second Language Acquisition, Motivation, Middle School, Prejudice Reduction, Spanish, Superordinate Identity

DANCE AS A VEHICLE FOR PREJUDICE REDUCTION AND SECOND LANGUAGE

ACQUISITION

by

FUAD ELHAGE

BS, Universidad Simón Bolívar, Venezuela, 1988

MBA, Instituto de Estudios Superiores de Administración (IESA), Venezuela, 1996

MIT, The University of Georgia, 2002

A Dissertation Submitted to the Graduate Faculty of The University of Georgia in Partial

Fulfillment of the Requirements for the Degree

DOCTOR OF PHILOSOPHY

ATHENS, GEORGIA

2010

DANCE AS A VEHICLE FOR PREJUDICE REDUCTION AND SECOND LANGUAGE

ACQUISITION

by

Fuad Elhage

Major Professor:	Bob Fecho
Committee:	Victoria Plaut
	Judith Preissle
	Margaret Quesada

Electronic Version Approved:

Maureen Grasso
Dean of the Graduate School
The University of Georgia
July 2010

DEDICATION

To my parents whose love and wisdom have supported and encouraged me. Thank you for

sustaining me in all ways and for being wonderful role models.

ACKNOWLEDGEMENTS

TABLE OF CONTENTS

CHAPTER 1

INTRODUCTION

In Chapter One, I present at a glance my four-year research project at a southeastern middle school in the US as well as the inward and outward journey of my work. First, I ground the problem in my personal context in order to describe my personal motivation for the study. Second, I give an overview of the study and state the research questions I seek to answer. Third, I present the statement of the problem, the historical, political, and economic context. In this section, I lay out (1) global and US trends, (2) the construct of race and ethnicity as well as the role of media in perpetuating prejudice, and suggest how these trends and constructs have impacted K-12 public school system. Finally, I lay out the theoretical framework which consists of the epistemological stance, as well as the macro and mid-level theories that inform my research.

Background of the Problem: Personal Context

I was born in Venezuela to Lebanese parents and had schooling in "عربية," "*Français,*" "*Español,*" and English. In elementary school in Lebanon, I learned Arabic and French; during middle and high school in Venezuela, Spanish and French; during my undergraduate and graduate years in college in Venezuela, Spanish; and currently during my graduate years in the United States, English and Spanish and to a lesser extent French and Arabic. Every time I started to feel comfortable with one language, I had to switch to a new one as a result of moving from one country to another (see Appendix A).

Over the years, I have noticed how these constant changes have shaped and reshaped the way I perceive and process the world as well as my language ability and my language comfort zone. More specifically, when I think and speak in a language, I position myself in the context—time and place—in which I experienced that language and culture. For example, when I have to do math, I think in French, since the majority of my mathematical schooling was in French. When I think of things related to home, I think in Arabic, which is the language of my parents. When I think of things related to banking and finances, I think in Spanish, which is the language of the country in which I lived most of my independent adulthood. When I think of my research or social security number, I think in English, which is the language of instruction and of the UGA tracking system. For these reasons I experience intercultural communication on a daily basis.

These constant changes, while challenging, have enriched my academic and professional background, which has been multifaceted with first-hand knowledge of the intricacies of learning language and crossing cultures. Because of these unique circumstances, I have been able to experience true diversity and mobility from a very young age, as well as the constant challenges of learning additional languages, and most importantly mastering them at an academic level. That's why additional language acquisition and learning is such dear topic to me—I can relate it to my own experience in language learning and acquisition and to my present and current challenges.

At the same time, every time I switched from one country to another or from one education system to another, I became aware of my affiliation to the previous one. For instance, I became or I have been made aware of my connection to the Latino culture once I moved to the U.S., eight years ago. Likewise, I became aware of my connection to French language and

culture once I entered the Venezuelan university after finishing eight years of French immersion school.

In my college years in the Venezuelan university, dance was a key component of the college culture. I had to learn and learn to enjoy Latin dance in order to fit in. It was a matter of social survival. Later, in my professional working years, I witnessed a Lebanese folk dance performance in a wedding. Afterwards, I joined the group to keep that connection—as I see it today—to my Lebanese culture. Therefore, dance has helped me maintain my previous affiliations, to my different cultures (see Appendix B). Thus, in my life, dance as well as language has been a powerful tool that enabled me, an "Other," to build a bridge to connect myself with other people. Even more, language and dance have been an unbroken thread that connects all my "Other" selves.

Finally, my diverse personal, academic, and professional backgrounds have provided me with unique skills to adapt and integrate into a community of learners. Bridging gaps and building relationships have always been the backbone of my personal and professional experience: I have done this by bringing many "Others" together through dance in diverse contexts. It all began back "home" in Venezuela when I started a dancing business after completing my MBA (Master of Business Administration). We targeted a very specific niche: diplomats and embassies. The purpose was to teach them how to dance in order for them to experience and integrate into the Latin American culture. The U.S. embassy was our first customer. However, the great fun started when the word got out, and we started working with embassies from countries such as Indonesia, France, and Brazil. We were invited to parties where we would market our dance classes by having everybody dance. We had people from all

around the world moving their feet and switching partners to the Latin beat. The connection would reach its peak with the conga line. The whole world was connected through dance.

I have brought many "Others" together through dance not only back "home" in Venezuela in the diplomatic context, with diplomats and foreign service personnel, but also in my new home, the United States. In the educational context, I have worked with eighth graders at a "high needs" middle school, a school in which 40 percent or more of the enrolled students are eligible for free and reduced lunch subsidies; I have also worked with Georgia public school teachers at the University of Georgia (UGA) Center for Latino Achievement and Success in Education (CLASE) Summer Institutes as well as the UGA Latin American Caribbean Studies Institute (LACSI). In the community context, I have worked with "my" 80-year-old ladies in a retirement home. Not only have I have tried to bring all of these "others" together, but also to connect them with the Latin American culture through dance.

Four years ago, I met Polly Holder, the southeastern middle school parent liaison. In summer 2005, we worked together in the CLASE Summer Institute at UGA and in the Georgia public school teachers study abroad professional development program in Costa Rica. Inspired by the prospect of integrating Latin culture into the classroom, she invited me to teach Latin dance to sixth graders who were studying a unit about Latin America at her school. I asked her what she hoped I would achieve by teaching Latin dance to sixth graders. She gave me three reasons:

(1) Opening up new doors for learning:

> Good teaching particularly for children of color and high poverty is things they can
>
> engage in, things that they can learn […] that they may otherwise not really care about
>
> […] things that empower them too, empower their culture […] giving the children one

opportunity other than "Here is the work sheet, here is the textbook" […] even videos…

good learning is not only staying in your seat learning.

(2) Linking school and community:

We've sent out a request to the community to come in because it is all about real world

application and real world stuff and getting all these people to bring in their different

areas of expertise and leveraging those for the benefit of the children.

(3) Role model and empathy because of my multicultural and academic background:

I am just so glad that you in particular are teaching perhaps than someone else because of

your really diverse background. You can be empathetic for kids in different situations and

also you can be a role model, and also you've actually had the academic background in

language acquisition in culture studies.

Thus, the seed of my research was planted. I wondered how to combine my own experience,

always "other," with bringing "others" together through dance with language education into the

school system.

Overview of the Study

Inspired by the need of integrating increasingly diverse U.S. public schools, I developed

this interpretive study in a small rural community, in a high needs public middle school. Fifty

nine percent of the students were African Americans, 29% Latinos (as), 7% White, 5% others,

and 88% free and reduced lunch students. I interviewed seventeen teachers and administrators,

videotaped and surveyed forty eighth graders, all students in the Advanced Spanish class, and

had them write directed journal entries. Guided by Allport's (1954) contact theory, my aim was

to determine if "Learning Culture through Dance" (LCTD) within the Spanish class 1) could be a

means for interaction and promotion of friendship and social cohesion across racial and ethnic

groups of K-12 students, while fostering common goals and equal status among peers, ultimately reducing prejudice; and 2) could change students' attitudes, especially students' interest in the Spanish language and culture. In other words, my purpose was to find out if dance as text and context could promote attitude change toward the Other: the Other classmate, the Other language. In developing my study I sought to answer the following research questions.

<div align="center">**Research Questions**</div>

The research questions that guided this study were these. First, what characterizes the interaction of participating students in the Latin dance Spanish class across linguistic, cultural and economic groups? Specifically, are there indicators of prejudice reduction? Second, does Latin dance influence student attitudes toward the learning of Spanish as a foreign language?

<div align="center">**Statement of the Problem: Historical, Political, and Economic Context**</div>

Schools do not exist in a vacuum. They are part of society interconnected more now than ever and thus influenced by the "global village" in which change is the norm.

Global Trends

While we wait for the Genographic Project to chart a new road map to human history by 2011, we already know that migration, a dynamic and expanding phenomenon, "has been a constant and influential feature of human history" (the Global Commission on International Migration, 2005, p. 5). Human mobility has been conditioned by Lee's (1966) push and pull factors[1] such as job opportunities, living conditions, and political and religious freedom and "has become as an integral component of the global economy" (the Global Commission on International Migration, 2005, p.5).

---

[1] These factors either forcefully push people into migration or attract them to an area.

Thus, humankind, since the advent of its mobility, has experienced the unique combination of spatial reduction and experiential expansion[2]. The advancement of this process, supported by technological progress, has seen the emergence of the global village. An emerging truly global market economy is only one of the "five trends [that] are bringing about new realities; it is only to be expected that they will bring about new human and social problems" (Bentz & Shapiro, 1998, p. 19). The other four are an accelerated push toward an information society, environmental and natural limits to human activities, the end of the cold war, and a more active and prominent role of previously suppressed or marginalized groups.

Those five trends, according to Bentz and Shapiro (1998), are reshaping who we are as human beings, how we see and define ourselves, as well as the problems we face both individually and collectively. These phenomena have given rise to contacts, confluences and conflicts in aspects of power, influences, identities, values, and visions. Moreover, Huntington (1993) argued that the clash of civilization will dominate global politics. The fundamental conflict in this new world will not be primarily ideological or economic: the great division among human kind and the dominating source of conflict will be cultural.

Indeed, globalization has intensified in-group consciousness, leading to a revival of religious and cultural identity, which undermines national cohesion, hinders integration, and leads to fragmentation of societies. The world is constantly and increasingly shaken by conflict resulting from hostile intergroup interactions, including the recent large scale terrorist attacks in Mumbai (November, 2008) and, prior to that, attacks in New York, Madrid, and London. On a smaller scale, but equally emblematic, two years ago the Muslim world was outraged by a Danish cartoon unfavorably depicting the prophet Muhammad.

---

[2] Spatial reduction refers to people's ability to travel larger distances in lesser amounts of time. The faster you get in contact with further places, the more you experience contexts unfamiliar with your own. This is experiential expansion.

Additionally, the Netherlands, a country long known for its tolerance and multiculturalism, created an entrance test, the first of its kind, for prospective immigrants who, in order to test their readiness to participate in the liberal Dutch culture, must watch a film featuring gay men and topless women, both considered immoral in Muslim society. Furthermore, according to Human Rights Watch (2006), "In Europe, the rapidly growing Muslim communities have become the continent's largest religious minority, but also, among its most economically disadvantaged one and the target of discriminatory and anti-immigration measures," thus, paving the path for conflict. In turn, in the U.S., race/ethnicity has taken the lead in transforming the United States as one of the main architects of globalization faces spectacular change in its demographic landscape.

U.S. Trends

More than any other country, the United States defines itself by a collective dream: the dream of economic opportunity and upward mobility. The U.S. prides itself on granting success to all who work hard and play by the rules. Whether more truth or myth, this ideal has made the United States the world's strongest attraction for immigrants. Rong and Preissle (2009) explain that increasing globalization has stimulated unprecedented human mobility while people are also maintaining connections to indigenous social networks. They write, "no country in the world has maintained such a high immigration rate over such a long period of time as has the U.S., and the task of integrating new groups of people into U.S. society has become increasingly challenging" (pp. 1, 5).

By the next generation, minorities may be the U.S. majority. Projections released in August 2008 by the U.S. Census Bureau state that minorities, now roughly one-third of the U.S. population, are expected to become the majority by 2042. Minorities will comprise more than

half of all children in the U.S. by 2023 according to the Public Information Office, U.S. Census Bureau (2008). This rapid transformation of the U.S. ethnic/racial demographic landscape is already posing challenges for the U.S., and especially for the U.S. public school system, which functions within the pervasive construct of race/ethnicity. Next, I provide an overview on how this pervasive construct of race/ethnicity was formed and how it was perpetuated and reified by the media.

The construct of race/ethnicity: Paving the path for prejudice. The notion that all men are created equal was the bedrock on which America was founded. But in reality, that notion was only a myth. California Newsreel (2003) documentary profoundly illustrates how the U.S. created a story of race more than two centuries ago.

All men are created equal. It's the lofty and revolutionary ideal at America's core. Yet it was written at a time when some inhabitants were held in bondage, and others were being dispossessed of their lands. How did American society justify unequal treatment based on skin color and national origin? How did it reconcile that contradiction? America created a story, a story of race. (California Newsreel, 2003)

California Newsreel (2003) asserted that race is a concept that was created to classify perceived biological, social, and cultural differences between humans. In the same vein, Jacobson (1998) argues that "race resides not in nature but in politics and culture" (p. 9). Indeed, he asserts that race has been among the central organizers of American political life.

The U.S. entered the twentieth century as the world's most prosperous nation, categorizing human beings on a continuum from savagery to civilization. Whiteness, at the top of the social hierarchy, was the unifying principle that cut across class lines; it meant citizenship. According to Jacobson (1998), categories of race have fluctuated, and whiteness has been shaped

and reshaped in the United States across time by two contending forces, "capitalism—with its voracious appetite for cheap labor—and republicanism—with its imperative of responsible citizenship, or fitness for self-government" (p. 13). The tension between the need for cheap labor and the need for responsible citizens has heavily regulated American thinking about race, asserts the same author.

For years, scientists probed, measured, and mapped the human body, searching—with no success—for a biological basis to race, so that biology could justify, legitimize, and naturalize enduring social inequalities. A biological basis for race would assume that external differences, newly developed traits (skin color, hair texture, and eye shape), are linked to internal differences, some of the oldest traits that evolved in humans (intelligence, athletic abilities, and musical aptitude). In reality, "the outward signs on which most definitions of race are based—such as skin color and hair texture—are dictated by a handful of genes" (Bamshad & Olson, 2003, p. 80). However, now researchers agree that most traits are non-concordant, inherited independently one from another. Furthermore, every genetic trait, as a result of moving, mixing, and mating, can be found within any population. Moreover, specialists agree that geography, not "race" is a much better predictor of genetic differences. In fact, "two people of different 'races' can share more genetic similarity than two individuals of the same race" (Bamshad & Olson, 2003, p. 80). We are the product of our genome and its interaction with the environment: from the womb, to home, and school. We are all part of a racialized society—a social construct, a biological myth, made real as a lived experience, and reinforced by media. Thus "racial categories did not simply emerge as the products of energy- and time-saving cognitive devices, but as functional entities constructed in the service of social power and cultural domination" (Eberhardt & Randall, 1997, p. 199). These racial categories have also been reinforced by media.

The powerful role of media: Reinforcing the construct of race/ethnicity. Nowadays, media play a role essential to our very existence. Mass media, what some have referred to as "the fourth power" in addition to the three major branches of U.S. government, have become a textbook on culture, race, and ethnicity—defining normalcy and shaping perceptions. For Guy (2007), most Americans are much more exposed to the products of culture industries, such as television and internet, than to traditional educational content.

Moreover, "popular culture, teaches us about race […] and other forms of socially significant difference and can reify these differences into social relationships that take on the aura of normalcy" (Guy, 2007, p. 16). Aggravatingly, the power of media is increasingly consolidated in the hands of a few, who have the power to construct and deconstruct the ethnic/racial/cultural "Other," by shaping, reiterating, and reinforcing the legitimacy and naturalness of viewers', listeners', and readers' schema for racial, ethnic, and social beliefs, as well as perceptions and attitudes.

Last but not least, the media continuously depict members of particular ethnic groups, especially Latinos and Blacks—who according to Orbe and Harris (2008) watch considerably more television than European Americans—in negative ways and in restricted spheres of action, thus perpetuating the status quo. For instance, according to the same authors, the proliferation of interracial buddy films seeks to perpetuate the idea of equality, which is a wish-fulfillment fantasy that ignores racial tensions. However, European Americans' authority remains ultimately unchallenged. Finally, Cortes (1995) argues that "media educate both for better and for worse" (p.169). Summarizing the work of MacDonald (1992) and Shadeen (1984), he also asserted that,

It [the media] sometimes contributes to intergroup understanding through sensitive examinations of ethnic experiences, cultures, and problems, but at other times

exacerbates intergroup misunderstanding through repeated presentations of derogatory

stereotypes and overemphasis on negative themes about selected groups or nations. (p.

169)

Impact on K-12 public schools: Segregation, desegregation, resegregation. What

legacy do these constructs of race and their reinforcement by the media leave us with in terms of

K-12 public schooling? According to Orfield, who conducted the Harvard Civil Rights Project

(2001), there are two legacies still with us today: segregated communities and a substantial

wealth gap between whites and nonwhites, both of which are encouraged, orchestrated, and

reinforced by government institutions, policies, and media. Inequality of conditions and

opportunities and strong beliefs in a social scale based on race are entrenched in the core of U.S.

society, at the heart of the collective consciousness, and are reflected particularly in K-12 public

school segregation. Indeed, "segregation imposes upon individuals a distorted sense of social

reality… leads to a blockage in the communication and interaction between groups…and to a

development of a social climate within which violent outbreaks of racial tensions are likely to

occur" (Clark, Chein, & Cook, 2004, p. 497).

In 1954, Brown v. Board of Education declared that "in the field of public education the

doctrine of 'separate but equal' has no place. Separate educational facilities are inherently

unequal" (Court Case, 1954, p. 495). Orfield (2001) argues that although the 1954 Supreme

Court Brown decision declared school segregation unconstitutional, illegitimate, and inherently

unequal, it was not until the late 1960s and early 1970s that efforts to desegregate the schools

took place. As early as 1974, anti-desegragation court decisions started to proliferate. In *Milliken*

v. Bradley, a case involving the Detroit metropolitan area, the Court effectively halted school

busing at a city's borders. "This decision allowed for proof of 'interdistrict violations,'" asserted

Civil Rights leaders. However, what many scholars considered the turning point was the Oklahoma City decision (1991) which released districts from desegregation obligations. In fact, "desegregation did not fail America; rather, America has failed desegregation." (Pettigrew, 2004, p. 526)

As a result, school busing ended, and districts were permitted to go back to neighborhood schools. Two other Supreme Court decisions, the 1995 case from Missouri and the 2001 case from North Carolina, facilitated the return of schools to local control limiting desegregation rights. As a result, according to Dave Douglas, professor at the College of William and Mary's School of Law, "resegregation has been legitimized by the high court" (CNN, para, 19). Subsequently, a number of the nation's large school districts started to initiate proceedings to end their desegregation. The return to segregation was, according to Orfield (2001), inevitable and accelerated by

- attempts to raise achievement through standards-based reforms, which tend to ignore student background
- the concentration of minority enrollment in primarily a few states, which tends to make the problem rather invisible

Latinos, with their exponential growth in this era in U.S. education, have been more segregated than Blacks since 1980, not only by race and ethnicity, but also by language and poverty. However, Black resegregation in the 1990s has gradually narrowed this gap, bringing Blacks and Latinos to the same levels of resegregation, a resegragation that does not seem to stop.

Just on March 25, 2010, Wake County's Board of Education ended its policy of busing students between neighborhoods to ensure socioeconomic and racial diversity within each school, according to an article in *The Economist* (2010) titled "Democracy Inaction," a well

deserved title. "Instead, the board will create neighborhood zones to ensure that students attend school closer to home," thus, reinforcing the resegragation of Blacks and Latinos who usually are the most economically underprivileged and attend the most poorly equipped schools.

Additionally, such segregation of Whites from Blacks and Latinos(as) in the United States creates a socialization process that undermines Whites' opportunities for developing meaningful relationships with their ethnic counterparts. Orfield (2001) underscored the persistence of White segregation and isolation. "Young whites, who make up what is predicted to be the last generation of a white majority of school children, are remaining highly isolated […] growing up in more segregated schools than any other racial groups" (pp.16, 17). Lastly, even when there is a very high level of acceptance of school integration, attitudes are far more negative about schools with a nonwhite majority. Resegregation may lead to significant levels of racial/ethnic polarization—especially in public schools. Therefore, "Americans should rededicate themselves to its goals and vision of an integrated America—a nation that utilizes its diversity not for conflict but as a cultural and economic asset," (Pettigrew, 2004, p. 528) which presents a real challenge for intergroup interactions crucial for a pluralistic U.S. society.

Theoretical Framework

In this section, I put forward the theoretical framework that informs my research. First, I present the epistemological stance that informs my research. Second, I explore the macro-level theories and the mid-level theories that I draw on from various academic disciplines.

Epistemological Stance

I first define my epistemological stance, the nature of my knowledge, my way of understanding and explaining how I know what I know in order to contextualize this study within the existing theoretical literature. This epistemological stance informs and influences my

approach to educational research. It is critical for the researcher to accomplish such acknowledgement because as Crotty (1998) instructs, "different ways of viewing the world shape different ways of researching the world" (p. 66). Additionally, Young (2000) warns us that "no epistemology is context free" (p. 141). Finally, St. Pierre (2000) highlights the importance of language and culture in the way we perceive the world. As she asserts, "we word the world. We have constructed the world as it is through language and cultural practice" (p. 483).

My approach is informed by constructionism, which "embraces the whole gamut of meaningful reality" (Crotty, 1998, p. 54). Furthermore, constructionism claims that "meanings are constructed by human beings as they engage with the world they are interpreting" (p. 43). Indeed, meaning is not discovered but constructed: that is, we do not discover the objective truth, but we construct meaning from the interplay between subject and object. Regarding the context of fieldwork, neither the background nor the foreground is central; rather, the entire stage, through a constructionist approach, is explored. Neither the exotic "Others" nor the self is the focus; rather, "Others" are seen as similar and different. The research is not the researcher's alone but shared with the research participants. Finally, the researcher is neither a "fly on the wall" nor an autoethnographer; rather he or she is a participant-as-observer and observer-as-participant (Preissle (2009) adapted from Crotty (1999)). That is, the researcher is participant and observer at the same time. In my case, I teach and dance with my student participants; thus, I am a participant. I also read my student participants' journals and watch their videotaped dances; thus, I am an observer.

Given my constructionist epistemological stance, I looked at how middle school students, specifically eighth graders, related to their peers and made meaning of their relationships through participating in the dance class, and I took into account their diverse socioeconomic and cultural

backgrounds as well as their various achievement levels. Such diversity, in a public middle school, provides an opportunity for the students to immerse themselves in the world of multiplicity, where "the meanings emerge from the students' interaction" (Crotty, 1998, p. 48) with their experiences with dance. This opportunity extended to the students an "invitation to reinterpretation" of their social knowledge and, thus, reality, determined largely through cultural context as Young (2000) might formulate it. For many students, it brought awareness of their habits of thoughts, "their sediments," making possible seeing through, breaking down, mental barriers and setting new horizons of thinking (Crotty, 1998). As a result, this awareness was intended to bring understanding of the status quo and to allow for reading the situation in terms of interaction and community.

Macro-Level Theories

Second, I draw on macro and mid-level theories from various academic disciplines. The macro-level theory that frames this study is *interpretivism,* an approach that aims to understand and explain social life and the human world. I am attempting to "understand and explain human and social reality" (Crotty, 1998, p. 66-67). Therefore, according to Lather's (1992) paradigms of postpositivist inquiry, I will use an interpretivist lens in the study. I will be exploring "the understandings abroad in culture as the meaningful matrix that guides our lives" (Crotty, 1998, p.71) by examining the way the experience of dance speaks to the participants.

To this end, I espouse Richard Shweder's and Clifford Geertz's theory of culture. Shweder's (2003) anthropological approach to the study of culture seeks to achieve a "view from manywheres." As he argues "the knowable world is incomplete if seen from any one point of view, incoherent if seen from all points of view at once, and empty if seen from nowhere in particular." (p. 2) Thus, Shweder does not advocate for a universalist approach which denies

significant differences with the Other, or for a developmentalist approach which looks at encounters between cultures as a civilizing process; rather he advocates for a pluralist approach in which cultures can be different but equal.

In the same vein, Geertz (1973) argues that "man is an animal suspended in webs of significance he himself has spun" (p. 5). The same author takes those webs to be culture; thus, he considers the analysis of culture to be an interpretive science in search of meaning. He also asserts that, in fact, men and women unmodified by the customs of particular places do not and could not exist.

Furthermore, Geertz (1973) rejects the "stratigraphic" conceptualization of the relations between biological, psychological, social, and cultural factors as superimposed complete and irreducible layers. He advocates for a synthetic conceptualization which involves the following two ideas: 1) Culture is best seen not as complexes of concrete behavior patterns—customs, usages, traditions, habit clusters—but as a set of control mechanisms—plans, recipes, rules, instructions —for the programming of behavior; 2) humans are the animals most dependant on such cultural programs for ordering their behavior—with the guidance provided by systems of significant symbols. Consequently, we live in an "information gap," a vacuum we must fill ourselves, and we fill it with information provided by *our* culture—not culture in general, but a very specific one. Thus, according to the same author, becoming human is becoming individual, and we become individual under the guidance of cultural patterns. Thus, dance as a cultural practice will be a significant cultural symbol and a relevant pedagogical element in the LCTD unit, which is the cultural component of the Spanish class. As Ward Goodenough (Geertz, 1973, p.11) would say, culture is located in the minds and hearts of men and women.

Mid-Level Theories

My midlevel theories are informed, primarily, by social and cultural psychology and dance and, secondarily, by education and linguistics. First, in social psychology, Allport's Contact Hypothesis (1954) claims that four conditions need to be met for optimal intergroup contact: 1) equal group status within the situation; 2) common goals; 3) intergroup cooperation; and 4) authority support. Pettigrew and Tropp's (2006) meta-analysis of studies testing the Contact Hypothesis confirms that intergroup contact does reduce prejudice; however, the above-mentioned conditions are facilitators but not essentials.

Second, in cultural psychology the focus is on "the study of the way subject and object, self and Other, psyche and culture, person and context, figure and ground, practitioner and practice, live together, require each other, and dynamically, dialectically, and jointly make each other up" (Shweder, 1995, p. 41). This mutual construction of culture and psyche also informs my research, helping provide a better understanding of the self as a social phenomenon, a cultural and historical construct. Moreover, it sheds light on the interactions between the non-European relational self—more collectivistic oriented—and the European American independent self—more individualistic oriented. For the former—the non-European relational self— "the focus of life is the self in relation to others, so people experience themselves as mutually interdependent;" (Fiske, Kitayama, Markus, & Nisbett, 1998, p. 922) whereas for the latter—the European American self— the focus of life is the self, so "most people may tend to become independent, autonomous selves" (p. 921).

Due to the more collectivistic nature of Latin dance as opposed to the individualistic nature of the free style HipHop dance with which the students are most familiar, as we Latin

dance, within the LCTD unit in the Spanish class, we create a "safe" space for interaction, where diverse students can experience the conditions for optimal intergroup contact (Allport, 1954).

Additionally, I used the most influential and most advocated model for dance education: the dance as art model that has been confirmed as a model of "good practice." It is the *midway* model that amalgamates Rudolf Laban's *educational* model (from the late 1940s) where the emphasis was on the process of dancing (rather than on the outcome) and the *professional* model where the main goal is to produce highly skilled dancers (products) for presentations to audiences.

I also used Brown and Parson's (2008) work to inform my research. These authors view dance as a "marriage of the representational capacity of language and the rhythmicity of music" (p. 83). Furthermore, this interaction allows people to tell stories while "synchronizing their movements with others' in way that fosters social cohesion" (p. 83), cohesion I am seeking to create among my public middle school diverse population.

Lastly, I use Hanna's (2008) work which emphasizes that "the merger of body, emotion, and cognition leads to effective communication, the medium of education and dance" (p. 493). Indeed, as Hanna suggests, "dance is also taught across curricula as a means to acquire or reinforce learning in other disciplines," (p. 497) which in my case is LCTD. Moreover, Hanna (2008) sees dance through Gardner's (1983) multiple intelligence lens[3]. She argues that, among other intelligences, linguistic (in listening to teacher or choreographer's instruction, commenting orally and in writing about dance), intrapersonal (in self-discipline, self-reflection, and expression of feelings), and interpersonal intelligence (in collaborating with others to create a

---

[3]Gardner believed in a unique profile of eight or nine intelligences interdependent from each other. These are linguistic, logical mathematical, musical, spatial, bodily-kinesthetic, interpersonal and intrapersonal intelligence. It is this profile that makes us human beings—cognitively speaking—unique.

dance performance) are involved in dancing. Finally, Hanna (2008) suggests that a constellation of interdisciplinary research advances knowledge of "dance as a powerful multisensory language, a means of thinking, doing, and experiencing" (p. 501) that provides a variety of beneficial outcomes in intellectual and social development.

On a lesser scale, but equally important, education also informs my research, especially the Schulman (1986) model between teacher, content, and student. Mainstream students interact with and relate to the content to the same extent the teacher does. Therefore, content is the cornerstone of good teaching for mainstream students. However, for minorities or disadvantaged students (who less likely relate to the core content) a new and much more prominent interaction takes place: student-teacher.

Additionally, research suggests that children of poverty and pocket minorities often value the social aspect of school more than mainstream children do (Dandy, 1991; Delpit, 1995; Foster, 1997; Heath, 1996). "They put emphasis on feelings, acceptance, and emotional closeness" (Hankins, 2003, p. 43-44). Furthermore, "research has shown that motivation in African-American children from low socio economic groups is more influenced by the need for affiliation than for achievement" (Delpit, 1995, p. 140). In the same vein, Fryberg and Markus's (2007) work speaks to the role of social context in crafting ethnic minorities' academic experience. Specifically, these authors argue that for Americans Indians "succeeding in school requires relationships you can trust" (p. 240).

These statements about African Americans and Indian Americans would most likely apply to Latinos(as) as well for their common, but different history of oppression and exclusion, even nowadays, in much more subtle ways. Thus affiliation is an important bridge to achievement in the high poverty school, which is the site of my research, and which is made up

of a high percentage of African Americans and Latinos(as) for whom dance may offer that bridge.

Last but not least, linguistics, specifically second language learning also informs my research. Citron (1995) argues that cross-cultural understanding, stepping out of our cultural cages, can aid second language acquisition. Additionally, Schumann's (1986) model of second language acquisition, which is based on the social-psychology of acculturation, supports Citron's claim. The model predicts that "learners will acquire the target language to the degree they acculturate to the target language group" (p. 379). Some of the acculturation factors are social variables such as social dominance patterns and affective variables such as motivation. Furthermore, Gardner (2007) explains that motivation is a very complex phenomenon with many facets and that it has been found to be implicated in all stages in language acquisition; dance provides the motivation needed for students to fully engage in the LCTD unit.

Mapping the Chapters

In Chapter One, I grounded the research problem in my personal background. Afterwards, I presented the statement of the problem and sketched an overview of the study. Finally, I grounded the problem in the theoretical background, including epistemological stance, macro, and mid-level theories.

In Chapter Two, I present my literature review focusing on two areas of scholarly research. For the first area, I explored a body of literature on prejudice reduction. I examined the psychological processes of individuals trying to shed light first on the dominant White/European American culture and then on Black/African American and Latino cultures *vis a vis* White/European American culture. I discuss overarching differences in cultural values for the three main groups, White, Black, and Latino, which pose significant challenges for intergroup

communication, especially in diverse public middle schools in the United States. Then I explore the psychological processes of groups and the ways in which cultural values of Whites, Blacks, and Latinos(as) contribute to "otherness" and prejudice, specifically prejudice in childhood and adolescence. I discuss how stereotypes develop due to the complexity of our environment and the limitations of our cognitive resources. Thus, stereotypes become a form of categorization "against complexity," operate as "social schema" biasing intergroup judgment and decision making, very likely functioning subconsciously and unintentionally. Different manifestations of prejudice that prevail nowadays are considered, the most pervasive of which are subtle and covert. Finally, I outline strategies to decrease prejudice, including best practices and art-based strategies. To this end, I focus on the dance program which is most central to my research study.

For the second area, I explore the literature on second language acquisition (SLA). I examine the definition and popular ideas about language learning, half-truths often reflecting old theoretical frameworks and clearly misrepresenting the complexity of language learning. Then, I present the historical background and different theoretical frameworks including behaviorist and mentalist approaches as well as the cognitive and sociocultural perspective. I take the sociocultural stance which best fits my research as well as the nature of my prejudice reduction intervention program, dance. Last, I explore attitude and motivation, a complex construct and a relevant component especially in SLA social- process-oriented models, as a drive to accomplish SLA, which is the most adequate model on which to base my own research. Motivation toward the Spanish class is a major aim of my prejudice reduction intervention program.

I have found in my literature review music and theater treated as text and context for attitude change toward the other. However, I have found in my literature review no work that links dance and attitude change toward a "foreign" language, or a "foreign" culture, or a

"foreign" classmate. To this end, I want to explore to what extent, if at all, dance influences, on one hand, the students' attitudes toward the other classmates, and on the other hand, students' motivation toward the Spanish language and culture. For four consecutive springs, from 2006 to 2009, my study has addressed these two questions through a dance intervention program, as the cultural component of the Spanish/social science class, in a diverse public middle school in the southeastern United States.

In Chapter Three, I discuss the methodology and methods used in my research. First, I explore the methodologies, Case Study, Experimental Design, and Formative and Design Experiment, from which I borrowed for my research as well as their contributions to causality. Second, I examine the research design, that is, contexts and participants, which consisted of the site of research, participants, and procedures as well as the methods for data collection and data analysis, which consisted of interviews, surveys, journaling, and videotaping. I also address different analytic strategies, with special emphasis on inductive analysis. Finally, I discuss the strengths and limitations of the study and of myself as the researcher as well as my positioning.

In Chapter Four, I present my findings and the categories that emerged from them. These categories, based on the different ways in which the LCTD unit impacted the students, include (1) discovering the fun of dance, (2) learning about the other, (3) interacting/socializing/team-working with the other, and (4) connecting/bonding/identifying with the other. These overlapping and blurry categories address both research questions by revealing some indicators of prejudice reduction as well as indicators of motivation for learning Spanish as a foreign language. Additionally, I present in this chapter three single cases, Sunshine, Renata, and Ali to illustrate different types of resistance to the dance intervention program.

In Chapter Five, I offer a brief recapitulation of my study's findings as well as suggestions for future research and implications for teaching Spanish as a foreign language. Finally, I explore why these findings are relevant within the national and international arena.

CHAPTER 2

REVIEW OF LITERATURE

As I look into dance as text and context to promote attitude change toward the Other—the Other classmate, the Other language, the Other culture—I understand the need to look into two different but related areas: prejudice reduction and second language acquisition. In this literature review, I focus on two areas of scholarly research. The first area explores prejudice reduction, thus addressing the first research question: what characterizes the interaction of participating students in the Latin dance Spanish class across linguistic, cultural and economic groups? Specifically, are there indicators of prejudice reduction? The second area of scholarly research explores motivation for second language learning, thus addressing the second research question: does Latin dance influence student attitudes toward the learning of Spanish as a foreign language?

Prejudice Reduction

In examining prejudice reduction, my aim was to understand the psychological processes of individual and groups—White, African American, and Latino—which in turn shed light on the mechanisms of intergroup interactions. By understanding the cultural contexts and such mechanisms, I came up with strategies to improve intergroup relations and to break dense cultural barriers. To this end, I explore the psychological processes of individuals as viewed through the lens of culture: (a) the dominant White/European American culture and then (b) the Black/African American and (c) Latino cultures *vis-a-vis* White/European American culture. Second, I look at the psychological processes of groups, also called social cognitions, including

(a) the ways in which cultural values of Whites, Blacks, and Latinos(as) contribute to "otherness" and prejudice, (b) subtle forms of prejudice, and (c) prejudice in childhood and adolescence. By understanding both, individual cultural values, group dynamics, and how prejudice forms in general, third, I hope to suggest strategies to decrease prejudice. These strategies include (a) different intervention programs, (b) best practices, as well as (c) art based strategies. In the latter I explore (c1) art and dance at a glance and (c2) potential of dance for prejudice reduction, paying special attention to my target group, middle school students.

Psychological Processes of Individuals: A Cultural Approach

In examining the psychological processes of individuals from a cultural perspective, I scrutinized the work of Markus, Mulally, and Kitayama (1997) which states that "cultural systems come to influence individual behavior through one's way of being a person in the world—what is often called self-functioning" (p. 13). Furthermore, the authors assert that an individual, as a biological entity, becomes a participant in a social world through his or her cultural models, meanings and practices, which in turn, he or she incorporates into his or her basic psychological processes. Thus, culture and psyche are co-constructed.

This cultural psychological approach presupposes "intentional worlds [which] are human artifactual worlds, populated with products of our own design" (Shweder, 1995, p. 42); a world where an individual's cognitive, emotional, motivational, and behavioral processes are shaped through engagement in a cultural world, as opposed to a purely cognitive view, which describes the mind as a machine or computer, the same in all times and places. Indeed, "the mind … is content driven, domain specific, and constructively stimulus bound; and it cannot be extricated from the historically variable and cross-culturally diverse intentional worlds in which it plays a co-constituting part" (Shweder, 1995, p. 55). Here I use the abovementioned cultural approach as

a way to understand the construction of the individual psyche and the process of grouping, both of which determine intergroup interaction. First, however, we must investigate and understand the predominant cultural values of the three largest groups in U.S. schools: Whites, Blacks, and Latinos(as). It is important to give the disclaimer that to speak in generalities of any group necessarily disguises nuances and significant differences across individuals within any group and can quickly lead to harmful stereotyping; avoiding such is an underlying purpose in my work. Therefore, in the following section I address concepts such as individualism-collectivism, dependence-interdependence, and Protestantism-Catholicism with the purpose of understanding differences and similarities of these cultural contexts. Thus, I shed light on groups' perceptions and misperceptions about each other so as to understand potential factors leading to intergroup conflicts. By doing so, I may be able to design strategies to help break cultural barriers.

Understanding White/European American or dominant culture. European Americans, those constituting the dominant cultural group, share, according to Kitayama, Markus, and Nisbett (1998), a set of cultural values and practices—deeply rooted in Protestantism—that place great value on individual rights, independence, self-determination and personal freedom, whereas most other cultures place more value on interdependence and empathic connections with others. The European American independent model embodies a person who is "a bounded, coherent, stable, autonomous, 'free' entity and possesses a set of characteristic identifying attributes, preferences, motives, goals, attitudes, beliefs, and abilities that are primary forces that enable, guide or constrain actions" (p. 920). On the other hand, Black and Latino microcultures are characterized by collective adaptations that Black and Latino groups have made to a racist and oppressive society. By default of not being the dominant

culture, their cultural values have been and often still are considered deficient for being different from the cultural values held by White America.

I just took a glance at the dominant culture's values. Next, I present with broad strokes African American cultural values *vis-a-vis* the dominant culture, keeping in mind the gentle reminder of my previous disclaimer.

Understanding Black/African American culture vis-a-vis the dominant culture.
Jones (1986), who conducted a cultural analysis of the problem of racism against Blacks, identified key elements of Blacks' cultural orientation, which are reflected in five dimensions: (1) time: functional-present-oriented-nonlinear, as opposed to the structural-future-linear temporal approach of Whites; (2) rhythm: performance driven by effort or behavior synchronized with environmental forces, as opposed to the more cognitive and behavioral approach of Whites; (3) improvisation: improvisational style, a present-oriented cultural style, which often carries pejorative connotations as opposed to the planful, future-directed behavior of Whites; (4) oral expression: oral tradition and contextual basis of memory, and a functional/social intelligence as opposed to the more intellective, literate, and literal approach to language, devoid of nonverbal and paralinguistic aspects, characteristic of Whites; and finally (5) spirituality: force resides in all categories of beings, things, places, times, and modalities, with a lessened sense of control , as opposed to spirituality as the force of origins of Whites where individual beings are responsible for their actions, self-worth and accomplishment.

Here we can notice how Jones (1986) depicts African American cultural values in a way that flows against the main stream culture. Even if we see these tendencies as ranged along a continuum, it is still evident that conceptual differences "characterize" each culture. These differences may lead to potential misperceptions of each other, especially in school contexts

which can become a battlefield for intergroup conflict. These differences may result from what Cole (1970) classified as the three distinct experiences for Blacks: 1) the mainstream experience, their experience as part of the dominant culture (e.g., paying taxes), 2) the minority experience, their experience of not belonging to the dominant culture, and 3) the specifically Black experience, their experience and its specificities of being Black as opposed, for instance, to being Asian. This classification system can almost certainly be extrapolated to Latinos and their experience as well.

Understanding Latino culture *vis-a-vis* the dominant culture. First of all, it is noteworthy to highlight that it is complicated to look across Latino culture since the latter is not monolithic. Even though Latin Americans share important and overarching values such as collectivism, Spanish language, and Catholic religion for the majority of the population, there are many differences. Despite the richness and diversity of Latin American culture, as an example, we take a look at Mexicans through Delgado-Gaitan's (1994) eyes. The author sheds light on Latino culture in a case study of family socialization of first generation Mexican-American and Mexican-immigrant families in California. The author highlights the following differences between Latino culture and the dominant culture: (1) respect vs. critical thinking, (2) interdependence vs. independence, and (3) generational language preference and use (Spanish vs. English).

With respect to the first position, the author argues that as a result of U.S. individualistic society, "a child can establish a position of power if he or she can formulate the correct logical argument… [whereas in Mexican culture] to raise questions is to be rebellious" (Delgado-Gaitan, 1994, p. 64). Furthermore, children are to be good listeners and are frequently reminded not to be *malcriados* (naughty, meaning, disrespectful) while in the mainstream culture, children are

supposed to learn critical thinking, which includes practice and stimulation of verbal questioning and argumentation.

As for the second position, the author maintains that the Mexican culture endorses interdependence in the form of giving and receiving support and responsibility for others; therefore, relying on others for help is acceptable behavior for young children. A strong commitment to the family unit serves as a "fund of knowledge" (Vélez-Ibáñez, 1988) for family members and is a significant aspect of interdependence. Collectivity is expressed by children with friends and family members in tasks or play, whereas mainstream values emphasize independence of thought and action. Additionally, the relevant notion of *simpatia*, refers to "a permanent personal quality where an individual is perceived as likeable, attractive, fun to be with, and easy going" (Triandis, Marín, Lisansky, & Betancourt, 1984, p. 1363), a social script among Hispanics and Latin Americans that seems to strive for harmony in interpersonal relations, thus supporting the concept of collectivism and interdependence.

Furthermore, (Triandis, Marín, Lisansky, and Betancourt (1984) assert that Hispanics are allocentric (paying attention to the needs, goals, values, and points of view of others) rather than idiocentric (paying attention to one's own private, personal values and points of views). This is supported, according to the author, by findings such as:

(a) Greater emphasis on talking with friends, even if that makes one late for an appointment, (b) greater importance given to the values of loyal, respected, dutiful, and gracious [*sic*], (c) more emphasis on cooperation and interpersonal helping, (d) greater willingness to sacrifice oneself for the sake of attending family functions, (e) preference for services (physician, lawyer) received from friends, even if the friends are not too competent. (p. 1374)

For the third and final position, language preference and use, Delgado-Gaitan (1994) claims that Spanish is preferred by immigrant families and English by first generation families. The author warns us, however, that cross generational variations exist and result from nuances of adaptation and negotiations of the values and practices such as respect, interdependence, and the Spanish language, which sometimes help to pave the path from more to less cultural discontinuity between home and school.

In the same vein, Trumbull, Rothstein-Fisch, and Greenfield (2000) recognize that there is no one schema that fully represents one society. In fact, they assert that "human experience is far too complex to fit neatly into any conceptual scheme" (p. 6) and advocate for bridging cultures between home and school and gaining understanding of diverse students. These authors compared and contrasted Latino cultural values with mainstream ones, independence versus helpfulness, cognitive versus social development, oral expression versus respect for authority, personal property versus sharing in order to help teachers and administrators make schools more hospitable and help "educators to first see how their own cultural values operate in the classroom" (p.3).

Here again we can notice how different authors often contrast Latin American cultural values with the main stream cultural ones. These cultural clashes may take place in the school contexts, so public schools need to address them and be prepared for them by gaining a better understanding of each group and finding commonalities, for instance, the collectivism that African Americans and Latinos share (Jones, 1986; Delgado-Gaitan, 1994; Trumbull et al., 2000).

The abovementioned adaptive and evolutionary values of Blacks and Latinos are often at variance with the majority view. This difference of views and the intersections of the three

distinct experiences for minorities—the mainstream experience, the minority experience, and the specifically Black/Latino(a) experience—predict challenges for intergroup communication colored by prejudice and conflict. Thus, by better understanding the different cultural contexts of Whites, African Americans, and Latinos(as) and by understanding how stereotypes form, we can gain insight into intergroup perceptions and develop strategies to decrease such prejudices and conflicts.

How Stereotypes Form and Affect Intergroup Perceptions: A Social Cognition Approach

Not only do the psychological processes of individuals shed light on the different cultures—White/European American, Black/African American and Latino, but also according to Taylor (1981), Fiske (1988), and Krieger (1995), the ways in which people think about others, which in turn involve social categorization.

Categorization-cognitive economy. Research on social cognition indicates that, due to the combination of the complexity of one's environment and the limitations of our cognitive resources, stereotypes develop as a result of what Fiske (1988) termed "cognitive shortcuts" or "cognitive economies." Krieger (1995) asserted that a stereotype (1) becomes a form of categorization "against complexity" (p. 1189), (2) operates as "person prototype" or "social schema" biasing intergroup judgment and decision-making, and (3) functions beyond the reach of decision makers' self-awareness and could very likely be subconscious and unintentional.

Ingroup-outgroup perception. Life is not experienced in the same way by all people. Instead, an individual's life experiences vary according to his or her group membership. As soon as the concept of "groupness" is introduced, subjects perceive members of their own group and members of different groups in distorted ways. Furthermore, "categorizing people into ingroups

and outgroups minimizes within-group differences (they all look alike) and accentuate between-group differences (they don't look like us)" (Fiske, 1988, p. 361).

In the same vein, the work of Taylor (1981) explains that categorization designates information by physical and social differentiations—for instance by race and gender, minimizes within-group and magnifies between-group distinctions, and induces a stereotypical interpretation of group members' behavior.

Ingroup favoritism, outgroup indifference. Categorization leads to different types of mirage—misperception. Fiske (1988) asserts that there is substantial evidence that supports the categorization advantage, which among other things consists of ingroup advantage when comparing the ingroup to the outgroup. The ingroup advantage in turn, consists of "speedily or even subliminally identifying and favoring ingroup members" (p. 367). Likewise, Krieger (1995) argues that ingroup members' failures are attributed to situational rather than dispositional factors whereas outgroup members' failures are attributed to dispositional, rather than situational factors. Moreover, they are more able to recall undesirable behavior of outgroup members than similar behavior of ingroup members. Furthermore, people are more generous and forgiving in their explanations for the behaviors of in-group members, relative to outgroup members.

Illusory correlation. Additionally, "illusory correlation" is another form of misperception which "occurs when people think that category membership covaries with certain behaviors" (Fiske, 1988, p. 362). Krieger (1995) asserts that "stereotypes are correlational constructs" (p. 1195) such as women are emotional. Thus, all women are associated with, labeled, portrayed, and socially constructed as being emotional, regardless of individual differences. According to Fiske (1988), these correlational judgments are, in reality, not correlated or correlated to a lesser extent. Moreover, people tend to overestimate the co-

occurrence of salient events and exaggerate co-variations such as minority membership and negative behavior.

In short, schematic expectancies determine our initial categorization of a person or event. "In forming our initial impressions, we judge other people by the content of our categories," (Krieger, 1995, p. 1201) depersonalizing the 'other' and making him or her interchangeable exemplars of the category. Given all of the above, stereotypes are formed and along with them the potential for conflict.

Thus, a better understanding of social categories, of ingroup and outgroup membership, and of how misperceptions and misjudgments arise—thereby paving the way for conflict—may give us some clues on how to either avoid or mitigate future intergroup conflict by conducting appropriate intervention programs to optimize intergroup relations.

Intergroup conflict: products of prejudice and their manifestations. Wright and Taylor (2007) warn us that intergroup conflicts may arise from cross-group disagreement about each other's stereotypes or about the content of each group's character. In the former, the understanding of the outgroup is not consistent with the ingroup's self-conception. In the latter, there is a match between the self-stereotype and stereotype held by another, but not in the valence of the evaluation of these characteristics. Movements such as "Black is beautiful" in the United States and "French immersion education" in Canada are meant to change outgroup perception in a more positive light, so that attributes are respected and valued by both ingroups and outgroups—Black and White Americans, French and English Canadians—in this case.

When there is cross-group consensus about each other's attributes, intergroup harmony is promoted. If this consensual agreement is about the dominant group's positive attributes and the subordinate group's negative attributes, then increased intergroup harmony may result as well,

but at the cost of legitimizing inequality. An impact of outgroup stereotypes can be one of self-fulfillment, which places additional pressure on and threatens the outgroup, in that they may perform more poorly, thus confirming the stereotyped expectation. Thus, intergroup harmony is perpetuated through the subordination-domination relationship. Nevertheless, intergroup harmony can also be achieved when consensually shared stereotypes of each group are framed under mutual respect and evaluated in a positive light. Actions such as these bring us closer to achieving concepts such as pluralism or multiculturalism. However, if this is not the case, prejudice may prevail to different degrees. What do we mean by prejudice and what are the different manifestations of prejudice?

In his classic work titled *The Nature of Prejudice*, Allport (1954) defines prejudice as "an avertive or hostile attitude toward a person who belongs to a group, simply because he belongs to that group, and is therefore presumed to have the objectionable qualities ascribed to the group" (p. 7). The definition of prejudice provided by Gordon Allport 60 years ago is still used as an authoritative definition of the term prejudice.

In the same vein, Gudykunst (2003) states that prejudice no longer has biological foundations but rather is based on groups' values and attitude contradictions. Furthermore, he asserts that "negative affect is at the heart of prejudice, and inter-group prejudice is strongly associated with cross cultural ineffectiveness, communication incompetence, and maladjustment" (p. 117).

Moreover, during the civil rights struggle in the U.S. during the 1960s, the Reverend Dr. Martin Luther King Jr. made the now famous statement that individuals should not be judged by the color of their skin, but rather, by the content of their character. Nowadays, overt, hostile, and derogatory characterizations of the outgroup have declined dramatically in the United States

thanks to the development of laws like Title VII, the Equal Pay Act, the Age Discrimination Act, the Civil Rights Act and Protection for Sexual Orientation Act now in Congress. Nonetheless, statements such as this show that prejudice still exists:

> The United States should immediately adopt UN recommendations to alleviate the widespread racial bias it found in the criminal justice system, Human Rights Watch said on March 7th, 2008. The United Nations racism experts urged the U.S. to rectify the stark racial disparities in criminal justice systems throughout the country. (Human Rights Watch, 2008)

> However, a more subtle and camouflaged attitude has come to predominate. Plaut (2002) points out that a color-blind or sameness model has at times dominated inter-group relations in the US, permeating the depth and breadth of its society and systems—economic, legal, and educational, where the dominant group focuses on similarity, while the minority groups focus on differences, which both lead to prejudice reinforcement, but in more subtle ways.

In a similar vein, Apfelbaum, Sommers, and Norton (2008) investigated covert prejudice as manifested in subtle ways through nonverbal behavior. The authors determined that even though many Whites possess the motivation to control prejudice, they exhibit what the authors termed "strategic colorblindness." Strategic colorblindness is the "avoidance of talking about race—or even acknowledging racial difference—in an effort to avoid the appearance of bias" (p. 918). However, such colorblindness, even though motivated by a desire to promote interracial rapport, actually predicted a reduction in nonverbal friendliness during interracial interactions, which led their Black interaction partners to negative interpersonal perception. Thus, strategic

colorblindness as a culturally sensitive approach "often backfires" (in the authors words) and was indicative of even greater racial prejudice of a more subtle kind.

Subtle forms of prejudice that may derive from nonverbal communication are powerful; they are also increasingly prevalent so need to be understood if I seek to avoid or mitigate intergroup conflict or to optimize intergroup relations. Therefore, I further explore the literature on the different subtle forms of prejudice in the next section.

Subtle forms of prejudice. Some contemporary forms of prejudice are modern, aversive, ambivalent prejudice and non-verbal communication. First, according to Wright and Taylor (2007), aversive racists avoid contact with outgroup members, in order to mitigate discomfort. They possess negative feelings, but they recognize and endorse egalitarian values. They show clear discrimination against outgroup members whenever their actions do not threaten their aversive racist's nonprejudiced self-image. They also show clear discrimination when bias/prejudice is not evident or can be rationalized on the basis of some factor other than race. An example of aversive racism can be traced back to the 2008 U.S. presidential elections with the emergence of the African American candidate, Barack Obama. A survey conducted in September 2008 by Stanford University with The Associated Press and Yahoo, suggested that "Obama's support would be as much as 6 percentage points higher if there were no white racial prejudice." New York Times journalist, Nicholas Kristoff (Oct. '08) explained, "a lot of the votes Obama loses will come from the well-educated whites, who do in fact believe in racial equality, but unconsciously have no intention on voting for a black president." Thus, aversive racism is a subtle but pervasive form of prejudice.

Second, ambivalent prejudice, as Glick and Fiske (2001) explain, refers to a situation wherein high-status groups will be seen as competent and low status groups as incompetent.

Cooperation with the ingroup will be rewarded with attributions of warmth, while competition will lead to the lack thereof. From the perspective of the ingroup, "admiration" is reserved for high-status cooperative outgroups, "envious prejudice" for high status competitive outgroups, "paternalistic prejudice" for low-status cooperative outgroups, and "contemptuous prejudice" for low-status competitive out-groups.

Third, since prejudice is being expressed in subtle ways, looking into the role of nonverbal behavior in interaction in an intergroup context is of great relevance (Dovidio, Hebl, Richeson, & Shelton, 2006). It is noteworthy that the majority group's self consciousness, not wanting to appear prejudiced, has them focusing on the content of their speech, because that is easier to monitor and control than their nonverbal communication, but involves high cognitive demands. Consequently, they are less adept at managing affect-driven behaviors which are not consciously within their control and may include for instance, exhibiting signs of anxiety, dislike or discomfort nonverbally through colder voice tones for interactions, sooner termination of interaction (e.g. speaking time, number of words), speech errors and hesitations, greater physical distance (e.g. leaning away and seating distance), less eye contact, shorter glances, rate of blinking and gaze aversion toward stigmatized groups.

The authors further state that minority-group members attempt to cope with actual and anticipated discrimination by being vigilant to nonverbal cues of bias. They compensate for defensiveness and inhibition on the part of the majority group through having higher levels of visual contact with them in social interactions. Minorities rely on nonverbal behavior in forming majority-group impressions. They evaluate the discrepancy between overt expression and nonverbal behavior, sometimes subconscious and unintentional. In order to illustrate this divergence, the authors cite 2002 Gallup Organization statistics which state that 69% of Whites

perceive that Blacks are treated "the same as Whites," whereas 59% of Blacks report that Blacks are treated worse. Therefore, the authors assert that nonverbal behavior is of paramount importance in providing insight in such divergence of perception. The powerful role of nonverbal or implicit behavior in perpetuating ethnic and racial differences poses a challenge to intergroup communication. But how or when does prejudice start and develop, and how is it perpetuated, especially in childhood and most importantly in adolescence since I seek to improve intergroup relations in public middle schools?

Prejudice in childhood and adolescence. By age three, according to Bergen (2001), children already begin to identify themselves with a group. Preschool children show bias in favor of their own sex. "Prejudice is taught and learned from family, peers and the social environment" (p. 161). Moreover, prejudice exists in young children as young as five years old, but declines as a function of social cognitive development by age eight or nine (Clifford & Lynne, 1997). Models have their most powerful influence on children below the ages of seven or eight. The same author argues that prejudice moves through different stages: "fear of strangers, racial awareness, identification with 'my' group, and identification with what my parents feel, total rejection of outgroups, selective rejection of outgroups, reconceptualization of how I look at the world, and finally, choice[s] …" (Bergen, 2001, p. 162).

Additionally, children, aged 9-13 years, according to Phillips (1982) tended to favor ethnic groups with whom they have friendly contacts and to reject those with whom they are least familiar. The source of familiarity may be variable, such as TV, but even such limited exposure can lead to "preparedness for social proximity" (p. 98). Indeed, there is a natural need to classify and select incoming information in order to render the world meaningful. We

overestimate similarities among the members within a set and overestimate the differences among the members of different sets (Fiske, 1998, p. 361).

Children, according to Aboud (2005), are not as cognitively, emotionally, and verbally sophisticated as adults. They experience prejudice as suspicion, fear, sadness, and disapproval, and express it as avoidance, social exclusion, and negative evaluation: "the most overt level [of prejudice] includes racial conflict and name-calling. Less overt but equally damaging is avoidance of outgroup peers" (p. 313). Furthermore, Aboud asserts that children do not simply imitate others' prejudice. The author agrees with other scholars that the common mechanisms of prejudice acquisition are (1) learning–by reinforcement or punishment from their parents—to associate a racial label with an emotion, (2) conformity, resulting from the identification with peer and societal norms and the desire for approval, and (3) contact through intergroup experience. Moreover, she states that what matters the most is how events or messages are contextualized in terms of labels, emotions, and social/moral rules. It is also important to know how messages are conveyed through different socializers. These factors interact with the child and adolescent's identity, status, and developmental stage, to produce either prejudice or respect.

> Five-year-olds are intent on figuring out social rules and regularities, whereas young adolescents search for meaningful identities in their social space. Learning from parental emotions and observation of their surroundings may be more important for 5-year old, whereas conformity to ingroup peer norms and contact with outgroup peers may be more influential with adolescents. (pp. 318-9)

Aboud (2005) explains how social-cognitive capabilities initially hinder children's processing of social information into dichotomous categories and evaluations, which only later become more flexible, thus affecting and changing the way youth understand themselves, other

individuals, and social groups. Consequently, antibias programs are likely to be effective only if they take into account the child's developmental level, that is, whether he or she is cognitively able to integrate the new messages.

I have briefly discussed the background of the different groups in the U.S., the impact of race/ethnicity as a construct on K-12 public schools, and the cultural values of the different groups, as well as the psychological and the social-cognitive processes involved in intergroup communication. Both shed light on the challenges of intergroup communication, but they also pave the way for addressing these challenges, the most significant of which is prejudice. As prejudice is present in the hearts and minds of our diverse public school students, prejudice reduction interventions are needed to prepare them to interact and transact in the pluralistic U.S. society and the interconnected global world.

The next section addresses the issue of prejudice reduction. First, I explore various affective and cognitive strategies to decrease prejudice. Second, I discuss affective and cognitive oriented program interventions. Third, I review the literature on what best works in terms of prejudice reduction with particular emphasis on Allport's (1954) Contact Hypothesis. Finally, because dance is most central to my study, I conclude by discussing the ways that particular intervention for prejudice reduction has and can be an effective strategy.

Strategies to Decrease Bias/Prejudice

For Brown (1995), prejudice is "the holding of derogatory social attitudes or cognitive beliefs, the expression of negative affect, or the display of hostile or discriminatory behavior towards members of a group on account of their membership of that group" (p. 8). Intergroup bias has both affective and cognitive components. Dovidio et al., (2004) propose emotional influence-based strategies to reduce intergroup bias. These are (1) promoting affective

connections to others, (2) reducing negative feelings towards outgroup members, and (3) arousing self-directed negative emotions.

The first of the abovementioned strategies is achieved, according to Dovidio et al. (2004), by leading people to feel more positive about outgroup members, and motivating them to act in more supportive ways towards them, independent of how much they like them. Indeed, he argues that empathy can "produce an altruistic motivation to improve the welfare of the other person" (p. 254). The second, the reduction of fear, anxiety, and discomfort, will diminish avoidance of outgroup members. The third consists of developing self-directed emotions such as guilt and deep regret, by engaging people to discover discrepancies among their self image, values, and behavior. This may arouse cognitive dissonance, an unpleasant state, which can produce a more favorable attitude toward outgroup members and a commitment to personal effort to respond in less prejudiced ways.

In order to improve intergroup communication, Dovidio, Gaertner, and Kawakami (2003) suggest a second set of strategies that are cognitive-based. The first group of these strategies is based on social identity theory, which involves social representation and categorization. The three strategies are decategorization, recategorization, and mutual intergroup differentiation. Decategorization consists of "disarming the forces of categorization" (p. 11) and embodies the personalization perspective, which is "the development of personalized representations through inter-group contact [that] also produces more favorable generalized attitudes" (p. 13). Recategorization is the reconceptualized representation of membership into a more inclusive group so "they become redefined from exclusive to inclusive categories" (Dovidio et al., 2004, p. 251), including former outgroup members. The mutual intergroup differentiation model has as its purpose changing the context of contact to one of positive interdependence through different, but

complementary roles, to achieve common goals. Therefore, maintaining the saliency of the category membership (ingroup) during the contact situation is important for generalization to take place. Van Oudenhoven, Prins, & Buunk (1998) remind us that "majority group members commonly prefer a common ingroup representation (assimilation), whereas minority members prefer an integrative orientation reflective of mutual intergroup differentiation" (p. 12).

The second group of cognitive-based strategies consists of acquiring social knowledge, i.e. learning new information about other people so as to gain a more individuated and personalized approach, reduce uncertainty about ways to interact with the other, and enhance intercultural understanding. These all help to reduce bias cognitively, that is, by learning facts about the "Other" rather than interacting with the "Other."

The previous discussion included approaches that can reduce bias either affectively, which involves intergroup contact, or cognitively, which includes enlightenment mechanisms. Importantly, however, each type of bias has an affective and a cognitive component (Dovidio et al., 2004). Moreover, "cognitive and emotional responses are not necessarily independent" (p. 256). The author, building on the work of Stephan and Stephan (2001), presents a number of training programs and educational interventions to decrease bias, which I discuss next.

Different intervention programs to mitigate prejudice. These programs fall mainly into four groups: (1) multicultural education, (2) intergroup dialogues, (3) cooperative learning, and (4) moral and values education (Dovidio et al., 2004). I address only the third of these, cooperative learning, within which I worked for my proposed intervention program: (Latin) dance as a vehicle for prejudice reduction. This intervention is based on the Contact Hypothesis, which involves cooperative interdependence, supportive norms, and personalized interaction. Some programs such as equal-status interactions advocated by Cohen (2004) promote successful

classroom learning; others, such as the jigsaw classroom technique, improve intergroup relations as their primary goal. Consequently, from cooperative interactions, recategorization and redirection of ingroup favoritism take place to produce positive intergroup outcomes.

What works best in reducing prejudice? Allport's (1954) Contact Hypothesis is now firmly established as "one of psychology's most effective strategies for improving intergroup relations" (Dovidio et al., 2003, p. 5). Furthermore, Pettigrew and Tropp's (2006) meta-analysis provides substantial evidence that, indeed, intergroup contact can contribute meaningfully to prejudice reduction across a broad range of groups and contexts.

Additionally, the meta-analysis confirmed Allport's (1954) optimal conditions for contact as (1) equal status within the contact situation, (2) intergroup cooperation, (3) common goals, and (4) support of authorities, laws, or custom; all these should be regarded as interdependent variables that facilitate positive intergroup outcomes, not as conditions themselves. Nevertheless, the Contact Hypothesis is particularly effective in promoting positive intergroup attitudes among members of the majority status group and less effective in promoting positive intergroup attitudes among members of minority status groups. This is the core of my study and the framework within which my research is designed and conducted.

Importantly, the most effective and accepted interventions are affect-based, rather than cognition-based, as these account for the important effects in intergroup relations (Wright & Taylor, 2007). According to Wright and Taylor (2007), the effectiveness of affect-based interventions is well supported in the literature (Dovidio et al., 1996; Dijker, 1987; Esses et al., 1993; Jackson et al., 1996; Pettigrew, 1998b; Pettigrew & Tropp, 2000; Smith, 1993; Stangor et al., 1991), a claim that represents a shift from "social psychology's 'cognitive revolution' in the

1970s and 1980s" (p. 437). Furthermore, "the largest positive effects of contact appear to involve affect and evaluation" (p. 447).

Additionally, Dovidio et al. (2004) have found that interventions that stress emotional processes (i.e. focusing on one's feeling) are more effective in decreasing bias in behaviors that have a reasonably powerful affective component (willingness to engage in intergroup contact) than behaviors that have a stronger cognitive component. They also argue that warmth, liking, empathy, and respect for the "other" on the one hand, and decrease of anxiety on the other hand, are of paramount importance.

In the same vein, focusing on positive affect, several researchers have centered their attention on "cross-group friendship as the relationship most likely to produce positive attitude change" (p. 447). Through close friends, as the authors explain, the outgroup is included in the self. Consequently, the outgroup member is attributed with some of the benefits of the self such as "positive biases in attribution and resource allocation, feelings of empathy, shared pride" (p. 447), and the like.

Art-based strategies for prejudice reduction. As previously mentioned, the most effective and accepted interventions for prejudice reduction are affect-based—rather than cognition-based, therefore, art seems to be the perfect fit for such intervention. "Art is broadly conceived to mean sensory-oriented products understood, interpreted or questioned through ongoing engagements and encounters with the world" (Cahnmann & Siegesmund, 2008, p. 211). If these engagements and encounters involve intergroup communication, they can lead to prejudice reduction. For example, research has shown how art, in the form of drama, has been successfully used as a venue for prejudice reduction among children in elementary and middle school. Indeed, Gimmestad and DeChiara (1982) have found that "dramatic play with

accompanying curricular materials is an effective vehicle for the reduction of prejudice among fourth, fifth and sixth grade children" (p. 48).

Art, in the form of music, has also been shown to encourage the development of positive intergroup attitudes. Bakagiannis and Tarrant's (2006) study allocated 97 fifteen-year-old adolescents—50 males and 47 females—to similar or dissimilar musical preferences social groups and concluded that "music can also be used to promote improvements in intergroup relations" (p. 133). Indeed, the authors state that the adolescents' perceptions regarding the similarity of outgroups' and ingroups' musical preferences are a vehicle for the development of positive intergroup relations. Additionally, Sousa, Neto, and Mullet's (2005) study also assessed the effectiveness of a musical program at reducing anti-dark-skinned stereotyping among seven to ten-year-old light-skinned Portuguese children. Ninety-six students learned and ninety-seven were not exposed to Cape Verdean songs during their school music courses, as part of their series of Portuguese songs. At the beginning all children showed pro-white-skinned and anti-dark skinned stereotyping. After the intervention described above, the authors found that "change in stereotyping among nine to ten years old was dramatic" (p. 312).

A logical question to consider is what effect does the embodiment of music through dance have on reducing stereotypes or prejudice? Does dance have the same impact on prejudice reduction as the previously mentioned art forms: dramatic play, Theater of the Oppressed, and music?

Art and dance at a glance. Dance is a fundamental form of human expression. In fact, Brown and Parsons (2008) argue that humans have the natural tendency to tap their feet instinctively to a musical beat. Therefore, dance as a universal human activity can be thought of as a common denominator, a unifying factor among different groups. Moreover, Hanna (1987)

points out that in the U.S. there is an overemphasis on the verbal and technological, which undervalues dance for the population at large. As a counter-position to that, many subcultures do value dance.

Dance is also a collaborative art form and a text, from the perspective of Fecho (2004), who states that "anything from which we can make meaning counts as text. Therefore, printed media is text, but so is culture, a musical score, an urban bus station, and the cry of birds at twilight" (p. 45). Thus, when two or more people dance together a relationship forms as a new text is shaped.

Building on Rosenblatt's transactional theory, "we 'make sense' of a new situation or transaction and make new meanings by applying, reorganizing, revising, or extending public and private elements selected from our personal linguistic[-experiential] reservoirs" (Rudell, Rudell & Singer, 1994, p. 1061-2). The stance we take when making sense of that new situation or transaction belongs to what Rosenblatt terms the efferent-aesthetic continuum that is the public-private referent continuum. The efferent stance pays attention mainly to the cognitive, factual aspects of meaning such as learning dance steps or learning the fact that Merengue is the national dance of Dominican Republic. Whereas the aesthetic stance pays more attention to the affective, the emotive aspects of meaning such as experiencing the "transaction" with their different classmates "like billiard balls colliding […] thought of […] in terms of reverberations, rapid oscillations, blendings, and mutual conditionings" (p. 1062). Indeed, the aesthetic stance allows the evocation, the interpretation, the individual construal of this new-formed text, the dance. Thus, the LCTD unit is positioned more at the aesthetic end of the continuum.

Humans express life experiences through their own bodies prior to using other material objects; thus, to explore "dance in some of its complexity as human thought, feeling, and action

is to explore the nature of being human" (Hanna, 1987, p. XIX). For Susan Stinson (1997), key in dance is "the understanding that comes via the kinesthetic sense and the importance of the awareness of the movements of one's body." Furthermore, Stinson's (1997) study states some outcomes of dance, beyond the kinesthetic.

Dance, according to the study, allows a much needed break from sitting all day long. Dance draws students out from the lethargy some describe experiencing in school. They also experience the fun of moving around, which promotes social interaction and friendship. For some students, it is a stress release, a temporary vacation from their troubles, whereas for others it was a matter of focus and concentration in preparation for their performance.

Self expression was another aspect highlighted in the study. Dance offered the students a chance to be themselves. Self expression seemed related to self esteem for many students. Others felt safe. The opportunity for movement and self expression in dance gave students a sense of freedom and even security. For some it was fun because it was intrinsically satisfying.

All of these outcomes contribute to a milieu for positive social interaction, exactly what I am looking for to promote prejudice reduction based on the Contact Hypothesis. Indeed, people find enjoyment without attaining a high level of expertise or commitment. Dance becomes a tool for socialization rather than a venue for high quality performance.

Additionally, Hast (1993) has found that in contra dance—similar to square dance, there is a de-emphasis on fixed partners—dancers are encouraged to change partners quite often (which will be my case as well)—and the fact that one may dance briefly with everybody in the room by the end of the class, maximizes group interaction and tolerance. Furthermore, cooperative learning increased cross race friendships equally for students of different sexes, races, and achievement levels (Singh, 1991).

Potential of dance for prejudice reduction. Dance falls into the category of cooperative learning, based on the Contact Hypothesis, which involves cooperative interdependence, supportive norms, and personalized interaction. Specifically, I am using dance as a cultural practice with its primary emphasis on contact interaction and its affective components and mediating mechanisms of empathy and friendship. Dance can produce equal-status interaction amidst classroom diversity, through "a multiple ability treatment," as advocated by Cohen (2004), to help to equalize interaction between students.

Moreover, dance "demands a type of interpersonal coordination in space and time that is almost nonexistent in other social contexts" (Brown & Parsons, 2008, p. 78). In this way, dance becomes one of the facilitators for optimal intergroup communication. Thus, dance might trigger interpersonal interaction through emotional mediating processes such as empathy and the development of friendship, which may foster prejudice reduction.

On the one hand, the *Neuroscience of Dance* authors, Brown and Parson (2008), view dance as a "marriage of the representational capacity of language and the rythmicity of music" (p. 83). This interaction allows people to tell stories using their bodies while "synchronizing their movement with others in a way that fosters social cohesion" (p. 83). On the other hand, inspired by Williams (1973), Hanna (1987) asserts that "dance is a visually apprehended, kinesthetically felt, rhythmically ordered, [and] spatially organized phenomenon" (p.23). Therefore, Art-based researchers believe that dance can be a place for "creating circumstances" to produce knowledge and understanding of the "Other" through visual, auditory, kinesthetic, and tactile perceptions. Therefore, it draws "attention to sensory experiences and knowledge that is interconnected with our bodies and with others" (Cahnmann & Siegesmund, 2008, p. 204).

Moreover, "touch expresses active involvement with the subject matter. Touch becomes a mode of knowing through proximity and relationality and poses different ways of making sense of the world, […]" (Cahnmann & Siegesmund, 2008, p. 204) challenging one's preconceptions about the world allowing an openness to the complexity of the relations among things and people (Carson & Sumara, 1997).

In dance, students come together and relate to each other through an emotionally engaging, participatory, collaborative, interdependent, noncompetitive, and holistic activity, holistic because dance is physical, social, emotional, and cognitive (Zepter, 2009). The final performance, the common goal, crystallizes the sense of achievement, the sense of pride, the sense of respect, and the sense of group affiliation; we negotiate space, we share time, we are aware of others' situation, and we trust others. Therefore, the power of stage makes dance a socializing force that brings social cohesion to its zenith.

Thus, Science and Art are united in seeing dance as an effective tool for improving intergroup communication and social integration. My literature search has not revealed any specific research on dance as a vehicle for prejudice reduction per se, even though related dance literature would suggest that dance does have the potential to be such a vehicle.

Up to now, my literature review has sketched the landscape around my first research question: does Latin dance influence student attitudes toward the learning of Spanish as a foreign language? I examined the psychological processes of individuals trying to shed light first on the dominant White/European American culture and then on Black/African American and Latino culture *vis-a-vis* White/European American culture. I also studied the psychological processes of groups and the ways in which cultural values of Whites, Blacks, and Latinos(as) contributed to

"otherness" and prejudice, including prejudice in childhood and adolescence. Finally, I presented strategies to decrease prejudice, including best practices and art based strategies.

Second Language Acquisition (SLA)

Next, my literature review focuses on my second research question: does Latin dance influence student attitudes toward the learning of Spanish as a foreign language? I explore a body of literature on second language acquisition (SLA). First, I examine the definition and popular ideas about language learning. Second, I present the historical background and different theoretical frameworks including behaviorist and mentalist approaches as well as the cognitive and sociocultural perspective. Although each theory and perspective improves on previous models, what all of them have in common is a focus on the processes by which learners develop mainly, the morphological and syntactic properties of language. I attempt to show the variety of issues with which SLA has dealt. In the end, I discuss the development of more relevant models from the sociocultural perspective which explore how social and cultural components, especially attitude and motivation, are necessary for successful language learning.

Definition and Popular Ideas

According to Ritchie and Bhatia (1996), SLA, the acquisition of a language (L2), takes place after the native language (L1) has been established. The former differs from the latter in two significant aspects: "(a) the L2 learner begins the process of acquisition at a time when he or she has matured past the age when the L1 is normally acquired, and (b) the L2 learner has a language system in place" (p. 1).

There are many popular ideas about language learning. Lightbown and Spada (2006) point out seventeen, some of which are half-truths often reflecting old theoretical frameworks and clearly misrepresenting the complexity of language learning: (1) languages are learned

mainly through imitation, (2) parents usually correct young children when they make grammatical errors, (3) highly intelligent people are good language learners, (4) the best predictor of success in second language acquisition is motivation, (5) the earlier a second language is introduced in school programs, the greater the likelihood of success in learning, (6) most of the mistakes that second language learners make are due to interference from their first language, (7) the best way to learn new vocabulary is through reading, (8) it is essential for learners to be able to pronounce all the individual sounds in the second language, and (9) once learners know roughly 1,000 words and the basic structure of a second language, they can easily participate in conversation with native speakers.

These half-truths often reflect old theoretical frameworks and older schools of thought. What we can assert about language learning, though, is its complexity and the multiple factors that come into play such as "personal characteristics and experiences of the learners, the social and cultural environment both inside and outside the classroom, the structure of the native and target languages, opportunities for interaction with speakers of the target language, and access to correction and form-focused instruction" (Lightbown & Spada, 2006, p. 194). As a result, different theories have emerged to address the understanding of the language learning process and the complexity that it entails. By doing so, we could design strategies to facilitate such language learning into our intervention program.

Historical Background and Theoretical Framework.

In the next section, I review the main theories and their evolution including behaviorist and mentalist approaches as well as cognitive and sociocultural perspectives in second language learning.

Behaviorist and mentalist approaches. The 1940s and 1950s were marked by behaviorist thinking in language teaching/learning which, according to Ritchie and Bhatia (1996), translates into identifying "habit structures" or a "set of inductive generalizations" as a result of the utterances gathered from the natural speech of an adult native speaker. SLA, within this perspective, would be reduced to a comparison of L1 with L2—contrastive analysis—which would predict both positive and negative transfer, giving birth to substantial canons and conventions, or what Frantzen (1995) refers to as "rules of thumb," from which we still suffer nowadays.

For instance, Frantzen (1995) checked the preterite/imperfect explanation provided by thirty college Spanish textbooks and grammar reference books, most of them published in 1990s. All of the books but one contained all problematic rules which Frantzen (1995) coined rules of thumb: e.g., "'would' + infinitive signals use of the imperfect" (p. 146). Since "would" + infinitive could also convey the conditional, this half truth rule of thumb clearly illustrates the abovementioned contrastive analysis—comparison of L1 with L2—and completely ignores both the context and the speaker's perspective, which are the best predictors for determining the verb tense: Preterite or imperfect.

Furthermore, this perspective favors teaching/learning by imitation/repetition where only memorizing "chunks" and retrieving them from memory take place. From the 1960s to the 1980s different theoretical approaches arose marking the transition from behaviorist to mentalist approaches.

Ritchie and Bhatia (1996) point to Chomsky's (1981) generative approach—universal grammar (UG) and the principals-and-parameters framework—as the first shift from inductive generalization (behaviorist) to theoretical explanations (mentalist). Furthermore, the authors state

that native speakers' "grammatical competence," their tacit grammatical knowledge of a particular language, obeys an innate system of rules and principles, a grammatical theory that is "interpretable as an element of human genetic endowment" (p. 8).

Moreover, according to Selinker (1972, cited in Ritchie and Bhatia 1996), L2 learners' linguistic behavior is driven by a language system, an "interlanguage system", which in turn, according to Adjemian (cited in Ritchie and Bhatia 1996), has a grammatical competence component, that is, an "interlanguage grammar" constrained by those universals principals. Ritchie and Bhatia (1996) mention another theoretical approach that took shape in the 1960s and 1980s: the functional-typographical framework an approach which seeks empirical generalizations about the structure of the native language of adults. Both approaches tell us that L2 learning has to do with more than "inculcating habits" and memorizing "chunks," but with processes that take place in an orderly way—stages of acquisition—about which we know little. Therefore, those approaches do not explore the processes by which L2 learners pass through the stages of acquisition which are key for second language learning/teaching. Furthermore, to what extent UG is accessible to adult L2 learners remains unclear as well. The cognitive perspective was developed in an attempt to address these processes.

Cognitive perspective: An overview. The theoretical approach**,** information-processing, views SLA as "the development of a highly complex skill" (Ritchie & Bhatia, 1996, p. 12) including mathematical problem solving. This approach is also concerned with the processes, first controlled, then automatic, involved in the establishment of linguistic structures in the L2 learner. According to Dussias (2003), all the cognitive perspectives on the acquisition of Spanish as a Second Language agree that language learning as well as other kinds of learning engage the same cognitive systems such as perception, memorization, and information processing. The

cognitive perspective is more interested in how learners construct their L2 systems, that is, a process-oriented approach as opposed to the product-oriented one that prevailed in previous years. Dussias (2003) and Ritchie and Bhatia (1996) examine the main cognitive oriented models which I briefly address next:

Krashen: cognitive distinction between explicit and implicit learning. Dussias (2003) discusses the important work of Krashen (1981, 1982), who asserts that conscious learning (i.e., with attention to forms and rules) is associated with explicit knowledge, whereas unconscious learning, that is acquisition (i.e., with no attention to forms), is associated with implicit knowledge. Furthermore, traditional learning takes place in interactions with attention to forms and rules in the classroom or school context, whereas acquisition takes place in meaningful interactions in natural communication settings in the second language (Dussias, 2003). Thus, "language learning refers to the development of knowledge and skill that permits varying degree of communication with others, while acquisition involves making the language part of the self." (Gardner, 2007, p. 13)

Pienemann's processability theory. Dussias (2003) also reminds us of Pienemann's processability theory which states that L2 learners do not possess automated procedures, that is, they do not have access to a task-specific grammatical buffer (as native speakers do) for the production of the target language. Rather, there are five hierarchical procedures in SLA: 1) *Word/lemma access* (production of words); 2) *Lexical categorization* grammatical characteristics (such as person, gender, and number) associated with lexical entry; 3) *Phrasal procedure* (adequate lexical entry for phrasal head); 4) *S procedure* (phrase insertion within a sentence frame or structure); and finally 5) *Subordinate clause procedure* (exchange between subordinate and main clause). "These strategies involved in L1 production can only be accessed in the L2

incrementally. However, not all linguistic items are developmental... some are variational… and may be acquired at any stage of development" (p. 241).

Van Patten's attention to form vs. attention to meaning model. Van Patten (1990) also analyzes the distinction between attention to form vs. attention to meaning. He argues that the limited resources of working memory during online processing translate into a competition between attention to form (low in communicative value) and attention to meaning (high in communicative value). Furthermore, "rather than manipulating the learner's output to affect change in the interlanguage, Van Patten suggests that instruction must focus on altering how learners process the input (intake)" (p. 244).

Bates and Mac Whinney's competition model. Additionally, Ritchie and Bhatia (1996) point out Bates and Mac Whinney's (1981, 1989) Competition Model which focuses on the processing of relations among elements in the sentence… such as word order, inflections, and semantic categories" (p. 13). Furthermore, it claims that cues may differ in their prominence in different languages. Dussias (2003) also discusses the Competition Model, but focuses on grammatical performance, as opposed to competence, and seeks to explain how speakers determine the relationships between elements in the sentence.

Furthermore, she states that "sentence processing is seen as a competition among various cues, each contributing to a different resolution in sentence interpretation" (p. 249). According to the author, English native speakers rely on word order to assign the role of agent followed by the cues of agreement and animacy. Spanish native speakers, on the other hand, rely on agreement followed by animacy and word order. For bilinguals, agreement is the strongest cue to subjecthood in both languages followed by word order and animacy, developing a "compromised or amalgamated possible set of strategies" (p. 250).

Finally, Ritchie and Bhatia (1996) remind us of the neurological basis of language study by Lennerberg (1967) which reveals a "critical period" for language acquisition which culminates at puberty.

All these cognitive oriented models see SLA as "an individual cognitive process taking place in the mind of the learner" (Lafford, 2007, p. 735). This "cognitive orientation continues to dominate SLA" (Zuengler & Miller, 2006, p. 37). However, there is a theory on the rise which attempts to account for the fundamentally social nature of language learning and which considers SLA as essentially a social process, a "social enterprise, in which meaning is first co-constructed by interlocutors before being internalized by the learner" (Lafford, 2007, p. 737). This theory is the sociocultural perspective, an approach to learning that foregrounds the social and cultural contexts of learning such as Language Socialization Theory, Situated Learning Theory, Bakhtinian approaches to language, and critical theories of discourse and social relations. In this chapter, we'll focus on Vygotsky, the most influential theorist in this field.

Sociocultural perspective: An overview. Sociocultural theory, according to Antón, Dicamilla and Lantolf (2003), is concerned with the relationship between language and mind. The same authors assert that the father of this theory, Vygotsky, argues that language activity, speaking and writing, mediates human cognitive activities. In other words, they claim that mental functions are organized and subordinated to language activity. "They originate externally through social interaction beginning in early childhood," (p. 262) and gradually/incrementally become internalized. Thus, language activity shapes human behavior (social and psychological).

We are socially and culturally constructed. For Vygotsky, "the human mind is mediated. [Furthermore,] we do not act directly on the physical world but rely on tools" (Antón, Dicamilla & Lantolf, 2003, p. 263), first physical then symbolic in order to mediate/regulate our

relationships with others and with ourselves. Sociocultural theorists claim that thinking—
privately initiated thought— and speaking—publicly derived speech—are neither independent
phenomena nor a unique entity; rather, although separate, they are tightly interrelated forming a
dialectic unity .

      Zone of Proximal Development. These cultural forms of mediation take place in what
Vygotsky has termed *Zone of Proximal Development* (ZPD). In the ZPD, "affordances" (Gibson
& Van Lier (1996), cited in Antón et al. 1998) or "occasions for learning" (Swain & Lapkin
(1998), cited in Antón et al. 1998) are "collaborative constructions of opportunities for
individuals to change" (Antón et al. 1998, p. 264). According to Vygotsky, higher mental
activities first develop between the individual and the Other (individual or cultural artifacts), that
is, at the inter-mental plane. Afterwards, they become internalized via psychological processes,
that is, at the intra-mental plane. Thus, the ZPD is an "abstract" place where mediation takes
place. It reflects "what a person can achieve without external mediation" (p. 264) or without
engaging in collaborative activity. These mediations are manifested through different
regulations.

      Object regulation, other regulation, and self regulation. Antón, et al. (2003)
furthermore elucidate that since the human mind is mediated, mental functions are regulated,
according to Vygostky, in three possible ways: (1) object regulation, (2) other regulation, (3) and
self regulation. The authors explain that "in early stages of development, [the behavior of
children] is subordinated to their physical entities in their immediate surroundings" (p. 265):
object regulation. As children mature, their behavior is subordinated to the semantic properties or
speech of adults and peers: other regulation. Eventually, their behavior will end up subordinating
to their own speech ("self talk" or "private speech") which in turn will become internalized (as

inner speech): self regulation. Thus, "language serves not only a communicative function but also a cognitive function" (p. 265).

   Scaffolding and intersubjectivity. Other relevant concepts associated with sociocultural theory and more specifically with collaboration are: scaffolding and intersubjectivity. Scaffolding involves the expert taking control of those portions of a task that are beyond the novice's current level of competence (Wood, Bruner, and Ross, 1976, p. 90), as cited by Antón, et al. (2003), thus allowing the learner to focus on the elements within his or her range of ability: his or her ZPD. Therefore, "scaffolding" refers to the "mediated interaction between expert and novice in a problem-solving task" (p. 266). Whereas "intersubjectivity", according to Wertsch (1985, cited in Antón et al.), is when the novice is challenged to participate and co-construct with the expert a shared vision (solution) in a problem-solving task.

   In this review of definitions, concepts, and theories of second language acquisition, it is apparent the centrality of morphosyntax acquisition. This is not to say that the learning of grammatical rules of foreign/second languages is not important, but recent research has shown that the acquisition process is due to a complex interaction of many factors, among them sociocultural factors. The sociocultural perspective has been on the rise in the second language acquisition field since Firth and Wagner's influential paper published in 1997: *On Discourse, Communication, and (Some) Fundamental Concepts in SLA Research.* Firth and Wagner call for a reconceptualization of SLA as a "more theoretically and methodologically balanced enterprise that endeavours to attend to, explicate, and explore, in more equal measures and, where possible in integrated ways, both the social and cognitive dimensions of S/FL use and acquisition" (p.758).

To this end, they advocate a "significantly enhanced awareness of the contextual and interactional dimensions of language use" (p.758) based on the conviction that "language as a social and cultural phenomenon [and not as an aspect of individual cognition] is acquired and learned through social interactions" (p. 759). Within this view, according to Hall (1997), the process of psychological learning is viewed as "socially rooted and conjointly constructed" [therefore] … development, according to Zuengler and Miller (2006) and is assumed not to be the "unfolding of inborn capacities but the transformation of innate capacities once they intertwine with socioculturally constructed meditational means" (cites Lantolf and Pavlenko, p. 39); thus, it is socially mediated.

I embrace the sociocultural perspective because it empowers the social as well as the contextual dimensions of language and views meaning not as an "individual phenomenon consisting of private thoughts executed and then transferred from brain to brain, but a social and negotiable product of interaction, transcending individual intentions and behaviours" (Firth & Wagner, 2007, p. 763). This perspective is relevant to my research in which dance, in the LCTD unit, plays an important role as text and context for learning Spanish language and most importantly culture, thus providing a space for a cross-cultural encounter.

The sociocultural perspective is also attuned to the mutual psyche and culture construction approach—described in the prejudice reduction literature review—as well as to the constructionist theoretical framework. Additionally, this perspective is relevant to the understanding of L2 motivation (Clement, Dornyei & Noels, 1994), a key ingredient in my research, which I explore next.

Attitude and Motivation in SLA

Affective as well as cognitive factors contribute to individual differences in SLA (Gardner, Day, & MacIntyre, 1992). Gardner and Lambert demonstrated in 1959 that two independent factors, language aptitude and social motivation, were related to achievement in the second language (Gardner, 1988). Furthermore, in 1985 Gardner argued that these two factors are the "only two individual differences which have been well documented to date as being implicated in the language learning process" (p. 83).

Background information. There are several theoretical models to explain the development of competence in SLA, specifically on individual differences in SLA. Gardner (1985) examined seven: Krashen's (1981, 1982) monitor model, Carroll's (1981) conscious reinforcement model, and Bialystock's (1978) strategy model which have a common focus on linguistics; and Lambert's (1974) social psychological model, Schumann's (1978) acculturation model, Clement's (1980) social context model, and Giles and Byrne's (1982) intergroup model which have a common focus on social processes. Twenty-two years later, Gardner (2007) additionally explored Noels and Clement's (1996) self-determination model, MacIntyre, Clement, Dornyei, and Noels' (1998) willingness to communicate model, and Dornyei's (1994) extended motivational framework which also have a social process focus.

Gardner (1985, 1988, 2007) concludes that these different theoretical frameworks, especially the social process models, which deal with affective variables, view attitudes and motivation as important variables in the acquisition of a second language; even though "they disagree as to whether these variables are important as stimulators or mediators, operating directly or indirectly, on proficiency" (Gardner, 1988, p.137). Thus, they are relatively similar with different emphases.

For instance, Krashen's (1981) model considers attitude and motivation as passive cognitive filters in language learning, whereas Gardner's (1985) model regards them as active affective engagers. In a different vein, Schumann's (1986) acculturation model, which addresses how immigrants learn a second language, considers not only affective factors but also social factors: "Learners will acquire the target language (TL) to the degree they acculturate to the TL group (Shumann, 1986, p. 379); whereas Giles and Byrne's (1982) model looks at social identity theory, an intergroup approach to language learning that considers "factors affecting individuals' strength of ethnic identification and their perceptions of the social relationships operating between ethnic in- and outgroups" (p.35). Thus, in this case, language learning involves developing membership in the TL group.

I use Gardner, an authority on attitude and motivation in SLA, to illustrate and support the importance of motivation in SLA and in my research —addressing, in that way, my second research question: does Latin dance influence student attitudes toward the learning of Spanish as a foreign language? I specifically ground the relevance of motivation on Gardner's (1985) socio-educational model and Gardner's (2007) motivation model.

Fig. 1 Gardner's (1985) socio-educational model:
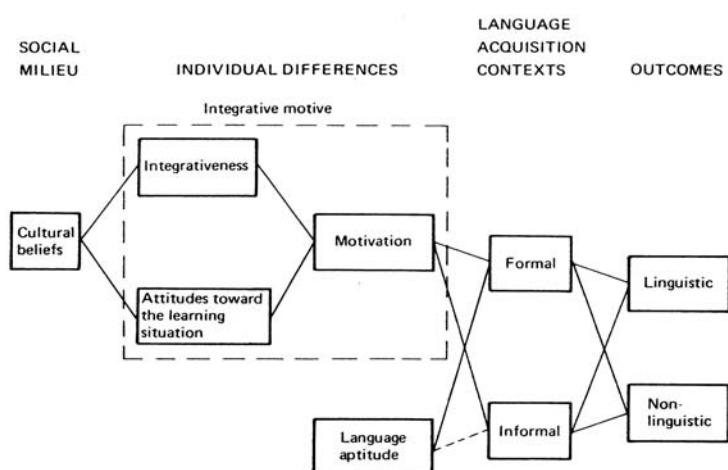
Fig. 2 Gardner's (2007) motivation model:

Figure 1 illustrates the importance of attitude and motivation in the process of learning a second language (Gardner, 1985). Furthermore, "attitudes influence the success with which another language is acquired" (p.4). This is important since it reflects an active involvement on behalf of the students in the SLA process.

Figure 2 illustrates in more detail how motivation, influenced by attitude, is "an attribute with significant implications [in SLA]" (Gardner, 2007, p. 11) even though different social process models may "differ in terms of its [motivation's] antecedents and/or correlates, as well as in how it [motivation] might be assessed" (p. 11). In the next section, we examine more closely attitude and motivation and how they come into play in both models (Figure and Figure 2).

Attitude. An individual's attitude is, according to Gardner (1985), "an evaluative reaction to some referent or attitude object, inferred on the basis of the individual's beliefs or opinions about the referent" (p. 9). In fact, there are two classes of attitudes: 1) educationally relevant attitudes toward learning the language, informed by the educational context, and 2) socially relevant attitudes toward the other language community, informed by the cultural

context (Figure 1 and Figure 2) where cultural beliefs are separated in cultural context and educational context. Educationally relevant attitudes relate to the immediate classroom situation—the program quality, the class atmosphere, the teachers' skills; whereas socially relevant attitudes, also called integrativeness or openness, relate to "attitudes [affective] …, beliefs [cognitive] about its value, meaningfulness, and implications [conative], expectations about what can or cannot be achieved" (Gardner, 2007, p. 13). All these attitudes influence motivation.

Motivation. According to Gardner (1985), motivation is "the combination of effort plus desire to achieve the goal of learning the language plus favorable attitudes toward learning the language" (p.10). Thus, there is motivation only when desire (want), favorable attitude (affect), and drive (effort) to achieve SLA are combined. Furthermore,

the motivated individual is goal directed, expends effort, is persistent, is attentive, has desires (wants), exhibits positive affect, is aroused, has expectancies, demonstrate self-confidence (self-efficacies), and has reasons (motives) (Gardner, 2007, p.15).

Thus, motivation, a multifaceted construct, is a very complex phenomenon (Gardner, 2007) and a complex social process (Clement, Dorneyi, & Noels, 1994). According to Gardner (2007), motivation is a mediator for language learning and achievement in a) classroom behavior, b) persistence in language study, c) language retention, and d) cultural contact, for example through bicultural excursions and intensive language programs (see Fig. 2). Furthermore, motivation is a key player in SLA. The same author identified at least four stages that are comparable to first language acquisition: a) Elemental: initial stage, learning of the basics, vocabulary, grammar, pronunciation, etc., b) Consolidation: achievement of degree of familiarity with the language, c) Conscious Expression: use of language with great deal of conscious effort, and d) Automaticity

and Thought: merging of language and thought and automaticity of language in most contexts

(see Fig. 3). Additionally, Gardner refers to Lambert's (1955, 1956, a, b, c) Vocabulary Cluster

and Cultural Cluster in the process of becoming bilingual. The first one refers to the elements of

the language (not only vocabulary), an easy stage to master; whereas the second one refers to

making the language part of the self, a much less easy stage to master (see Fig. 3).

Figure 3: Interplay of clusters and stages on SLA, based on Gardner's (2007) stages of language

acquisition and Lambert's (1955, 1965a, b, c) clusters of becoming bilingual.

```
                                                              _____
                                                              | Automaticity
                                           _____| & Thought
                                 | Conscious
                  _____ | Expression
 _____| Consolidation
Elemental

◄===================================================================►
Vocabulary cluster                                        Cultural cluster
```
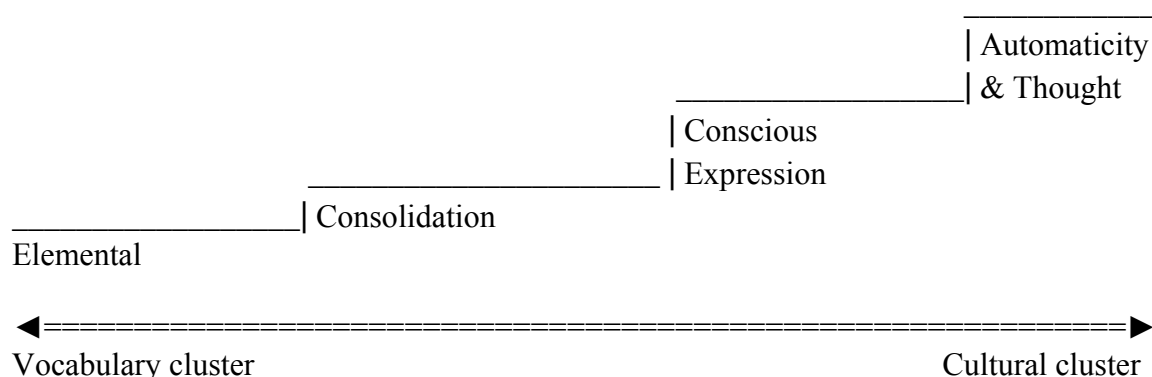
Connecting motivation and SLA to my research. The cultural cluster, making the

language part of the self, is the ultimate goal of SLA; my Teaching Culture through Dance unit is

intended to contribute toward that goal. This goes along with Citron (1995) who proposes that

"having a mind that is open to ways of looking at the world might help one to learn a new

language" (p. 105). In other words, being open minded and being able to step out of our "cultural

cages" are facilitators of language learning. Citron coins the term "ethno-lingual relativity" and

urges us to understand that languages are not direct translations of each other and do not

necessarily express the same ideas in the same ways, lexically or syntactically. Therefore,

recognizing and accepting the "culture-boundedness" of each language (including our own)

would facilitate SLA. Thus, Citron (1995) argues that "as one comes into contact with other languages, one's own 'cultural cage' and 'language cage' becomes more flexible and one becomes more open to other cultural and linguistic patterns" (pp. 112, 113), echoing Gardner's integrativenss/openness concept as a drive for SLA.

More specifically, Gardner (1985) has found that language experiences associated with SLA (such as bicultural excursions programs, regular language courses, and intensive language training) can have influence on a student's attitude and motivation when the programs involved novel experiences of rather brief duration. "It seems that the novelty of the shorter programmes mediates the attitude change" (p. 106), which is a characteristic shared by my Latin dance program intervention program.

Furthermore, the social nature of motivation cannot be overlooked. Even in contexts where foreign language learning is largely an academic matter, "student motivation remains socially-grounded [… Moreover,] in a multiethnic context, positive attitudes would orient the individual to seek contact with members of the L2 community" (Clement, Dornyei & Noels, 1994, p. 421- 422). This is particularly true for my participants, middle school students who are 60%, Black, 30% Latinos(as), and less than 10% White. In addition, Clement, Dornyei and Noels (1994), citing Hadfield (1992), found a link between group cohesion and a positive evaluation of the learning environment, "whereby group dynamic activities are incorporated into the L2 syllabus in order to foster various aspects of group development and enhance group cohesion, with the aim of creating an environment more conducive to learning (p. 443). The LCTD unit is attuned to such guidelines.

Finally, Gardner, as well as other scholars such as Clement, Dornyei and Noels (1994), has found the integrative-instrumental dichotomy as well as the traditional division between

intrinsic and extrinsic motivation misleading and simplistic. Rather, after forty-five years of research on attitude and motivation, it is the intensity of motivation that Gardner emphasizes (2007). In his words, the integrative motive which stems from a desire to understand the language and culture of another group for the purpose of interaction, "serves the need to achieve a true mastery of the language" (p. 19).

Conclusions

The need for integrating our diverse public schools population is more important than ever in our globalized world and pluralistic society. To understand how I could use dance as text and context to promote a positive attitude change toward the "other," the other classmate, the other culture, and therefore toward the learning of the other language, Spanish, I reviewed two areas of scholarly research. The first area I explored was literature on prejudice reduction and the second was on second language acquisition.

Prejudice Reduction: Synthesis and Critique

For the first area, prejudice reduction, I examined the psychological processes of individuals trying to shed light on the overarching differences in cultural values for three main groups, White, Black, and Latino. This involved examining major differences between the minority experience and the majority experience and individualistic—versus collectivistic— oriented values, which pose significant challenges for intergroup communication, especially in diverse public middle schools in the United States.

Then, I explored the psychological processes of groups and the ways in which the cultural values of Whites, Blacks, and Latinos/as contributed to "otherness" and prejudice, specifically prejudice in childhood and adolescence. Based on social cognition theory, I also considered how stereotypes (a) become a form of categorization "against complexity," (b)

operate as "social schema" biasing intergroup judgment and decision-making, (c) and very likely

function subconsciously and unintentionally, paving the path for the most prevailing and

pervasive way of prejudice, that which is subtle and covert.

I recognize there is great deal of variation within groups, just as there is across and

between groups. Although the literature I reviewed on group differences helps us to understand

some of the challenges of intergroup communication, it may also mask differences and hinder

deep understanding of individuals within particular groups, and therefore, may narrow the lens

through which the study is constructed.

SLA: Synthesis and Critique

For the second area, SLA, the literature suggests that openness to a new culture, driven

by motivation, facilitates language learning. Therefore, I explored a body of literature on second

language acquisition, the second area of research. I examined definitions and popular ideas about

language learning, including half-truths that often reflect outdated theoretical frameworks and

clearly misrepresent the complexity of language learning. I explored different theoretical

frameworks, focusing particularly on the sociocultural perspective, which attempts to account for

the fundamentally social nature of language learning and which considers second language

acquisition as essentially a social process in which culture plays a central role.

Although, the SLA sociocultural perspective has been on the rise since 1997, it still lags

behind its cognitive counterpart, which downplays the importance of socio-cultural factors in

language learning, despite the efforts of some scholars like Gardner. Moreover, I have not found

enough studies that clearly address or take into account parameters such as language and the

status of a speakers' language—majority/minority, dominant/non-dominant. These issues figure

heavily in language learning and opportunities to learn, and involve serious consequences for

student achievement in language and across the curriculum. These parameters account at least in part for individual differences in SLA. Conversely, I see partnering and Latin dancing as an equalizer, where prejudice does not have a language or a place, but where Spanish class and Spanish language is both a vehicle for and byproduct of the dance.

Connecting Prejudice Reduction and the Foreign Language Classroom through Dance

Categorization, as a part of human thought, is unavoidable and in-group favoritism is inescapable. As soon as the concept of "groupness" is introduced, subjects perceive ingroup and outgroup members in distorted ways. Nonetheless, there are strategies to mitigate bias/prejudice; among them, affective strategies such as arts-based prejudice reduction interventions are considered the most effective within the research literature. Additionally, this type of intervention, using qualitative methods and methodologies, may also help address the complexity between and across individual students as well as groups of students. For all these reasons, I have focused on arts-based prejudice reduction interventions—some of which include music and theatre, both within the literature and in my own study.

Filling the Gap

However, another arts-based intervention program, dance, also conforms to the best intervention programs. Yet, dance has not, to my knowledge, been investigated for the purpose of prejudice reduction. This is the gap my own research seeks to fill. Furthermore, it is noteworthy that my Latin partner-dancing intervention program involves physical touching, physical space reduction, and partner switching. Thus, interdependence is promoted not only by the preparation for the final performance, which involves collective cooperation to achieve a shared goal, but is also reinforced by physical closeness, which helps to maximally foster social integration. Thus, I see dance as a vehicle for positive interaction, a redefinition of social norms

and a reconstruction of meaning—and a momentary reconstruction of the other—within an entertaining and safe space.

The Novelty: The Foreign Language Classroom

In order to develop the dance prejudice reduction intervention program, I thought of the foreign language classroom—where cultural context is potentially more relevant than in any other subject in school (Gardner, 2007)—as the ideal context. Such a program allows for full play of socio-cultural-affective mediating factors and is attuned to the social, cultural, and contextual dimensions of language, which view meaning as social and negotiable products of interaction. Thus, the LCTD unit, as a prejudice reduction intervention program, plays an important role as (1) text, which includes learning, memorizing, practicing, and performing the different dance steps and choreography, as well as (2) context, which includes interacting in collectivistic ways and learning about topics related to the dances. Therefore, this program paves the way for learning the Spanish language and the Latin culture, and for motivating such learning.

Given the fundamentally social and contextual nature of language learning, the cultural context influences both attitude and motivation, key factors in all stages of SLA. Thus, through the LCTD unit within the Spanish class, I seek to foster a positive attitude toward the learning of Spanish as a foreign language, which may consequently foster a positive attitude toward the other, ultimately reducing prejudice, a long term goal.

Synthesis

Finally, what I provide, based on the literature review, are new connections to preexistent models of motivation for second language learning (Gardner, 2007) and prejudice reduction

(Dovidio, 2004). In the foreign language class—a class on the other— I use dance as an affective and novel experience that meets the best practices of prejudice reduction.

My purpose is to stimulate, on one hand, the students' interest in the learning of Spanish language and culture, and to foster, on the other hand, interactions as well as transactions between students who otherwise would not interact. The LCTD unit within the Spanish class aims to promote cohesion because of the bonding nature of dance and its relevance for both microculture groups, Black and Latino students, and ultimately seeks to reduce prejudice. Accomplishing this is not without challenges, not only because of the age group of the participants involved, but also because of Americans' own space needs.

However, these challenges may be overcome by the students' need for socialization, critical for this transitioning age group between elementary and high school (Aboud 2005), and also critical for the minority groups (Delpit 1995) which comprise more than 95% of the student participants.

Thus, I wanted to explore first if Latin dance influences student attitudes toward the learning of Spanish as a foreign language and second, what characterizes the interaction of participating students in the Latin dance Spanish class across linguistic, cultural and economic groups. Specifically, I tried to investigate if the students showed indications of prejudice reduction, the first research question. In other words, I wanted to find out if the students became more interested in learning Spanish as a foreign language and if they interacted in a more positive way with their peers, including the "others," through the LCTD unit.

The methods and methodologies that I used for data collection and data analysis to explore these questions are presented in the next chapter.

CHAPTER 3

METHODOLOGY AND METHODS

The methodology and methods used in my research are addressed in the following section. First, I discuss the methodologies that have informed my study. These are Case Study, Experimental Design, and Formative and Design Experiment. I also explore their contributions to causality. Second, I tap onto the research design which consists of context and participants. In this section, I address the site of research and describe my participants as well as the procedures employed in the study. I also discuss the methods for data collection and data analysis based on interviews, surveys, journaling, and videotaping. I also present different analytic strategies, with special focus on inductive analysis. Third, I lay out the strengths and limitations of my study and of myself as a researcher, and I explain my positioning.

Methodology

This study examines cultural practices, including the practice of Latin dance as a vehicle for reducing prejudice and promoting social cohesion across racial and ethnic groups of K-12 students. For four years I have been working on a research project exploring dance as a vehicle for prejudice reduction and second language acquisition and wondering if dance can be a means for interaction and promotion of friendship, a potential facilitator of prejudice reduction. Additionally, can learning culture through dance within a Spanish class change students' attitudes, especially students' interest in the Spanish language and culture?

It is widely accepted that different research methods serve complementary functions. As Yin (2004) stated, alternative research frameworks are "important […] for further insights into

neglected dimensions of the underlying phenomenon" (p. 21). Due to the novel nature of my research topic, I have found no models to follow and no studies to replicate, extend, or reject. Certainly, there are related studies within the broader category of the arts, (e.g., theatre and music), but I have found none that focus specifically on dance and prejudice reduction or second language learning. I have been undergoing a process that has led me to borrow, adopt, and adapt, to a lesser or greater extent, three sometimes overlapping methodologies: (1) case study, (2) experimental design, and (3) formative and design experiments. I explore the three of them next.

**Formulation and Rationale for Case Study, Experimental Design,
And Formative and Design Experiments**

In this section, I focus on Case study which is the first methodology that informs my work. First, I define my unit of analysis. Second, I lay out the features—of the study—that make a case.

Case formulation and rationale. I started a journey without a clearly marked route. I tried to get a sense of the context and the configuration and distribution of time, space, and people, and of the dynamics of social activity, as a case study researcher would do. The study design was not set from the beginning. Strategic decision making and inquiry informed and still inform the process.

My unit of analysis is the dance class. Peer interaction is of special interest. According to Stake (2005), my proposed research qualifies as a case study because it is set in a particular grade, with particular students (eighth graders), in a particular time period (Spanish period) and a particular span of time (twelve sessions over six weeks), and in a particular place (Royal Middle School). "The case then is embraceable" (Stake, 2005, p.455), "a specific entity" (Stake, 2006, p. 2), and a "bounded system" meeting Stake's definition of case study. My case is what Stake calls

intrinsic to some extent, as I am interested "in all its particularity and ordinariness" (Stake, 2005, p. 445). On the other hand, it is mostly an instrumental study because it may facilitate understanding of other issues such as peer integration, linguistic and cultural acquisition, or even resistance to these. "It is a small naturalistic social unit" (Dyson & Genishi, 2005, p. 2). I am concerned with what participants think, feel, and believe about their experience during the dance class and performance. Therefore, I "make sense of talk and text within physical settings and through social activities that are informed by the world beyond the visible one" (p. 9). Little research exists on dance as conceptualized within my study. Therefore, according to Yin (2004), my case would be mostly exploratory and to lesser extent descriptive.

Experiment formulation and rationale. For Orum et al. (1991), experiments are classically done to test specific hypotheses about alleged causal relations between different phenomena. This is generally accomplished by comparing one group exposed to an experimental condition against one that has not been exposed to that condition. The difference between the quantitatively assessed groups confirms the result of such an experiment. The experiment usually assumes a world of causal relations where normally precision, in the form of statistical procedures, is emphasized. I embrace Campbell, Stanley, and Gage's (1966) perspective on the experiment, which differs (as the authors assert) from the traditional approach described by Fisher (1925, 1935), wherein the experimenter has complete control over the environment, the schedule of treatments and measurements—aiming for statistical analysis. Instead, Campbell and his colleagues take into account the intransigency of the environment where the experimenter lacks complete control, a similarity to case study and to my own case, additionally, a similarity to formative and design experiments, as I emphasize later on.

Furthermore, experimental designs are iterative designs that feature cycles of invention and revision in which conjectures are generated, refuted, and reformulated, which has been partially true for my case. At a macro level, iteration #1 for spring 2006, iteration #2 for spring 2007, iteration #3 for spring 2008, and iteration #4 for spring 2009 characterize my case as an experimental sequence, in as much as I have made adjustments, both big and small, in each iteration. As discussed in the next section, these four iterations characterize my case as a formative and design experiment, which is considered adaptive and iterative, since the "main goal of the research is to adapt the intervention to make it work better in response to the variability within classrooms. (Reinking & Bradley, 2008, p. 20)

Indeed, I have been experimenting with Latin dance and readjusting my research for four consecutive years for the Royal Middle School "Cinco de Mayo" celebration beginning Spring 2006. The first two years, Spring 2006 and Spring 2007, Latin dance was embedded into the sixth graders' Latin America unit. The second two years, Spring 2008 and Spring 2009, Latin dance was framed within the cultural component of the eighth graders' advanced Spanish class.

During this period, I went from specifying the dances to letting the student participants choose the dances they wanted to perform, from having the students volunteer to requiring them participate; all of this was with the purpose of creating and consolidating a new affiliation with a Latin dance community that involved interdependent cooperative equal status interaction among its members seeking a superordinate goal, an increased motivation to learn about the Spanish language and culture. (Appendix C contains a more detailed description across four dimensions— institution, participants, program intervention, and researcher—of my iterations and evolution of my project, which has been undergoing continual reformulation throughout the last four years)

At a micro level the pre- and post-surveys I administered, which included maps of friendship, also fit the experimental design model with its common pre- and post testing. Additionally, "the intended outcome [of experimental design] is an explanatory framework" (Cobb, Confrey, diSessa, Lehrer & Schauble, 2003, p. 10); this is true for some types of case studies, and true in my case. Furthermore, the pre- and post-survey also fits formative and design experiment since

> the work of a researcher using this approach is fundamentally to design an instructional intervention that works to achieve a valued pedagogical goal in an authentic classroom environment. Doing so implies modifying the intervention formatively in response to data suggesting factors that enhance or inhibit the intervention's effectiveness, efficiency, and appeal" (Reinking & Bradley, 2008, p. 14-15).

Thus, the pre- and post testing helps shed light on such factors.

In the same vein, Campbell et al. (1966) argue that "most of the social phenomena of theoretical and practical social interest from which we want to generalize occur in markedly less controlled settings than the laboratory" (p. 7). The amount of control, so as to keep out extraneous forces, is at issue, especially in research topics that demand field settings such as classrooms. Further, my research may be considered a quasi-experiment in the sense that quasi-experiments are those experiments occurring in natural environments where random assignments are not possible. The challenge here is to separate the effects of a treatment, the prejudice reducing dance intervention, from other cultural awareness or bonding activities that may have taken place either in school or elsewhere and therefore make explicit the causal forces.

Additionally, as I am mainly familiar with descriptive research, I am conscious of and sensitive to the risk of inferring causation from passive observational data. Nevertheless, as the

Learning Culture through Dance (LCTD) unit is an intervention, I am interested in inferences about effects, benefits, influences and the like, in the way an experimental researcher would be (Cook & Campbell, 1979)**.**

Formulation and rationale for formative and design experiments. Formative and design experiments, sometimes termed design research, are, according to Reinking and Bradley (2008), an innovative way to conceptualize and conduct research that emerged within and are especially suited to the field of education. Their purpose is to reduce the gap between research and practice.

For my study, I also espouse Cobb, Confrey, diSessa, Lehrer, and Schauble's (2003) perspective, which argues that design experiments are conducted to develop theories that target domain-specific learning processes. The authors assert that "design experiments ideally result in greater understanding of a *learning ecology* – a complex, interacting system involving multiple elements of different types and levels" (p. 9); thus, they are a means for addressing the complexities of education settings. In this way, they are similar to case studies. Indeed, according to Cobb et al. (2003), most classroom design experiments "are conceptualized as cases of the process of supporting groups of students' learning in a particular content domain" (p. 11). Different classroom design experiments may focus on different constellations of issues; in the same way, case study selects its unit of analysis to yield data relevant to the issues of interest.

This study is also guided by the work of Reinking and Bradley (2008) who provide a rationale for and describe the key themes and characteristics of formative and design experiments. My study is closely aligned with formative and design experiments in that I am seeking to accomplish practical and useful educational goals, such as positively influence the

participants' attitudes toward the other—the other classmate, the other language, and the other culture—through my LCTD unit.

Second, my study is focused on less controlled, authentic environments, a situation aligned with quasi experiments as well, in that my study takes place in a classroom, which is not a tightly controlled laboratory-like setting.

Third, my study, which has four iterations of the study intervention, also falls into the category that Reinking and Bradley refer to as "engineering science" to guide data gathering and analysis in that I am trying to "engineer a successful instructional intervention" (p.11). See Appendix C for further details of study intervention/iteration.

Fourth, my study involves experimentation that is both innovative and speculative in nature. My topic, dance as a vehicle for prejudice reduction and second language acquisition, embodies these two characteristics, as evidenced by the dearth of research in the area of dance as a vehicle for prejudice reduction and linking dance to second language acquisition. Finally, my study is interdisciplinary, since I am employing multiple theoretical perspectives and orientations, including social and cultural psychology, SLA, and different methodological perspectives and orientations, including case study and experimental design.

Lastly, Reinking and Bradley (2008), drawing from their own work and that of other scholars, identify the following characteristics that define formative and design experiments and which also characterize my study: (1) Intervention-centered in authentic instructional contexts, (2) Theoretical: guided by theory, theory which, in the words of Cobb "must do real work" (Cobb, Confrey, diSessa, Lehrer & Schauble, 2003, p. 10), (3) Goal oriented: that explicit goals become a reference for making modifications to the intervention, (4) Adaptive and iterative: "the intervention is like a prototype that is continuously tested and tweaked to improve its

performance" (Reinking & Bradley, 2008, p. 20), (5) Transformative: a intervention that has the potential to positively transform the environment for teaching and learning, (6) Methodologically inclusive and flexible: not driven by narrow data collection and analysis specifications, and (7) Pragmatic: "creating conditions that allow promising interventions to work, and that seek theory that can be directly useful to practitioners" (Reinking & Bradley, 2008, p. 22).

Here I have explored case study, experimental design, and formative and design experiment methodologies and how they relate to my study. Next, I address the contribution of the three designs to claims about causality, contrasting a realist conception of causality with a regularity conception of causality, also referred to as causal effect-description vs. causal process-explanation.

Contribution of the Three Designs to Claims about Causality

There are two main ways to understand causation. One is the regularity approach where causation is determined by observed high correlations between variables, where regularity is statistically determined, and where causal assertions can be tested. For example, when a light switch is flipped, the light turns on. In this approach researchers are not interested in the process with which light is produced (electricity), rather, only the relationship and regularity of a flipped switch and a light coming on.

The other way to understand causation is the local causality approach, which, conversely, is focused (1) on the process and the mechanism by which causality takes place, and which may or may not produce regularity, and (2) on the context which is a major factor. In this case, we care about the "wiring" and even the "grounding" that produces light, but also we care about the context, which determine the process. For example, in Venezuela, the mechanism, wiring, codes, standards, and regulations differ from those in the U.S. in which a culture of enforced codes,

standards, and regulations impacts the mechanism—reliability, efficiency, and safety—of electrical performance.

Experimental design has a regularity approach—regularity in association with events—to causality. This top-down approach falls under "the unification view," which may be statistical, deterministic, or both. Causality is fundamentally a matter of regularities, of systematic relationships between variables, between input and output, that is, between intervention or treatment and results. The top-down approach treats the actual process of causality as unobservable. Furthermore, comparison is needed in order to establish causality, which refers to the investigation of causal effect (Maxwell, 2004).

Nevertheless, I embrace Cook and Campbell's (1979) approach, which recognizes that "observed causal relationships in the social sciences will be fallible rather than inevitable and that the connections between antecedents and consequences will be probabilistic" (p. 15). In other words, causation is not necessarily deterministic, rather it is more likely probabilistic and thus it may fail to reflect regularity of causation or generalizability between the intervention and outcomes. Additionally, Campbell and Stanley's (1963) work emphasizes the inevitable ambiguity and equivocality of experimental results. Furthermore, they "claim that experiments 'probe but do not prove' causal hypothesis" (p. 18).

I also employ Katz's (2001) concept of causality in ethnographic case study. For Katz (2001), causal explanation is found not in the form of assertion, where one can predict reality at time two by knowing the realities at the time one, but rather in forms of "retrodiction explanation." Here, a given phenomenon observed at time two "can state what will have happened earlier," [at time one], "perhaps in a particular sequence of stages that led to the outcome" (p. 448).

Katz (2001) proposes seven categories of appreciation that allow moving from the how to the why. These categories are valuable resources for explanatory analysis and advance the development of causal explanation by (1) presenting an enigma, a paradox, or an apparent absurdity that should have an obvious meaning but determinedly does not; (2) strategically organizing data into "moieties relevant to causal debates" (p. 456) explicitly supporting the given explanation and implicitly negating alternatives explanations; (3) getting the facts as precise as possible by capturing qualities in the portrayal ("richness") and describing great multiplicities of scenes ("varied") which will crystallize into narrowing down and consistency ("densely textured"); (4) getting revealing data characterized by emotionally charged phenomena; (5) providing situated data, representing the situated character of social life; (6) getting "vivid," "colorful," "aesthetic" data that convey a sense of immediate involvement in the subjects' worlds; and (7) having poignant descriptions of poignant moments; they show people under the influence of powerful forces, dense emotions, and transcending concerns.

These poignant moments lead us to revealing events and allow us a) to uncover a hidden piece in the jigsaw puzzle, b) to break through our assumptions, our way of perceiving the world we are investigating, c) to reconstruct a key piece in the jigsaw puzzle, and d) to adjust the filter/lens through which we look at our surroundings. This is significant because, as Katz (2002) argues, statistical findings are exciting, thrilling, and exhilarating, but "by definition, override individual idiosyncrasies that color the most dramatic moments in people's lives" (p. 79).

Finally, as Katz (2002) argues a causal explanation in qualitative research, that is the move from the why to the how, is not about catching a phrase, but its resonance. This leads me to Rosenblatt's distinction between interaction and transaction with the text: "instead of an interaction, such as billiard balls colliding, there has been a transaction, thought of rather in

terms of reverbertions, rapid oscillations, blendings, and mutual conditionings" (Rosenblatt, 1994, p. 1062). In my study, I attend to the affective, the emotive aspects of meaning that my student participants experience. I thus provide subjective evidence made of an "emotionally, sensually, or aesthetically thick fabric that permeates their social lives" (Katz, 2002, p. 84) and helps build the move from the how to the why. Thus, my methodology allows me to know if my intervention has positive consequences that permeate the lives of the students involved, i.e., social integration and prejudice reduction through dance and language learning.

These resources for explanatory analysis help unveil the potent forces that inhabit people's lives and offer good leads toward explanation (Katz, 2002). Finally, for matters of causality, qualitative researchers tend to see activities as interrelated and purposive, but not in a determinative fashion (Stake, 2006**).**

In order to complement Katz's (2001) resources for explanatory analysis, I adopt Maxwell's (2004) approach to causality. For Maxwell, case study takes a realist, bottom-up approach to causality which is seen as the "mechanisms by which nature works" (p. 4). This search for causal mechanisms and processes determines this causal mechanical approach, which may or may not produce regularity. Therefore, Maxwell's (2004) case study approach to causality is associated with "process theory," also called "case-oriented approach," "case knowledge," "explanatory theory," or "intensive research design" and deals with in-depth studies of particular settings and unique situations through analysis of the causal process/mechanism by which some events influence others. In order to understand the operation of causal mechanisms, accounting for the social and cultural context, which often cannot be controlled in a variance-theory sense, is crucial (e.g., context dependence of causal explanation).

Thus, "local causality" or particular causality embodies a relation between a cause and an effect through a physical connection, and context is a major player intrinsically involved in that process (e.g., "mechanism + context = outcome"). In addition to context's contribution to causal explanations, "the meanings, beliefs, values and intentions held by participants in a study (e.g., the 'interpretative' dimension of social life) are essential parts of the causal mechanisms operating in that setting" (Maxwell, 2004, p. 7).

Finally, I also embrace Reinking and Bradley's (2008) approach to causality. For them, causality builds on the notion that "understanding and interpreting relations between phenomena is transformed into considering the various dimensions of 'making use of', or 'coping with'" (p. 39) rather than devaluing complex contextual variations by seeking grand theories of causation based on statistical probabilities. It is ultimately attuned with Katz's (2001) ethnographic case study retrodiction explanation and Maxwell's case study (2004) local causality which may or may not produce regularity and where context is always a major player. Thus, the role of context—the particularity of the site of research, as described in the next section—is of paramount importance for the dance reducing prejudice intervention program within the Spanish class.

Research Design

Next, I present the research design that informs my work. In this section, I first address the context of the study, that is, the site of research. Then, I describe my participants as well as the procedures employed in the study.

Site of Research

My research project examines the Latin dance class and performance experiences of approximately twenty eighth graders, students of Spanish, boys and girls, White, Black, and

Latino/a, in spring 2006, spring 2007, spring 2008, and spring 2009 at Royal Middle School, a

Title I school and one of four middle schools in Clarke County. It currently serves over 642

students, grades 6-8. Royal's Title I status reflects a high percentage of students who receive

free or reduced lunch (90%). The school's demographics for spring 2009 are 59% African

American Students, 30% Hispanic students, 8% Whites, and 3% others—Asians and biracial.

The school struggles with the problems of poverty, high teacher turnover rate, and the adequate

yearly progress now required of all public schools in the United States. The school's

administrators, staff, and teachers, especially English to Speakers of Other Languages (ESOL)

teachers, face such challenge with a high level of commitment. Nevertheless, two years ago,

Royal was in its fifth year of "Needs Improvement" status, signifying that the school has not

reached adequate yearly progress for the past five years as indicated by the students'

performance on standardized tests. In fall 2008, the school was taken over by the state.

Participants

I selected my participants according to a "criterion based selection," that is, "a list of

characteristics or attributes the participants in the study must possess" (Patton, 2002, p. 59). The

most appropriate sampling strategy for this study is non-probabilistic, also called purposeful

(Patton, 2002). Purposeful or criterion-based sampling helped ensure the desired diversity within

the participant group and the relevance of the dance activity. In the last two years of my

intervention, the participants were all eighth graders—African Americans, Whites and

Latinos(as), males and females, and students of Spanish with varying achievement level—

currently enrolled in Royal Middle School. The grade level I focus on is the only one that teaches

Spanish "for real," since sixth graders learn about Latin America and seventh graders focus

mainly on numbers and colors. Thus, the dance class has been the cultural component of the

Spanish class, a complement through which to reach all types of learners—auditory, kinesthetic and visual—in the exploration of Hispanic culture.

Additionally, middle school is a transitioning stage between elementary school and high school, a time of personal growth and growing into becoming young adults. Early adolescence is a period in which young children are confronted with a variety of rapid change—physical and social. The adolescents are maturing, forming new friendships and peer groups. Therefore, dance as a vehicle for prejudice reduction and second language acquisition seems to be meaningful and relevant for this age group and may have a greater impact than other activities. All of the students enrolled in the classes eventually elected to participate in the study

Procedures

Permission for participation in the research was sought from the students and their parents. Students were made aware of the opportunity to dance through their Spanish teacher. They were asked if they would be willing to participate in a research project. They were informed that they would be observed while dancing and that they would be videotaped. They were also informed that they would be asked questions about what they thought, pointing out that there were no right or wrong answers and that all their answers were confidential. They were told that they could decline participating in the survey and the videotaping at any time. Participation did not adversely affect anyone's class grade. No one chose to withdraw. All of the students participating in the dance class participated in the study.

The Latin dance classes met at the middle school twice a week for approximately 20 minutes for six weeks during spring 2008 and spring 2009, starting right after spring break. The dance class took place in the cafeteria and the classroom. In order to facilitate relationships of trust between my participants and myself, I volunteered to help the Spanish teacher in her

classroom from the beginning of the semester. To ensure that students took the class seriously, for spring 2008, I had the assistant principal give a "pep talk" to the students the first day of the dance class so that the project would start off and be imbued with seriousness and commitment. At the same time, it did not stop us from having fun. In spring 2009, the "pep talk" was not necessary because the students knew what to expect.

The students were instructed to perform dance steps, first with no music, then, with music. Once they could execute a dance step, they had to perform it with a partner, first holding shoulders, then hands. Afterwards, they switched partners. They had to acknowledge their partner by greeting and smiling to him/her. Emphasis was not on perfection, rather on attitude, posture, step "accuracy," coordination, and, above all, courtesy and respect. I instructed the students, trying to make sure that no one fell behind, and making sure the class was an enjoyable experience. I made adjustments regarding new steps and rhythms if students encountered difficulties. The students participated in the final presentation that occurred at the end of the semester where they performed before the entire sixth grade, parents, and community members. I performed with them when needed, to support them in their endeavor. I had "guest" collaborators, teachers, school staff or volunteers who occasionally helped co-teach to promote involvement, participation, discipline, and, in the best case scenario, integration.

Thus far I have addressed the different methodologies used in my study, Case Study, Experiment Design, and Formative and Design Experiments as well as their contributions to causality. Then, I set up the research design, contextualizing my study by describing my participants, procedures, and site of research.

Methods

Next, I explore the data collection and data analysis methods I used in my research, including different data collection methods and analytic strategies with special emphasis on inductive analysis.

Data Collection

In this section, I address data collection methods. Specifically, I describe the interviews, surveys, journaling, and videotaping, methods that have been used in my study and have informed my research.

Interviews. According to Patton (2002), "interviewing is at the heart of social research" (p. 83). Indeed, we live in an interview society. The purpose of interviewing is not only to "enter into the other person's perspective with the assumption that it is meaningful, knowable, and able to be made explicit," (Patton, 2002, p. 341), but also to "capture how those being interviewed view their world, to learn their terminology and judgments, and to capture the complexities of their individual perceptions and experiences [expressing] their own understandings in their own terms" (p. 348). The participants—the Spanish teacher (insider's perspective) as well as the family engagement specialist, other teachers, and staff members (outsiders' perspective)—and I engaged in a guided conversation in individual interviews. The guided conversation included discussion about their own and their students' experiences and changes in their own and their students' attitude, motivation or behavior. I also asked them their perceptions about the new dance community that was created. Their input was crucial, because they best knew the students and the school. (See Appendix D for interview questionnaire)

Survey. At the beginning and at the end of the dance classes, the students were given a survey I created based on the prejudice reduction and second language learning literature and on

discussion with my committee. This survey prompted students to express their perceptions of and attitudes toward Spanish and the Hispanic culture. It also prompted them to map out their current friends (also called sociograms). To this end, children were given a list of participating grade mates and asked to write down, for instance, the names of their best friends or the names of three people in the group they would most enjoy accompanying to a picnic. The rationale for this activity was that it would indicate connections among the students: "the essentials of friendship are reciprocity and commitment between individuals who see themselves more or less as equals" (Hartup, 1992, p.1). Thus, maps of friendships were supposed to be a source of significant insight regarding prejudice and integration.

Journaling. In addition to completing the survey, the participants were involved in guided journaling each week to reflect on and to express their emotions, frustrations, and learning experiences. Participants were given time during each class for journaling. Some of the options were drawing, writing a poem or a song, writing a letter to a friend about the dance sessions, and writing a traditional journal entry about the LCTD unit, in English, Spanish, or "Spanglish." (See Appendix E). As researcher and dance instructor, I also kept my own journal, my own diary, a place for reflection.

Videotaping. As researcher and dance instructor, I cannot be everywhere all the time. However, the observer during field work, "must observe self as well as others, and interaction of self with others" (Patton, 2002, p. 299). To this end, the dance classes were videotaped for visual cue analysis. I acquired appropriate permission and approval from parents and from the school district.

I have addressed the different methods for data collection which consisted of interviews, surveys, journaling, and videotaping. Next, I present the different methods and strategies for data analysis.

Data Analysis

In this section, I address the different strategies for data analysis focusing mainly on inductive analysis. I also examine the different methods used for data analysis for specific materials of videotapes, journaling, and surveys. These methods have informed my work as well.

Data analysis strategies. According to Charmaz (2006), there are numerous guides that ease our ways through the analytic and writing processes required to make sense of data. For Reismann (2008) as well, "each approach provides a different way of knowing a phenomenon, and each leads to unique insights" (p. 12). Ezzy (2002) distinguishes four analytic strategies, four ways of summarizing and interpreting data: content analysis, the most deductive of all forms from preexisting theory; thematic analysis and grounded theory, which identify themes or concepts that are in the data, allowing theory to emerge through the coding process; narrative analysis, which identifies the cultural and social context that facilitates the everyday practice of telling a story; and cultural methodology, which examines the relationships between the data and broader social and cultural frameworks. Thomas (2006) distinguishes four qualitative analysis approaches: general inductive approach, description of most important themes; grounded theory, description of theory that includes themes or categories; discourse analysis, description of multiple meanings of language and texts; and phenomenology, description of lived experience.

My analysis fell into Ezzy's (2002) second analytic strategy or, more accurately, into Thomas's (2006) first analysis approach, a general inductive approach. Thus, even though I did not use grounded theory methodology, I did use some of the methods of grounded theory as

systematic and flexible guidelines, rather than prescriptions, for collecting and analyzing

qualitative data to construct meaning grounded in the data themselves as much as possible.

Doing analysis, for LeCompte (2000), consists of five steps: (1) tidying up; (2) finding

items —looking for frequency of occurrence, omissions, and declarations; (3) creating a stable

set of items by assembling a taxonomy, constructing a set of taxonomies, and using research

participants to create taxonomies; (4) creating patterns by looking for similarity and analogy, co-

occurrence, sequence, hypothesized reasonableness, and corroboration or triangulation; and (5)

assembling structures where patterns are grouped into structures that help to describe or explain

the whole phenomenon. As Charmaz (2006) would say, from my preliminary analytic notes, I

tried to build levels of abstraction directly from the data in order to be able to build tentative

analytic categories (Appendices D, D', E, F, G, H).

According to LeCompte and Preissle (1993), there are five general analytic procedures:

analytic induction, constant comparison, typological analysis, enumeration, and standardized

observational protocol. These are neither exhaustive nor exclusive and may all be used in a given

study. However, analytic induction—"scanning the data for categories of phenomena and for

relationships among such categories" (p.254) and typological analysis—dividing everything

observed into groups or categories—seem to best adapt to my research. Analytic induction is,

according to Preissle (2008), "an iterative process, a kind of recursive thinking from instances to

idea to a search for negative cases to be added to the initial instances to refined idea and so forth

until a construct is devised to adequately represent all relevant known phenomena" (p.15).

Moreover, Preissle (2008) asserts that abstraction—from the concrete to a more inclusive

formulation, classification, and negative cases are central features of analytic induction.

Valentine (2009), however, asserts that in "Qual", inductive logic predominates, but most

analysis moves back and forth between the two modes, inductive-deductive, which Pierce (1958) terms abduction and which he defines as "the first step of scientific reasoning" and as a way of generating "truth" (p.136). Furthermore, he asserts that "no new truth can come from induction or from deduction […] it can only come from abduction (p. 137).

I undertook the strategy of theoretical sampling (Glaser & Strauss, 1967) a purposeful sampling method that entails both inductive and deductive reasoning. Theoretical sampling allows tightening "the corkscrew," in the words of Jane Hood (1983), so that no new properties emerge. Consequently, my "thin" categories turned into robust categories as I clarified the relationships between categories. To this end, I have been, in the words of Charmaz (2006), "examining my case, making logical inferences that offer a theoretical interpretation, then returning to the field to check and evaluate my inference; a process that is central to theoretical sampling (abductive method)" (p.104).

As Charmaz (2006) would say, "like a camera with many lenses, first you view a broad sweep of the landscape. Subsequently, you change your lens several times to bring scenes closer and closer into view" (p. 14). Interacting over and over has been crucial for me to get started. I have been coding word by word, line by line, and incident by incident as well. With my Spring 2009 data collection, I focus-coded—more directed, selective, and conceptual coding—and axial-coded by relating categories to subcategories. Those are the coding strategies that I have borrowed from grounded theory, that have predominated in my coding process.

LeCompte and Preissle (1993), advocate for a search for pattern and regularities which later are transformed into categories. "The first step, [they argue], is categorization of the data" (p. 242). The authors also state that the first categories to emerge from the data generally are those that occur most frequently. For them, in ethnography, data collection and data analysis are

interactive and interdependent, and I have found this to be true in my study. Lofland and Lofland (1995) assert that substructing, dimensionalizing, cross-classifying, or typologizing the myriad of variation help to make an analysis more systematically coherent. However, "arbitrary box building" ought to be avoided. As a practical strategy, it is helpful to develop ideal types (ideal constructs – opposing extremes), and to range all empirical instances along the continuum between the given extremes.

I have just explored the different strategic for data analysis with special emphasis on inductive analysis. Next, I explore the different methods for data analysis for specific materials of videotapes, journaling, and surveys.

Videotapes. I analyzed the videotaped dance classes, in terms of the phenomena of "proxemics" and "kinesics," the interpretation of body language. According to Hall (1974), proxemic observations are made in nineteen dimensions. I will focus on five of Hall's dimensions: posture, body orientation, body distance, seeking or avoiding touch, and eye behavior, these being most relevant to my research. Proxemic patterns, which are culturally patterned, are maintained largely outside of conscious awareness and can lead to revealing insights (Hall, 1974). Hall argues that North European Whites interact at greater distances than Blacks and Latinos; they seldom touch each other in encounters of a non-intimate nature while working class Blacks show a marked tendency toward body contact while interacting. I am paying special attention to how those elements come into play and how negotiation takes place among my participants.

Journaling. I reflected on my own process through my journaling, which indicated my interactions with the different actors—including the protagonists, my student participants and the Spanish teacher as well as the supporting actors the other teachers and administrators. Likewise,

I read the participants' journals every week throughout the dance classes to stay informed of their feelings and reactions about the process that they were experiencing. Additionally, the journals informed me of any adjustments I needed to make to the project. I read about and paid attention to their different levels of fear and excitement, to their likes and dislikes, and made the necessary changes. It is noteworthy to stress the importance of the student participants' last journal which took place during their final examination and after their final performance. The quiet ambiance of the final test was the perfect climate for the students to write seriously, individually and consciously about LCTD

Surveys. Conversely, the surveys were not filled up seriously by the students. They checked and also copied from each other, particularly the maps of friendship. Thus, these surveys were not taking into account for analysis purposes.

Strengths, Limitations, and Positioning

In this section, I lay out the strengths and limitations of the study on one side and of myself as a researcher on the other. I also address my positioning as an insider and outsider to the study.

Study's Strengths and Limitations

One of the strengths of this case study research is my familiarity with the site and with the activity of teaching dance. Furthermore, I have been teaching dance classes to sixth and eighth graders at Royal Middle School for four consecutive springs. I had the support of the institution and especially of the Spanish teacher with whom I worked closely. She is passionate about dance and Latin culture, very enthusiastic and energetic.

The strength of a case study, as Yin (2006) would argue, stems from "its ability to examine, in-depth, a 'case' within its 'real life' context" (p. 111), allowing for a holistic study of

complexities and pluralities. Furthermore, individual cases put a human face on research only to unveil the complexities that lie beneath any study (Rush & Fecho, 2008). However, often, our strengths are also our limitations. Ruch and Fecho warn researchers, "in taking an emic, or insider's stance, we gain intimate knowledge [...] but we also lack some distance from the actions described" (p. 126).

Even though this case's specificity may seem to be a limitation, "the real business of case study is particularization" (Stake, 1995, p. 7-8). Moreover, Stake (2005) would argue that "potential for learning is a different and sometimes superior criterion to representativeness. Sometimes it is better to learn a lot from an atypical case than a little from a seemingly typical case" (p. 451-452). Therefore, one of the strengths of my study lies on its particularity and involves (1) a Title I school—90% of the students receive free or reduced lunch, (2) with a high teacher turnover rate, (3) inadequate yearly progress—five years of "Needs Improvement" status, ending up taken over by the state, and (4) diverse student population—60% Black, 30% Latinos(as), and less than 10%White.

Nevertheless, one limitation I foresee is generalizability, the complexity of moving from the particular to the general. This concern reflects what Simons (Bassey, 1999) calls "the paradox" between the study of the singularity and the search for the generalization. Assuredly, as the author cites (Simons, 1996, p. 225, 237-238):

The tension between the study of the unique and the need to generalize is necessary to reveal both the unique and the universal and the unity of that understanding. To live with ambiguity, to challenge certainty, to creatively encounter, is to arrive, eventually, at "seeing" anew.

This study which explores the case with all its particularities for four consecutive springs embodies such tension. Thus, this tension resulting from moving from the particular to the general may be extrapolated to the moving from the how (for which we need the particular to understand the mechanism, the how) to the why (which is local/probabilistic causality) (Katz, 2001).

For Sjoberg, Williams, Vaughan, and Sjoberg (1991), trustworthiness and rich and relevant information rather than generalizability are fundamental for making logical inferences often called "analytic" or "propositional" generalization. In contrast, generalization from an experiment typically depends on statistical inference (e.g., "absolute or statistical/probabilistic generalization") and does not apply for my study.

Researcher's Strengths, Limitations, and Positioning

In this section, I address my positioning in my work, first, as an outsider and then, as an insider. Afterward, I discuss how my positioning translates into strengths and limitations for the study.

Outsider. As a foreigner to the United States, I was not able to always capture or be aware of subtle cultural, racial, or even linguistic issues. Sometimes these subtleties hindered or prevented my understanding of the students, especially the African American students, since I have virtually no experience with this group. Sometimes I addressed the Latino students in Spanish. I was aware, afterwards, that I should have considered whether my non-Latino students might have felt excluded. I may have unconsciously favored those students who speak Spanish and whose culture I better understand but whose unprivileged educational experience I don't share. Thus, I was, in this sense, an outsider for this study. However, I have been an insider as well.

Insider. I come from collectivistic cultures (Middle Eastern and Latino), and I worked mostly with more individualistic selves, even though most of my students are minorities and underprivileged and may have developed a more relational self for survival purposes. I was, to some extent, an insider to my Latino participants and also toward the other minorities since, like them, I have been an outsider throughout my life—always "other"—coping with new languages and cultures, and therefore with new systems of thoughts, beliefs, and values.

Finally, due to the specificity of my own experience, I conducted my research through insider and outsider lenses. Additionally, "what people see is highly dependent on their interests, biases, and backgrounds" (Patton, 2002, p. 260). We see what we want to see or what we are prepared to see, thus, "in the field of observation, chance favors only the prepared mind" as Louis Pasteur stated. My two previous pilot projects with Royal Middle School, where I taught Latin dance to sixth graders, and my classes in culture and diversity as well as my research classes allowed me to meet, to some extent, such requirements of preparedness.

Thus, I was able to move my "observations from the level of ordinary looking to the rigor of systematic seeing" (Patton, 2002, p. 261). Since I am a dancer, have danced, performed and taught dance, I strongly believe I have acquired the necessary skills for in-depth observation regarding body movement. Moreover, as a computer science engineer with IBM and project manager in the TV business, I have developed attention to detail, which is the cornerstone of success in both program coding and show business.

Despite the preparedness provided by school and life experience, I inevitably bring to the research my biases, limitations, and strengths—my humanity. As in all research, any study, according to Rush and Fecho (2008), is limited by the processes the researcher used and the subjectivities he/she brings with him/her. Indeed, we neither see through our eyes nor hear

through our ears, but through our beliefs (Delpit, 1995). My goal then, informed by my belief, is integrating my students from different backgrounds through dance, dance, and dance; utilizing my artist self, my researcher self, and my teacher self.

Conclusions

In chapter Three, I presented the methodology and methods I used in my research. First, I explored the different methodologies, Case Study, Experimental Design, and Formative and Design Experiment, sometimes opposing in nature but nonetheless complementary, attuned to the very nature of my interdisciplinary study: foreign language education, prejudice reduction, and dance. Since my hope is that my dance intervention program may foster social cohesion and may boost student interest in the learning of Spanish language and culture, I am interested in exploring some kind of inferences. Therefore, I also looked at the literature in causation and its different nuances in qualitative and quantitative research. Second, I examined the research design. I described the context, that is, the site of research, as well as the participants and the procedures used in the study. I also discussed the methods for data collection and data analysis, which included interviews, journaling, and videotaping. I also addressed different analytic strategies, focusing mainly on inductive analysis. Then, I laid out the strengths and limitations of my study as well as my positioning, and discussed how my positioning, as an insider or outsider, may have impacted my study in a either positive or negative fashion.

Finally, as a researcher who is multilingual, multicultural and multinational, I am attuned to the multilayered complexity of the study which findings I examine in the next chapter.

CHAPTER 4

DISCUSSION OF DATA

Service to the Community

Learning culture through dance in the advanced Spanish 8th grade class.

Allport's contact hypothesis to reduce prejudice, in action; working towards the common goal: the performance

The power of stage: Rehearsal on the performance day.

Building up the conga line

Affective strategies are most effective for prejudice reduction

The Spanish Teacher: Role model, rehearsing her piece

Cross-age and student/ teacher socialization. The whole school connected through a 2-line conga line. Social cohesion at its zenith, relevant for this transitioning age and pocket minorities.

Closeness: Coaching (affective support) right before the per-

Cross (student/teacher) socialization. Tough and Authoritative 6th grade chair

Dancing with teachers.... Creating the atmosphere to connect teachers and students

Fiesta: dancing the Macarena for and with the 6th graders

Crystallization of sense of affiliation, sense of respect for non-Latinos and sense of pride for Latinos(as): role model before the 6th graders.

After a four-year journey, and after all the storms that surrounded my academic context and more specifically my research context, it is a delightful pleasure to present the findings chapter. There are no words, pictures or even video clips that can replicate such an intense and moving journey. However, rather than brushstrokes, I offer for my reader many tiny dots—pointillism[4]—colored by vivid moments, interlaced with written and visual "quotes" in order to give the reader, as in a Monet painting, a brighter picture.

The research questions that guided this study were the following. First, what characterizes the interaction of participating students in the Latin dance Spanish class across linguistic, cultural and economic groups? Specifically, are there indicators of prejudice reduction? Second, does Latin dance influence student attitudes toward the learning of Spanish as a foreign language?

In order to address these research questions, I designed a dance intervention program, the LCTD unit that went from a voluntary, complementary activity within the sixth graders' social science class—the first two years—to a required cultural activity within the eighth graders' Spanish advanced class—the second two years. However, what remained unchanged throughout the four iterations was the dance intervention program's superordinate goal: the dance performance for the Cinco de Mayo celebration, a key element as I came to realize. The final performance was the climax of the bonding experience through which the students were made accountable for what they had learned and were also recognized for what they had achieved. The first two years allowed me to explore and get acquainted with the project and become a part of its

---

[4] Pointillism is a technique of painting in which a lot of tiny dots are combined to form a picture. When two colors are right next to each other the eye mixes them in a process called "optical mixing." Using optical mixing rather than physical mixing can create a brighter picture.

context. I taught dance to sixth graders, who volunteered during their elective period. The second two years, with a combination of purposeful and coincidental, minor and major adjustments (see Table 1, Matrix B and C) allowed me to put into play my dance program intervention at Royal Middle School, a mostly Black and Latino Title I school, which was placed under school district control for failure to comply with No Child Left Behind standards. Here, the Spanish teacher and I taught the LCTD unit to eighth graders, who all have to participate during class time. See Table 1 for more information on the evolution of the dance intervention program regarding the school (Matrix A), the student participants (Matrix B), and the program intervention (Matrix C). See Appendix C for more detailed version of Table 1.

Table1: (summarized version)

Matrix A:

INSTITUTION: Coile Middle School	**Spring 2006 (iteration #1)**	**Spring 2007 (iteration #2)**	**Spring 2008 (iteration #3)**	**Spring 2009 (iteration #4)**
▪ **Title I, High poverty school***	▪ Status: Needs improvement	▪ Status: Needs improvement	▪ Status: Needs improvement	▪ Status: Under school district control
Student population	64% Black 22% Latino 12% White 02% Other 89% free/reduced meal	62% Black 27% Latino 08% White 03% Other 88% free/reduced meal	59% Black 30% Latino 08% White 03% Other 86% free/reduced meal	N/A** Black N/A Latino N/A White N/A Other N/A free/reduced meal

*High poverty school is defined as being in the bottom quarter among schools that qualify for free or reduced lunch throughout the state
** N/A=Not Available

Matrix B:

STUDENT PARTICIPANTS	**Spring 2006 (iteration #1)**	**Spring 2007 (iteration #2)**	**Spring 2008 (iteration #3)**	**Spring 2009 (iteration #4)**
Class	6th grade Social Science	6th grade Social Science	8th grade Spanish	8th grade Spanish.
Academic context	Latin America unit	Latin America unit	LCTD unit (affective + cognitive component)	LCTD unit (only affective component)
Criteria selection	Participants volunteered during elective time	Participants volunteered during elective time	Students must participate during class time	Students must participate during class time

Matrix C:

PROGRAM INTERVENTION	Spring 2006 (iteration #1)	Spring 2007 (iteration #2)	Spring 2008 (iteration #3)	Spring 2009 (iteration #4)
Dance class	Social component: ▪ Merengue, salsa, tango, chacha	Social component: ▪ tango	▪ Social component: Merengue,salsa,tango, cha ▪ Academic component: History-origin-countries Contextualized vocab.	▪ Social component: Merengue, tango ▪ Academic component: not included
Superordinate goal	6th grader's Cinco de Mayo performance	6th grader's Cinco de Mayo performance	8th grader's Cinco de Mayo performance for 6th graders	8th grader's Cinco de Mayo performance for 6th graders
Performance criteria selection	Merengue: Explored rhythms and selected dance	Tango: Selected the dance	Merengue &Tango: Students chose rhythm	Merengue &Tango: Favored Students step preferences

The data I collected on the LCTD unit took two forms. On one side, I analyzed one kind of data that I termed the "written/explicit" data and which is expressed in written words, either in Spanish or English, in the form of prose or verse. These data included the student participants' and the Spanish teacher's feedback—the insiders' perspectives—as well as teachers' and administrators' feedback—the outsiders' perspectives, with respect to the LCTD unit.

On the other side, I also analyzed another kind of data that I termed "visual/implicit" data and which is expressed in photographs and video clips of dance classes, rehearsals, and performances. This source of data not only vividly supports and complements the findings derived from the "written/explicit" data, but also expresses what many of the eighth-grade participants could not express in words.

Were there indicators of prejudice reduction? This was the first question that guided my study. As a framework for investigating this question, I look at Allport's (1954) Contact Hypothesis which suggests particular conditions that support prejudice reduction; these include (1) a superordinate (common) goal, (2) intergroup cooperation, (3) support by authorities, and (4) equal status within the situation. When all four conditions are in place, optimum relations among

diverse groups are more likely to occur. At the same time, the context for this class was a language class; thus, my second research question asked how Latin dance influenced student attitudes toward the learning of Spanish as a foreign language.

The LCTD unit was embraced by most of the students and impacted them in different ways and to different degrees. These ways and degrees dictated the main categories that emerged from my findings. These include (1) discovering the fun of dance, (2) learning about the other (3) interacting/socializing/team-working with the other, (4) connecting/bonding/identifying with the other as well as any combinations of the above. These overlapping and blurry categories reveal some indicators of prejudice reduction as well as indicators of motivation in learning Spanish as a foreign language, addressing therefore both research questions.

All but two of the student participants fell into the first category—discovering the fun of dancing. As expected, there are fewer students as we move into the subsequent categories of student responses. (It is important to note that these categories are neither static nor linear.) On the contrary, these categories are recursive as well as temporal, contextual, and fragile constructions. The student participants—and researcher—moved back and forth across these overlapping categories throughout the process. While the final performance was indeed focused on product, the process was generative and exploratory. All of these processes were fundamental to the outcome, but not less important than the outcome. I experienced how students would embrace the dance and collaborate with us—the Spanish teacher and I—one day and turn their backs on the dance and chitchat with their classmates another day. For example, an African American girl would be very cooperative in the dance activity one day, but would say she would not participate but only watch the next day. Likewise, three Latinas would often participate in the dance, but would sometimes chitchat in one of the classroom corners, unwilling to participate.

Even I had my up and down days. Once in Spring 2008 I abruptly left the classroom, grabbing

my i-Home (portable stereo) and heading out the door because of my low tolerance level that day

for the chaos of the classroom. So yes, we all, including myself, would step in, out, and around

these categories, both literally and figuratively.

I speculate that this stepping-in-and-out process was due in part to the fact that the

students felt distrust of a) the unfamiliarity of the experiential nature of the LCTD unit and b) the

"foreign" background of the instructor/researcher (me). Generally speaking, for students school

is "lame"; in order to be open to the experience of the LCTD unit they needed proof that school

could be "fun." Indeed, they required proof and challenged me to convince them that the activity

would be enjoyable. Additionally, perhaps not less important, the dance required close physical

proximity and contact with their peers—including the "others"; this required risk taking on the

students' part. Such resistance, such distance and touching avoidance, and such level of anxiety

about the unfamiliar and the unknown may have contributed to this stepping-in-and-out process,

which was complex and challenging.

However, looking at fine layers of the data, these categories illustrate that the students

had the capacity for change, for making shifts, no matter how small they were, when given the

opportunity for performing Latin dance, a dance that is collectivistic in nature. The LCTD unit

helped them to make these shifts within as well as beyond the walls of the Spanish class.

Beyond the walls of the Spanish class, teachers and administrators also sometimes

witnessed and other times envisioned how the LCTD unit (a) brought people together often

momentarily by just sparking a conversation between two students who would usually not talk to

each other or by observing students share a space that they usually would not share and (b)

motivated students to learn Spanish as a foreign language. Next, I discuss the data that address the two research questions.

Unpacking Categories

In this section, I present the abovementioned overlapping and blurry categories that emerged from my findings: (1) discovering the fun of dance, (2) learning about the other (3) interacting/socializing/team-working with the other, (4) connecting/bonding/identifying with the other. These categories show some indicators of both prejudice reduction and motivation for learning Spanish as a foreign language. The first of these, discovering the fun of dance, is the springboard that launches all the remaining ones.

Discovering the Fun of Dance in LCTD

The dance was enlightinig

To dance & strike a pose

It was fun

As deliquit as a rose

I had a good time

Laughed with friends

The dances I remembered

Even as it came to an end

Eighth grade student

This poem illustrates the very essence of this category: learning culture through dance is fun, as the student described he "had a good time [and] laughed with his friends." He was not

alone in feeling this way; students in Spring 2008 and Spring 2009 expressed how much fun they had in many ways, often unexpectedly. Though seemingly superficial, this category is a key element, if not the cornerstone of the study. Had LCTD not been an enjoyable experience, the students would not have been beguiled into experiencing the Other and all the other things that I hoped to see: evidence of prejudice reduction and of increased interest in learning Spanish as a foreign language. Had LCTD not been an enjoyable experience, I would not have been able to fuel students' willingness to interact with others or to spark their interest in Spanish language and culture. That is why this category, "discovering the fun of dance," is the springboard that launches the subsequent ones.

Discovering the fun of dance was then a key motivator factor for LCTD to take place. Deci (1971) found that verbal reinforcement and positive feedback increased intrinsic motivation more than monetary external rewards. In the case of the LCTD unit, grades were not the primary motivating factors; students' motivation was more intrinsic and social and was additionally reinforced by their peers, teachers and administrators' praise. In the same vein, the RAND corporation (2004), based on extensive review of published sources about the arts, asserts that people are drawn to the arts not for their instrumental effects but for their intrinsic benefit. LCTD provided the students "with meaning and with a distinctive type of pleasure and emotional stimulation" (Summary XV).

Furthermore, RAND (2004) argues that not only "these intrinsic effects are satisfying in themselves, but that many of them can lead to the development of individual capacities and community cohesiveness that are of benefit to the public sphere" (p. Summary XV) and specifically to the underprivileged children, my students participants. Furthermore, Wright and

Taylor (2007) remind us that the most effective interventions for improving intergroup relations are affect-based, rather than cognition-based and LCTD is an affect-based intervention.

Additionally, there is evidence to suggest that for non-dominant and underprivileged students in particular, relationships are as relevant as or more relevant than the curriculum (Delpit 1995). While I am not claiming that fun is necessarily a prerequisite for learning, certainly having a positive experience is a prerequisite for a positive intergroup cooperation.

Thus, the fun of the dance provided intrinsic motivation for students to engage in the activity. A central problem with our educational system is the inability to maintain the natural motivation and interest children innately possess when they enter school. It would appear that the process of "schooling" undermines students' natural interest in learning (Lepper, Greene & Nesbitt, 1973). Traditional schooling is in Dewey's (1938) words the "imposition from above and from outside" (p.18) of adults' standards, subject-matter, and methods. Thus, "good teachers will use devices of art to cover up the imposition" (p. 19). In a way dance was a vehicle to cover up whatever other impositions were imposed by the traditional Spanish class with its seatwork and bookwork.

This enjoyable activity—dance—combined with music is engrained in every culture on the planet and is therefore universal. As the paraprofessional asserted, "People of all colors and ethnicities have used that [music and dance] as an expression of their emotions of hardship and joy." Dance and music, universal to all cultures, provided a catalyst and a common ground for most of the eighth graders, sooner or later, to embrace the LCTD unit.

The Cinco de Mayo performance, the final presentation, was a major highlight characterized by (a) fun for the sake of fun itself, (b) a sense of achievement and perceived learning, and (c) role modeling that crystallized the experience and engendered a strong sense of

group affiliation. These three subcategories, in one way or in another, made LCTD an enjoyable experience for the student participants and contributed in different degrees to boosting students' interest in the Spanish class as well as to bringing diverse students together.

Fun for the Sake of Fun Itself: The Experiential Nature of LCTD. In this first subcategory, many students experienced LCTD as a fun activity. These students may or may not have internalized the relevance of the experience; they may just have expressed it in eighth graders' most common word for novelty and joy: Fun. One student wrote: "I think the advantage was that everyone got to have fun with it. Even the ones that didn't want to (me)." Another student said "I actually had fun, and it was the most fun I've ever had in any class." Indeed, most of the students expressed their excitement about LCTD. Almost in spite of themselves, the students were swept off their feet: they experienced the fun of dance, and by doing so they also experienced the fun of learning about the other through dance and the fun of bringing into the mainstream curriculum the other's mostly underrepresented culture—the Latino culture.

When students are participants, the experiential activity—LCTD—gives them personal, firsthand knowledge rather than just at-a-distance watching. As one of the students mentioned, "You['re] learning more things when you are having fun learning or doing it." For this age group, the common experience that they have all had together will have more impact than just reading literature or visiting an art gallery where they are just spectators, rather than participants. Unfortunately, students rarely get to undergo experiences in the classroom that they viewed as different from doing school work. As a student from Spring 2008 asserted, "Fun to learn without feeling ur learning**.** It's way better than pen+paper all the time. I wish we could do this in all of my classes."

Focusing on the benefits of experiential learning, .Dewey (1938) wrote, "education, in order to accomplish its end both for the individual learner and for society must be based upon experience—which is always the actual life-experience of some individual" (p. 89). For most students, the experience of school is not fun. However, with the LCTD unit, it was "mad fun," but at the same time, it gave students a sense of achievement.

Fun and (Group) Sense of Achievement. In this second subcategory, the students went further and associated fun with a sense of achievement (a) perceived by the students, (b) praised by teachers and administrators, and (c) facilitated by the characteristic of Latin dance *per se*.

The sense of achievement was tied to the Cinco de Mayo final presentation. While Cinco de Mayo is a Mexican holiday, we used it as a symbol of Latino culture whose diversity we acknowledged through the dances the students learned and performed and which have various origins: Merengue from the Dominican Republic, Central America and Tango from Argentina, South America. The Spanish teacher and I also used this celebration to synchronize with the sixth graders' Spanish curriculum, which includes the Latin American unit and culminates with a Fiesta or party.

As mentioned *a priori*, sense of achievement and Cinco de Mayo were tied together. Achievement and the arts are intertwined; indeed, the latter (arts) may be a vehicle for the former (achievement). There is ample evidence that indicates that the arts motivate children to learn academics. For instance, Catterall (2009) found that "low-income and English Language Learner (ELL) students do better in arts-rich vs. arts-poor schools" (p. 1). However, often, the arts in general and music as well as dance in particular are targeted whenever educational cut backs have to be made in U.S. schooling.

In fact, RAND Corporation (2008) asserts that Arts education[5] is clearly in a "state of decline." For many communities, the decline began with important public budget cuts in the 1970s and 1980s that led school district to dramatically cutback programs considered not as essential to the academic mission. Additionally, with NCLB standardized test-based reform (2001) came the narrowing of the K-12 curriculum to mathematics, science, and reading at the expense of other subjects such as foreign languages and arts. These non-tested curriculum areas have been resource deprived, doing a disservice to American children, specifically to teenagers. "Of all the age groups, teenagers are the least likely to receive arts education" (p. 60). Thus, the LCTD unit becomes of particular interest to eighth graders—my student participants—since the dance intervention is targeting the most art-deprived age group.

Sense of achievement perceived by the students. How did the performance contribute to a sense of achievement? In addressing this question it is important to keep in mind that Royal Middle School is described as a failing school by NCLB, and was forced to undergo restructurating under school district control in 2009 after being in the "Needs Improvement Status," that is, not meeting annual yearly progress for five consecutive years. More specifically, 41% of the students in spring 2008 did not meet standards. In addressing this question then, I suggest that it was because the performance made the students accountable, which demonstrated to the students their capacity to responsibly take on a task—if given the right opportunity—and additionally be surprised by their own accomplishment as a result of their fruitful hard work. Thus, the sense of achievement and new group affiliation through the performance becomes very

---

[5] According to RAND Corporation (2008), by 1990, 47 states had endorsed the national standards. They call for a comprehensive approach to arts education that focuses on performance, aesthetic response, and historical knowledge. However, states have not supplied mechanisms for resources, incentives, or accountability to comply with such standards. Thus, the arts are only included and sustained if they are constantly justified at the local level by arts specialists, parents, and community activists

significant for the children—in terms of setting high expectations and recognizing the latent capacity of the students who had been labeled failing.

Although representative of many other students' responses, one student wrote, "I had such a good time dancing. The performance was the best part and the most fun because, we did it so well. We didn't mess up, and everyone liked it." The student highlighted not only a sense of achievement but also a sense of group affiliation. As the student emphasized, it was fun because the students did it so well as a group—not as individuals. The student used "we" rather than "I." Thus, we, as a group, achieved our superordinate common goal, which called for intergroup cooperation. According to Allport's Contact Hypothesis, having a common goal and intergroup cooperation are both important conditions for optimum relations among diverse groups[6].

Furthermore, Aronson and Patnoe (1997) found that students who spent a year or more in a cooperative learning classroom—as in jigsaw learning—did as well as or better than when placed in a classroom in which competition was normal. Moreover, these authors argue that rather than teaching competition as the default mode for interaction, it should be taught that cooperation is appropriate and humanizing. Aronson and Patnoe (1997) additionally argue that high standards and good performance are not incongruent with support, friendship, empathy and tolerance for individual differences (p. 123).

The student's use of "we" rather than "I," not only indicated intergroup cooperation but also included classmates she liked, the ones she may have disliked and the ones she may not have even known. However, the pride of this new group affiliation apparently took precedence over any existing differences opening room for Wenger's (1988) concept of communities of practice. Wenger asserts that traditional schooling treats learning as an individual process with a

---

[6] Even though the latter—optimum relations among diverse groups—does not guarantee prejudice reduction, it does pave the way for it.

beginning and an end, rather than a social phenomenon and a set of experiences, which characterizes communities of practice. In contrast, the LCTD unit did place more emphasis on the social and the experiential. Student participants shared a passion for something they do (dance performance) and learned how to do it better as they interacted regularly. Thus, the LCTD unit became a vehicle for a potential community of practice[7]. These communities value their collective competence and what they learn from each other in and through joint activities and relationship building, all of which takes time and sustained interaction.

Furthermore, such learning that takes place as a process of participation in communities of practice was coined by Lave and Wenger (1991) as situated learning. In the beginning learning may be peripheral. However, it increases in complexity and engagement gradually, as was the case with the LCTD unit. Originally, the dance performance component of the Spanish class was peripheral to the larger goal of learning Spanish language and culture, but with time, the performance itself became the central activity around which the students formed a community and built affiliations to this new group of fellow performers, thus supporting a common ingroup identity (Dovidio & Gaertner, 1994; Gaertner & Dovidio, 2000).

Such learning process for both groups—Latinos(as) and non-Latinos(as)—along with "all the hard work that goes into a performance" (a quote from the band teacher) definitely fostered students' sense of achievement and sense of group affiliation, bringing the students closer.

Sense of achievement praised by teachers and administrators. Not only did the performance greatly contribute to students' sense of achievement and group affiliation, but it also positively influenced teachers' and administrators' perceptions of students' capacity. Indeed,

---

[7] Communities of practice, according to Wenger (1998), have several main characteristics, as relevant to the current study: they 1) allow practitioners to take collective responsibility for managing the knowledge they need; 2) create links between learning and performance and 3) are not limited by formal structures and create connections among people across boundaries—all of which describe the community of practice created by the LCTD unit.

students' achievement was praised by peers, teachers, and administrators. It was a group accomplishment that enjoyed a great and unexpected display of engagement, focus, discipline, and definitely good behavior; thus, students demonstrated a sense of responsibility that teachers were not used to witnessing in their own classrooms, general assemblies, or other school activities. As the first year sixth grade social science teacher commented,

> [I noticed] just how much the students seemed to enjoy both the audience and the students that were participating. They really seemed engaged and very interested in the performance. And just how much the eighth graders were able to actually focus and how much the sixth graders were really able to focus. They don't focus like that in class all the time. And so them being engaged for that period of time was interesting and neat to see.

Thus, the social science teacher recognized the difficulty of bringing students into an engaged, focused, and disciplined mode in the classrooms and the ESOL teacher also noted this difficulty for general assemblies. Likewise, the instructional leader and Teacher of the Year for 2008 offered her assessment: "I was so impressed that our students could perform with such talent, I told everybody, I told my husband, I was so impressed by those kids."

Thus, teachers and administrators recognized that their students are capable of learning and achieving, if the appropriate educational tools are incorporated into the classroom such as the LCTD unit, an emotionally, interdependent, collaborative, experiential, engaging activity—an activity that involves the power of dance and the power of stage.

Sense of achievement facilitator: dance as more democratic and creative. What other elements contributed to the power of dance and students' (group) sense of achievement? Dance and music are a common ground to all cultures, give students a break from passive positions seated in rows, and feed their hunger for performance and attention. But, more importantly

perhaps, Latin dance is certainly a much more democratic activity than for instance sports or band. Not everybody can throw a football a hundred yards, but everybody can at some level learn how to dance and participate. Not everybody can play the piano or blow the horn, but at some level everybody can enjoy dancing. Thus, dance reduces differences rather than accentuating them, and, as Dewey claimed, "it is the aim of progressive education in correcting unfair privilege and unfair deprivation, not to perpetuate them" (Dewey, 1916, p. 140). LCTD promoted a sense of equality among students, another of Allport's facilitators for optimum group interaction, while allowing them to keep their individuality, according to the band teacher who further explains,

> Dance is also very personal and individual, and so I think that each student was encouraged to project that individuality and kind of give it their own little bit of flare each student could still be part of the group, but also be allowed to reflect their own individual personality. (Band teacher)

The principal echoed the band teacher on how Latin dance, a creative activity, allowed students to maintain their artistic individuality:

> When we look at the children that we work with every day, everyone has their special talent. Some people might be able to run fast, jump, somebody might be able to play an instrument, but dance gives people an opportunity to be creative and move within themselves, [and] to be able to be unique.

The band teacher as well as the principal articulated in their own words one relevant theory of prejudice reduction: mutual intergroup differentiation. This theory highlights the paramount importance of belonging to a group while maintaining individuality. More specifically, research on prejudice reduction has shown that people tend to support insiders, others who belong to the

same group, rather than outsiders, those who do not belong to the group. It is equally important

though to recognize people's differences by preserving their individuality, their origin, their

heritage under the umbrella of a unifying group. Dance offers room for such configuration. Such

configuration is attuned with Hornsey and Hogg's (2010) statement: "the most effective method

of improving intergroup relations is to promote awareness of a common superordinate identity,

while at the same time preserving the integrity of valued subgroup identities." (p. 243)

Moreover, the purpose of Gaertner and Dovidio's (2000) common ingroup identity model is to

structure a definition of group categorization at a higher level of category inclusiveness in ways

that reduce intergroup bias and conflict (p. 46). The former outgroup which has become the

ingroup (the performers in the case of this study)

> …will become the beneficiaries of more…positive personal evaluations, more empathic
>
> helpful, cooperative and generally more prosocial behaviors, more forgiving situational
>
> attributions to explain failure and more dispositional, attributions to explain success, and
>
> information about them will be processed, stored and recovered differently than when
>
> they were regarded only as outgroup members. (p. 46-47)

All of this leads to a more inclusive "we," rather than "I," which fosters prejudice reduction

among my Black, Latino, and White students. This superordinate identity has been observed by

teachers as well. For instance, this ESOL teacher asserted,

> What made the biggest impression on me is when the kids are dressed up and they are in
>
> performance mode, they take it very seriously, and you are going to hear me say this a
>
> lot, as a group, not as individual pieces…

The ESOL teacher further commented on the evening performance for which more than half of

the eighth graders, including many African Americans, volunteered to stay after school and

participate—perform—in the closing presentation of "Affirmation of Cultural Identity: A Pilot Program[8] with Royal Middle School Hispanic Students"

> About the space between the morning performance and the evening performance because I stayed with the dancers after … and hanging out with that group of kids was so cool because they were dressed, they were….ready to perform and they really acted as a group, as a unit… they weren't self-segregating

The paramount importance of superordinate goals—also called superordinate identity—in reducing conflict significantly and effectively has been well documented by the Robbers Cave experiment at a boys' summer camp (Sherif, Harvey, White, Hood, & Sherif, 1961). The superordinate identity activates and redirects pro-ingroup biases, thus improving the attitudes toward previous outgroup members. Furthermore, these positive attitudes are generalized to other members, thus reducing prejudice (Gaertner & Dovidio, 2000, p. 50).

Indeed, the students were proud of their new group affiliation and enjoyed the bonding aspect of the dance activity, while at the same time they enjoyed expressing their own individuality. Thus, LCTD represents a third, more equalizing, option beside band and sport for eighth graders at Royal, where there are not many extra-curricular activities in which the students could participate and excel: "They found something that they could do; they might not have been successful someplace else, and all of a sudden they found a niche, some place that they fit in," as the principal said in 2009. Furthermore, it was democratic in that LCTD happened during the school day and all participated, unlike many other extracurricular activities that require money and time—transportation to and from practice or uniforms or instruments.

---

[8] In 2008, the University of Georgia's Latin American & Caribbean Studies Institute (LACSI) developed a University Alliance proposal focused on partnering with ESOL teachers at Royal Middle School to coordinate an innovative pilot program for Hispanic students grade 6 – 8 that explores the affirmation of cultural identity to facilitate academic achievement and parental involvement

The students' sense of achievement stemmed not only from the feeling of equality and from the praise of their peers, but also from the feeling that they were looked up to by the sixth graders who wanted to emulate them. Thus, another element that was key in students' motivation toward the Spanish class and toward the bonding experience of LCTD was role modeling.

Fun and Role Modeling: Respect and Pride. Role modeling in its different facets was a significant component in the LCTD unit: first, eighth graders acted as role models for the sixth graders and, second, the Spanish teacher and I were role models for all the students, especially for Latinos(as) in my case.

Eighth graders as role models For many students, in addition to a sense of achievement, being a role model for their younger peers, the sixth graders, was an important component of the LCTD experience. They had the pleasure of increasing and even awakening their younger peers' curiosity and captivating their younger peers' interest in learning Spanish as a foreign language—by motivating students to enroll in the class where they get to dance. For instance one student reported, "It meant a lot to me to get to inspire younger people…" Another student, who also implicitly highlighted his role modeling, wrote, "You get to perform in front of people when it's all over. We worked hard and performed the dance almost perfect for the 6th graders…….we blew the 6th graders away with how much we had learned and how hard we had worked."

The principal in 2009, who had worked as teacher and administrator at elementary, middle and high school for 23 years, echoed what many others had said: the students—both participants and spectators—were uncharacteristically respectful during dance performances, which took place during the general assembly when students are typically rude, loud and bored. Rather, as the principal describes below, the whole cafeteria was fixated on the dancers.

When I had the opportunity to watch the Cinco de Mayo presentation … I was blown

away by the attention that our children gave to the individuals on stage and the amount of

respect as a reaction from our students. It was all positive. But I was also excited to see

the children treating each other with so much respect on stage dancing. And when they

are younger, the kids really don't want to switch partners, they don't want to dance with

this person or that person, we had young ladies on stage dancing with each other…and

when they rotated their partners and having an opportunity to communicate and to just

have fun.

What stood out to the principal were the smooth interaction and the "opportunity to

communicate" that took place on the stage. In other contexts the students would resist reaching

out to others, but the LCTD unit opened doors for transactions between students who would not

otherwise interact.

   Spanish teacher and I as role models. Not only were eighth graders role modeling

before their younger peers, the sixth graders, but also the Spanish teacher was role modeling

before the students, teachers, and administrators as demonstrated by her own performance on

stage. She got a standing ovation, and one student reported that "watching my teachers dance

was so <u>*bonita* </u>that was the most important part." In turn, the principal remarked,

   The Tango between yourself and Ms. Ramsey was flawless, it was one of those dances

   that it needed to be filmed and be on "Dancing with the Stars" because it was like people

   were sitting back and waiting , when you would move and spin, the whole room would

   move and spin, it was wonderful. I think that was one of those "aha" moments.

Because of the Spanish teacher's willingness to learn—as the students were learning—and to

perform—as the students were performing—the teacher was acting as a role model before her

students and administrators. The fact that we did well derived from all the hard work the Spanish

teacher put into learning a new dance. Although the principal commented on the *product* of the performance, what we were really role modeling for the students was the *process*: the hard work, commitment, and discipline that went into the final product.

In turn, I was also a role model for the Latino students, since I am also Latino. Having someone like me from the university come to work with the students served as a role model, especially for Latino students. The principal commented on this by saying,

> Having the University of Georgia as a backdrop and watching you go [and] come from
>
> the school, I'm sure some of them said, "I want to go to the University of Georgia, I want
>
> to go to college" because if he can do it, I can do it. And so many of our kids don't have
>
> role models, someone who speaks Latin, speaks Spanish, someone who looks like me and
>
> talks like me. For them, that's powerful, for all our kids, that's powerful.

This observation is especially important given that there are no Latino teachers at Royal Middle School; indeed few, if any at all, of the students' parents have experienced higher education. Thus, the opportunity of role modeling provided by the LCTD unit becomes particularly important for Latino students.

What else make this role modeling so important? The eighth graders, the Spanish teacher, and I were role modeling pride and respect: The Latino students were able to take pride in their heritage and in their UGA Latino dance teacher. The non-Latino students learned a new respect for the Latino culture and also for their Latino peers. All the students were able to take pride in their new group affiliation. Respect and pride are key ingredients not only for the bonding experience, but also for improving intergroup relations in a school that is composed almost entirely of Latino and African American students. As the ESOL teacher well illustrated it,

I was impressed with how seriously they took their job as performers … they recognize that they are half of the school. Half of the school is Latino, and half of the school is African American. In a way it is paying respect to those or honoring themselves depending on their ethnicity.

Indeed, African Americans are "paying respect" and Latinos are "honoring themselves." Thus students are well positioned for positive interactions under the umbrella of the Latin culture. In fact, the school provides the African Bazaar in seventh grade in which Black students and teachers from Africa take the lead in guiding their peers and teachers through the event. Likewise, LCTD, framed under Cinco de Mayo, becomes an activity in which Latino students and teachers from Latin America—me from Venezuela— take the lead in guiding their peers and teachers through the event. Therefore, each group is role modeling their culture for the other, which certainly contributes to knowing each other better and to paving the way for prejudice reduction.

Even though, for most of the students, LCTD was "mad fun" and was associated with a sense of achievement and role modeling, it also contributed to boosting students' interest in Spanish and provided the opportunity to bring the students closer to one another. However, two African American female students resisted the LCTD unit until the end: Sunshine and Renata.

Not fun at all, resistance until the end: Two cases. Two students, Sunshine and Renata, resisted until the end. They persistently resisted throughout the whole process—I had not even a ray of hope for these students to experience any kind of involvement whatsoever. They never gave themselves over to the dance experience. For these students, the whole experience was a "drag" during the class and the rehearsal.

Sunshine (a pseudonym) did show up to class and did participate, and even performed; however, her unfriendly and "could not care less" attitude was clear. I still remember her big and beautiful eyes, her impeccable and perfectly matched clothes, and her queenly bearing and poise. I used to wonder how long it would take her to think through such perfectly planned combinations of attire, perhaps much longer than the time she would spend studying in general and certainly longer than she would spend studying Spanish in particular.

Sunshine's openly resistant attitude and her disinterest in the Spanish class and in dance were clearly evident. She was the girlfriend of one of the popular basketball players in the middle school, and she was a pretty girl. In class, she would constantly apply cream to smooth her skin, glance through a teenage magazine filled with stars selling dreams of fame and beauty. Sunshine appeared to be more interested in the colorful and picture-filled magazine than in the Spanish class.

Sunshine's table mates, certainly her best friends since they would always sit together during the advanced Spanish class, would invite her to join the dance. "This is fun," they would say. Often, I would try to make her feel special and drag her to the dance floor so she would learn with the dance instructor. What an honor! She would be the center of attention. However, I, like her best friends before me, failed at changing her resistant attitude.

The other student, Renata, would often not show up to the Spanish class. If she showed up, she would sleep on the floor in a corner during our dance rehearsal. She would also chat during the Spanish class, a common activity among most of the student participants. When she was mad, she would kick the table, and her frustration was often reflected in her eyes. I observed Renata shamelessly cheating during a test. After she turned it in, she caught me whispering this fact to the Spanish teacher. She insolently stood up, violently grabbed the test from the teacher's

hand and angrily crushed and crumpled the test in front of us. She threw the test into the trash can and went back to her seat.

I admit that this encounter made me very nervous and defensive. I still have this vivid moment in mind even though this took place two years ago. A quote from the student may clearly illustrate her position:

I didn't come to Spanish to dance[.]

I came to learn[.]

I didn't want to dance

[Be]cause I didn't think it was fun[.]

I didn't get to learn anything so…

I can't tell you how I feel.

Perhaps this attitude explains why Renata was absent most of the time, and when present physically, she was absent mentally, disconnected totally from the Spanish class.

Sunshine and Renata's reactions to the dance intervention program are the exceptions, rather than the rule. I badly wanted to create a memorable and relevant bonding experience to prepare the ground to support Allport's Contact Hypothesis, which facilitates optimum interaction among diverse groups. I believe I accomplished that for most students in Spring 2008, and for all students in Spring 2009, but not for Sunshine and Renata.

I learned to accept as inevitable these very extreme cases as I learned more and more about my student participants. Not all experiences come to be transformative to everybody, and Latin dancing is no exception. Nevertheless, most of students—all but two—did embrace the

dance activity eventually. They had fun and often the effect went beyond boosting interest in learning Spanish as a foreign language as well as mingling with the other. Some may not have experienced a complete metamorphosis or even an apparent change in term of prejudice reduction. However, the very act of participating in a performance and sharing a stage with others with respect and pride was considered an accomplishment by many teachers and administrators I have interviewed.

Furthermore, by participating in and being part of this cultural manifestation, the student participants are serving as role models for engagement, seriousness, responsibility, respect, and pride before their peers, the sixth graders. Even if any given eighth grader did not experience a metamorphosis in term of prejudice reduction, he or she, as part of the eighth grade collective, is making an impact on sixth graders, who were first spectators of the Cinco de Mayo performance, and then became participants in the cross-age and cross-status (teachers and students together) Fiesta.

There may have been extreme outsider circumstances—beyond the "nothing is cool" middle school mindset—of which I may not have been fully aware; these may have influenced the two students' extreme rejection to such a seemingly fun activity. Some students, despite difficult circumstances, or possibly because of them, did participate and did learn from the Spanish class and the experience. In Spring 2008, one Latina student, whom the school suspected was being abused by her father, did participate and even had fun. "I wanted to learn tango's dramatic's steps" she wrote. Even though her personal context was devastating, she gave a chance to the LCTD unit with which she also learned, in her own words, "…about Cuban people and Cuba especially Fidel Castro gives me a view different from what I had," learning something about the other, other people, other places.

Learning about the Other, Understanding the Other

"It has meant a lot because it was not only a dance to me, it was learning about a different

culture"

An eighth-grade student

The student clearly articulated that he was "learning about a different culture," about the

other, and his words mirrored the opinions of many other students. In fact, more than half of the

students reported that they experienced LCTD as learning about the other. On the one hand,

many non-Latino students highlighted the discovering of learning another culture through dance

whereas, on the other hand, the Latino students expressed satisfaction for their culture—to be

represented—in terms of music and dance and thus "some people learned about how the Latin

culture is and the music that we listen to" asserted one Latino student representing other Latinos

and Latinas.

The students highlighted learning something new, learning about new people and places,

learning about another culture, and learning a cultural manifestation of the other. For instance, a

student participant from Spring 2009 stated, "The dance experience meant a lot to me because I

learned new dance moves that I never knew before. I have learned the hola step, the tango, and

the merengue." Many students such as this one focused on the dance step learning experience.

Students are discovering the other culture through dance, a cultural manifestation of the

other. Other students though went beyond learning dances and moves. In their writings, they

focused on learning about other people more explicitly. They were aware they were learning

about another culture, about people and places different from theirs. "The unit has taught me a

lot. I not only like that we are dancing but also learning about the places they originate from and

how they come to be." Furthermore, LCTD was an enjoyable learning experience—about the other. "When you are learning about other people['s] culture through dancing it is a lot of fun," said a student who, like many others, associated fun with learning about the other—"learning about other people" or "learning another culture."

Unexpectedly, this next student creates the link between the speed of learning Spanish and dance as part of culture, or the relationship between efficacy and efficiency. "I have learned that dancing can impact how fast you learn Spanish and how understanding you are of Spanish culture" and "It allows you to further explain/share/learn different cultures." Another student went even further as he declared,

> The dance experience has showed me to don't be afraid to learn something different from a different culture. Learning a new kind of dance was really fun…The advantage was the experience we got to have of learning something different.

Thus, this student, like many others, opened himself up to a new experience that involved the other and also learned not to be afraid of the other—the other dance, the other culture, and, more significantly, the other classmate. Thus, LCTD has been a facilitator for overcoming the fear of the unknown, and the student valued the experience of learning about the other, which he saw as an advantage.

Most importantly, students expressed how LCTD shed light on and brought some understanding of the other culture, such as these next two students describe, "I think it helped me be able to understand their culture better. It gives you a better insight on things they do. It made me like Spanish more" and "It has helped me to understand part of what another culture does….. I believe that having dance helped me to understand the Latin culture better." This experiential activity gave both students, as many others, first-hand experience in providing opportunities for

understanding the other culture. It additionally created bridges between students from different cultures and opportunities for positive contact: "When you learn Spanish dance you can go out with your Hispanic friends and do their cultural dance."

Thus, LCTD has been a bridge builder between students from different cultures. Learning about the other seems to reduce the anxiety about the unknown. It also has the potential of promoting understanding through opportunities for interactions to take place and conversations to spark between people who usually do not interact.

Finally, here is a poem from an engaged student participant who highlighted his learning about the other, about Cuba, about Fidel and Batista. This poem encapsulates the very essence of this category:

This unit has impacted a lot of stuff.

It taught us that music is a way of culture.

This unit has impacted a lot of stuff.

A new way to dance and enjoy yourself.

This unit has impacted a lot of stuff.

Learning about people I've never known before.

This unit has impacted a lot of stuff.

Payed [sic] more attention to a Spanish culture than before.

This unit has impacted a lot of stuff.

Learning about Cuba, Castro, and Baptista.

This unit is and was the best.

Unit you've taught us

This poem reflects how LCTD has indeed been taking place. This student appears to take pride in learning about people and places he has "never known before." His interest in Spanish has also increased since he claims he "pays more attention to Spanish than before." Finally, for this particular student, as for many, the LCTD unit was the best unit.

As the preceding excerpts illustrate, the students experienced learning about the other in fun ways and to different degrees of depths. The students came to associate learning about the other with learning dance steps—and how dances came to originate, learning another culture, learning about other people and places. They also came to associate learning about the other with openness and even with understanding as mentioned by one of the student participants.

Indeed, the students were emotionally engaged in learning about the other and took pride in doing so. Such openness to learn about the other is the very first step down the road to prejudice reduction. It also reflects an active involvement on behalf of the students in the SLA process, in the Spanish class. Most importantly, such openness, which Gardner (2007) termed integrativeness, constitutes one of the drivers for motivation to learn a second language. Additionally, this is attuned to Citron's (1995) "ethno-lingual relativity" which calls for stepping out of our own "cultural cages" in order to facilitate second language learning.

Lastly, in this section, I note how students reported about LCTD in different ways and with different levels of depth and breath. That is why the categories I have offered are just points around which data gravitate, not absolute values. Next, I examine the students who went one step further in experiencing the LCTD unit in terms of interacting-socializing-team working with the Other as a student clearly presented it: "Know people know about our culture and we know about

theirs. Know when people talk about their culture I can talk to them about theirs and let them know something that they don't know."

Interacting-Socializing-Team Working with the Other

"I think the advantages of having dancing was getting to know all the people you didn t [sic] know before."

Eighth-grade student

This student represented other students who highlighted the value of the LCTD unit in terms of interaction with other students and even in terms of knowing people better, thanks to the interaction derived from the dance class. Another student commented, "It [sic] thinks the dance experience helped me a lot because I got to know the people from the other class a lot better and I learned some new dance moves along the way," thus, promoting integration between both sections of eighth graders. This is important because schools usually segregate students in various ways: by language proficiency, by achievement level, and such. The LCTD unit did the opposite: it provided an opportunity for students to come together and interact with each other. We provided them with opportunities for interacting and working toward the same goal— following Allport's Contact Hypothesis—under the frame of learning another culture. Thus, rather than segregating them, we brought them together as another student asserted, highlighting the socializing aspect of LCTD: "Every Sunday and Tuesday, I can't wait to go to Spanish so that I can dance with my friends and learn a different culture." Indeed many of the students could not wait to go for the Spanish class to dance with their friends. This other student emphasized the socializing effect of dance outside of her family environment: "I finally got to dance with some one outside of my family." For another student, such socialization has been a positive

experience. He got along with everyone: "I didn't really have a negative [highlight]. I got along with everyone and it was such a pleasure to do that."

Another student emphasized the team-working aspect of the LCTD unit even though she was a skeptic at first, the common denominator for most students. This student, one of the few non-Hispanic non-Black students in the class, was usually at the top of the class. She got 99 on her final Spanish test and is considered especially gifted; in fact, the school proposed to her parents that she should skip a grade, but they chose not to do so. However in the LCTD unit, she struggled until she was helped by her mostly Black and Latino peers. She wrote,

> I was a skeptic at first, but now I think it taught us how to work together on stage. I know whenever I was f***ing up, which was a lot, either Joe (whoever my partner was) was helping me or someone else was. It was a fun way of teaching the power of the stage and the trust that is necessary for it all to work.

That was a clear example of collaboration where inverted roles took place and intergroup cooperation, one of Allport's conditions for optimum intergroup relations, came into play. This student who described herself as "clumsy" during the dance activity was helped by her classmates, and this may open doors for future collaboration where these helping students may be "clumsy" in other academic contexts. Thus, the LCTD unit provides opportunities for non-mainstream students to succeed because it provides opportunities for the kind of equal status interaction advocated for prejudice reduction by Cohen (1995). The LCTD unit, then, may well be one potential strategy to counteract sources of inequality derived from the emphasis in many schools on tracking and ability grouping.

Another student expressed this pattern in a much more concise, but not less powerful way: "It impacted me greatly in a way that someone was actually counting on me to do

something. Someone needed me." Here again, I emphasize how LCTD fosters interdependence, rather than competition, one of the four Contact Hypothesis pillars.

Thus, LCTD allows for socializing, interacting, and team-working with the other to take place in ways that break the "normal" pattern, the normal alliances, opening doors for new positive interactions that otherwise would not have taken place. Other students went further their value for this attribute: one student, when asked to describe one positive highlight of LCTD, wrote, "Positive; Bonding with everyone." Some students expressed the impact of the Learning Culture though Dance unit in terms of making new friends, connecting-bonding-empathizing with the other, which is the category I explore next.

Connecting-Bonding-Empathizing with the Other

> I think the arts are the best way to bring about systemic change for these students....I just
>
> think that so far it's the only way I've seen in this school that anyone has broken down
>
> cultural barriers. Right now, as they are, with us separating language speakers and what
>
> not, in the classes, it just seems to more solidify the differences. And this is the only
>
> activity that I've seen that brings them together.
>
> ESOL teacher

The ESOL teacher highlights how schools are segregated and suggests the potential power of LCTD to invert this process by providing a space where some students went from interacting or socializing to transacting with their classmates—including the others, taking one step further on the road to prejudice reduction. For instance, one student remarked,

> At first, I didn't really want to do it because I didn't like some people in the class. I really
>
> didn't want to do it. When I found out we had to perform for the sixth graders, after a

while I warmed up to it though. It has in the end meant a lot to me. I have got to know

some people better and I have made new friends. I have learned a little bit about another

culture and go[t] to teach someone a little about ours (teaching Fuad to do the heel toes,

doing the hustle before practice to a Spanish song). It has impacted me by teaching me to

never knock something before I try it. It has made me open my eyes in a way to a whole

other world

This student experienced the Learning Culture though Dance unit in terms of knowing people

better, making new friends, and opening up to a "whole other world." In such a world, African

Americans, Latinos, and Whites can smoothly mix and mingle. In such a world, some students

came to realize they can form a partnership—and even a friendship—with the other, a win-win

situation where they can learn from each other, where, for instance, "teaching Fuad to do the heel

toes" and Fuad teaching them to do Latin dance takes place.

Other students have gone even further so as to connect with the other. An eighth grade

African American girl maturely expressed how LCTD impacted her:

The learning Culture through dancing means to me that there are people in the world that

express themselves like the rappers (such as T-Pain, Snoop Dogg) express themselves

through Lyrics (rap). I have learned that Puerto Rico and Cuba begin an adventure

through dancing. They didn't have anything else, but to express how they felt about their

country (through dancing) This does have an impact on me because how our tradition of

dance began, it come from salsa, Tango, Merengue, and Cha-cha-chá. The changes that it

have on me [are] that we all found a way to express out to the world. Even though we are

different color, religion, and style, we all think almost the same way, through struggling

times. This could be the only way we can tell the world what is going on in the world, if not another way.

This African American girl summarizes the purpose of my work which seeks to persuade students of their commonalities rather than their differences, commonalities from which African Americans, Latinos, and Whites could build bridges of positive communication. Moreover, music and dance that help build these bridges keep being reinvented, fashioned and fused by souls and hearts that laugh and cry like theirs. In the student's words, "Even though we are different color, religion, and style, we all think almost the same way, through struggling times."

Art, in its form—of music and dance, "unites the very same relation of doing and undergoing, outgoing and incoming energy, that makes an experience to be an experience" (Dewey, 1934, p. 48). Thus it enabled the student understand "the connection that art as production and perception as enjoyment sustain to each other" (p. 47); as the student pointed out "the changes that it have on me [are] that we all found a way to express out to the world."

An eighth grade African American boy expressed a similar thought in a less prosaic and more schematic way: "Learning culture through dancing is really great to me because you learn differences between that country and yours". Then, he drew a Venn diagram:
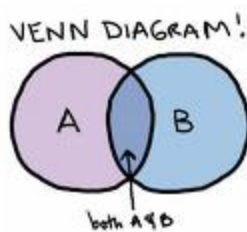
The student titled "A," America, and inside he wrote, "free, can leave the country, president." He titled "B," Cuba, and inside he wrote, "not free, can not leave the country, leader." In the intersection of the two sets—where America and Cuba overlap—was not empty. Here he wrote "Hip-Hop": that one cultural link between Americans and Cubans that both are passionate about.

Thus, in his Venn diagram, this student, like the previous one, highlighted Hip-Hop as a commonality between Americans and Cubans. Such commonality has the potential to be extrapolated to the African Americans, Whites, and Latinos in Royal Middle School, in Athens, in Georgia, in the U.S., an emotionally powerful and engaging commonality from which they may be able to build relationships. This particular student is referring to a Hip Hop documentary, which the students watched in class and which framed a heated and passionate discussion. In the words of the Spanish teacher,

> It was five minutes of just plain phenomenon because it took everything that we were doing in to a five minute video….and it took rappers and artists that they all knew and put them in Cuba. And what these people have just looked up to, these idols, what they learned from Cuba and so that it validated everything that we were doing…The Cuban Hip-hop connection, I think, opened their eyes a lot.

> In fact, one of the most striking ways that the students connected with the other was through the Cuba segment. This segment, which remarkably impacted our eighth graders, included history, Hip Hop and the highlight, two Cuban guest speakers who were received by the students in a shockingly respectful and calm atmosphere. So engaged were the students in this section, so well-behaved, respectful and attentive to the speakers, that even the Spanish teacher, not to mention myself, were more than pleasantly surprised, indeed, astonished.

These speakers, with their inspiring stories and within the LCTD unit, gave the students the opportunity to empathize with the other. African Americans and Whites connected and even identified with them, as did more expectedly the Latino students. One guest speaker is a friend and a linguistics professor at UGA where she earned her doctorate. She came to the U.S. when she was 11 years old and went into the public school system in New York knowing no English at

all, a common story for our first generation Latino students. The other guest speaker, a

Guantanamo Bay detainee for some 18 months, left Cuba on a raft—five days in the ocean losing

all his food and water on the second or third day. He learned English, earned a Masters Degree in

Education, and became the library manager of the Pinewoods Library and Learning Center in

Athens, Georgia.

Indeed, our students were more than captivated, they were hypnotized, and some were

even deeply impacted, as illustrated by the previous excerpt of the African American girl and

confirmed by the Spanish teacher:

> The one thing that made the biggest impact was the relation with Cuba and Hip Hop and
>
> then when we brought the Hip Hop into….like it was the same culture. Cuba was one of
>
> the cultures that we were studying, which was Latin culture which had this hip hop
>
> element in it and the suppression and all this stuff that they, even though there were huge
>
> concepts, they could relate to them and they were interested in it and then when we
>
> brought the speakers in from Cuba, I mean, they were so engaged.

Yes, indeed, the Spanish teacher emphasized how the students were able to relate to the

LCTD unit which gravitated around the dance, but included guest speakers, videos, and lectures.

LCTD provides students with points of intersection such as "suppression," "struggling time,"

Hip Hop, and expression of the self through music and dance. These points allowed the students

to relate in such a way that paved the path for engagement in the Spanish language and culture as

well as for connection with their peers.

To my surprise, the principal in Spring 2008—who had worked 10 years in education—

made the same connection without having knowledge of what we had been doing in class except

for the dance performance. He was explaining to me his passion for music and how he always

flips through the music channels on cable. By doing so, he runs into all kind of different music, Hispanic music, rap, and the like. Afterward, he further explained

> It's interesting that the Latin culture embraces rap as much as the African American culture and the White culture does here in this country, and even though it's in another language, I believe those kind of things can break down barriers. In fact, I was watching the other day, and I love music, and I watch a lot of the music channels, and I watched a special done by SnoopDog, he's a rapper, but he had rappers come on that were his friends, and he's from Los Angeles, so he had two or three Mexican American rappers come on, and I think that's the kind of thing we need, people from all cultures embracing each other and respecting their music and that acceptance, and I think that's what this kind of thing will do. And it will make people want to take Spanish so they can understand the words to the songs, and it will make people want to experience different things.

What stood out for the principal was the power of music as a unifier between African Americans, Latin Americans and Whites. He specifically highlighted their shared passion for rap and suggested its potential for helping people break cultural barriers. Thus, just as Snoop Dog had his Mexican American rappers appear as guests on his TV show, where rap was a unifier between them, the principal envisioned how African American, Latin American, and White eighth graders at Royal performed together on the stage, where Latin dance was a unifier between them.

The principal took it further by suggesting the LCTD unit would even boost students' interest in the Spanish language to satisfy their "curiosity" about understanding the meaning of the songs, thus understanding the other through music and dance. Moreover, such interest is

closely attuned to intrinsic motivation which facilitates second language acquisition according to Gardner (1985, 2007) and Citron (1995).

Connecting students' experience with the other and highlighting students' similarities from which they can relate, connect, and identify have proven to have significantly impacted the eighth graders, all of this leading them one step further down the road to prejudice reduction.

The climax: Cross-age and "cross-status" connection on performance day. However, connecting or bonding with the other cannot be more clear than in the final performance and Fiesta itself. It was a celebration of unity *par excellence* experienced or witnessed by students, teachers, and administrators at the physical level, which reached its climax during the performance day.

Deschamps and Doise (1978) discuss the concept of cross categorization in which the same individual can belong to more than one category, when there are dichotomous categories (for example, sixth and eighth graders or teachers and students). In related research, Crisp and Hewstone (1999) found that biases are triggered when group membership is made salient. Their research suggests that if we are to successfully minimize intergroup bias in multiple group situations, then focusing on affective moderating factors may be the best way to achieve this goal. In the current study, these affective moderating factors include not only the cross-group interaction, but the dance and all its accompanying features and contexts. Crisp and Hewstone (1999) also demonstrate that in a positive, affective state, people tend to abandon the multiple categorization structure as a way of making evaluations and judgments and instead evaluate all groups more equally (p. 380).

Among eighth grade students. First of all, the effect on the eighth graders was compelling as the gifted coordinator highlighted:

There were students that were dancing together up there that I would have never had

placed together, I mean they don't normally work together, you don't normally see them

doing things together and even outside of the classroom in the hallways, you'd see them

kind of mention something about the dance or do a couple of dance moves… it's almost

like a connection they'd made that definitely would not have been made otherwise

Thus, the performance and the power of stage helped the eighth grade students consolidate,

despite their differences, their sense of new group affiliation—the group of performers made out

of Black, White, and Latinos(as). As the coordinator described it, this strong sense of new group

affiliation went beyond the walls of the Spanish class and connected students, teachers, and

administrators across status lines and students across age groups.

Cross-status connection: Between students and teachers and administrators. Some

teachers and administrators went with the flow and let their feet move to the beat with the

students. As the family engagement specialist commented,

I really liked the way the teachers and students interacted and it was neat the way that

some of the teachers were trying to pull kids out and then sometimes the kids were going

up to teachers who were standing back. And just that interaction was really positive and

something that they don't do normally.

Thus, LCTD allowed for interactions between students and teachers to take place on the same

level. There was equal status within the situation, one of Allport's conditions for optimum

intergroup contact. This equalizing activity allowed the students to see their teachers in a

different light, perhaps in a much more humane one which could positively influence student-

teacher relationship in the classroom.

Cross-age and cross-status connection. Most sixth graders and eighth graders also went with the flow, moving their feet to the rhythm of the conga line all around the cafeteria where cross age—sixth- seventh- eighth-grade—and cross status—student-teacher—connection linked all of them together in a "celebration of unity," as the principal stated in 2009:

I saw the train [or conga line] around the cafeteria and I saw all the kids excited and happy, no one was misbehaving. It was a celebration of unity, it was celebration of all these different cultures coming together for one purpose and that was what I admired the most. And the kids absolutely loved it. I kept bragging and talking about this celebration that we had in school today, it's powerful…to see our boys on stage, they would have never been on stage together, it was really powerful.

This principal highlighted how all of these different cultures came together with no clashes—at least momentarily; on the contrary they did it with joy. Indeed, the principal stresses the power of LCTD in momentarily promoting cross-age interaction which is, by the way, unusual not only in segmented public schools but also in compartmentalized U.S. interactions. Such unusual cross-age interaction was a positive highlight for many students as this next one declared: "A positive moment while dancing was getting all of the sixth graders to come and dance with us." The student saw himself as a part of a group—since he used "us." Thus, a strong sense of group affiliation prevailed. LCTD temporally brought students together in a positive way not only across linguistic and ethnic groups but also across age groups.

The Spanish teacher also spoke at length about the power of cross-age interaction promoted by the dance activity opportunities. Not only did students from different grades mingle, but teachers as well. Teachers were in a different role at the dance events, and the result of teachers and students dancing together had an equalizing effect where teachers' roles were

more as dance partners than as authority figures. These momentary socially redefined roles, while seemingly small, cultivated teacher-student relationships in a new light and allowed for further integration and may have promoted more engagement in classes and eventually even greater student achievement.

> And the entire sixth grade was in a train going around the cafeteria, shy kids, the ham, the big ones who loved all the attention… it was just the teachers had a lot of fun… the administration and it was like… it was like a glimpse of what Royal could be in the future to me. It was a moment where you go[t] to see all of your hard work at trying to transform kids that come from violent environments, it's what they know, it's how they are comfortable in a very positive, relaxed non-prison like moment and they just got to be kids. Everybody just got to be themselves and not the teacher or the enforcer or the kid or the bad kid or the good kid. It just equalized everybody for just a few moments and it was beautiful.

Here is, as mentioned by the Spanish teacher, the transformational power of dance for teachers and students alike, both across students and teachers and *within* each group, within student groups and within teacher groups. These transformations were neither accidental, nor were they immediate. Rather, they were carefully constructed by the researcher, in collaboration with others. First, I invited the teachers to the dance activity, and they were modeling for students. Next, teachers started inviting students to dance, which led students to inviting other students to dance, especially older students inviting younger students. Eventually, the entire group was in a conga line, in what the principal referred to as a "celebration of unity" and in what Katz (2001) describes as "poignant moments." These poignant moments show people under the influence of dense emotions and transcending forces and lead us to revealing events.

"Poignant moments" like these have had such an impact not only (a) on boosting students' interest in learning Spanish as a foreign language and (b) on bringing students together, but also on teachers and administrators in realizing the potential of dance in providing opportunities for change.

Only a few students, as expected, have gone even further as to question their preconceived perceptions about the other. These few are not inconsiderable if taking into account the short duration of each iteration of the dance intervention program. Generally speaking, in order to build relationship with the other such that it causes people to question their preconceived perceptions, much more time is needed to get to know others deeply and dispel myths and stereotypes.

Finally, several students expressed the idea that they should not knock down anything before trying it first and one stated, "I learned about Cuban people and Cuba especially Fidel Castro gives me a view different from what I had." Most students made comments that implicitly lead to the finding that they are open to new ideas and people and to question their preconceived perceptions; however, most did not directly make these comments. Rather, the project was similar to an organic process of planting seeds and seeing small sprouts emerge from the fertile ground that had been carefully prepared.

Up to now, I have explored the categories of discovering the fun of LCTD; learning and understanding the other; interacting, socializing, team-working with the other; and finally connecting, bonding, and empathizing with the other. All of these took place in the Advanced Spanish class and affected people within, as well as beyond, the walls of the Spanish class, especially regarding the learning of Spanish as a foreign language.

Impact on Learning Spanish as a Foreign Language

Building on and combining Fecho's (2004) definition of what may constitute a "text" and Rosenblatt's transactional theory regarding how we make sense of new situations or transactions, including our personal linguistic reservoirs, in the case presented here, dance is a transactional text. Each step or pose is a word and connecting those steps builds sentences (syntax) to tell a story (narrative), express ideas and emotions, in the same way we use language to serve expression. Similarly, Citron (1995) explains that stepping out of our cultural cages helps facilitate language learning because cultural cages are also language cages. As we lose our linguistic "boundedness," we become more flexible and open to other cultural and linguistic patterns. Similar patterns are reflected in the language of the dance—the steps, the integration and the fluency of the performance—where the individual steps (words) are combined and collectively and communicatively create the meaning—the whole, as in language.

It is my hope that the dance performance promoted in students a sense of control through experiential learning where new social relationships were established and students' sense of judgment and capacity to act intelligently in new and foreign situations like the dance class were expanded (Dewey1938).

There is evidence that the dance class impacted students' perceptions regarding Spanish language class. Not only did the students express their enthusiasm about the Spanish class, look forward to the Spanish class, and even improve their grades in the Spanish class, but also the Spanish teacher, the assistant principal, and the gifted coordinators noticed an increased interest in learning Spanish as a foreign language due to the LCTD unit. The assistant principal, when asked if such a unit could influence the students' attitude toward the learning of Spanish, asserted,

I've had a lot of conversations with parents of those eighth grade students who are saying that they intend for their students to take Spanish beyond high school and so they are thinking about it for college and for work place readiness and just survival skills for the global world. And that's something new that I've really had an opportunity to discuss with my parents about the continued effect of this class.

Thus, the assistant principal observed eighth graders' parents' interest in having their children pursue Spanish further, which is a novelty at Royal as she mentions: "that's something new …about the continued effect of this class."

However, the impact observed by administrators was not only limited to eighth graders. The assistant principal asserted also having noticed an increased interest among sixth and seventh graders in learning Spanish due to the LCTD unit. When asked about the effects of artistic cultural activities such as Latin dance on the students, she asserted,

Just the fact that the students were asking about it for next year, and conversations have already been spurred between some of the students to make sure that it continues for next year, "Is it going to continue?" Just questions in passing and the interest that I heard the students having really touched my heart and really inspired me to make sure that this is something that is everlasting within our school.

Thus, LCTD not only sparked eighth graders' but also sixth and seventh graders' interest in Spanish as they were worried about the continuity of the program, that is, of the dance performance.

Other teachers and administrators were also witnesses of such increased interest in learning Spanish as a foreign language. For instance, the instructional lead teacher in 2008 declared,

I've seen a real upswing in kids' interest in taking Spanish and as a result has expanded

to allow kids to take connection Spanish, as a kind of an introductory class that we did

because kids are more and more interested in taking Spanish which is unusual in our

school

Such increased interest expressed by the instructional lead as well as the assistant principal is

supported by the final presentation and the celebration of unity which were key in the process

and which touched the students' hearts and souls.

I just think that the high interest and the ability for the students to witness and see the

participation and the performance really sparked an interest across the whole school and

it was a buzz[…] I just hope that it is a trend that continues to grow in this building

Indeed, it "was a buzz," as the assistant principal affirmed. That was the effect that, according to

the assistant principal, the LTCD sparked.

Furthermore, the events prompted the principal's support to grow the Spanish program at

Royal because of students' increased interest in learning Spanish as a foreign language.

I think our new principal was extremely impressed with it, and he definitely has plans to

further the opportunities for the students, and hopefully we can grow this program. We

can grow our Spanish program and have the sixth and seventh graders take introduction

to the culture and the history and that will broaden their world.

The principal is interested in "further[ing] the opportunities for the students" to learn Spanish, in

the words of the assistant principal. In turn, the principal also discussed his observation that the

students' motivation and interest in learning Spanish as a foreign language was increased due to

LCTD. He thinks it made students at Royal want to be involved in the Spanish class. He further

explains,

As I stated before, the kids are saying, "I want to be in Spanish" and it is also just not

American students, it's a lot of the Hispanic students because they feel comfortable, "I'm

at home, this is what I love and this is a part of my culture so I'm also able to teach some

of the American students about my culture because they have been spending so much

time teaching me about their culture" and so I'm very, very confident that it will enable

some of our students to want to take Spanish.

What was salient to the principal was the power of LCTD in increasing the Latino interest in

enrolling in the Spanish class since it will provide them with the opportunity not only to shine

but also to teach their peers and teachers about their culture.

Finally, one unintended outcome from the project was the impact it had on the entire

Spanish program. According to the Spanish teacher, LCTD was the key to the survival of

Spanish at the school, at least for the coming year. A description of how this happened follows.

LCTD role in the survival of Spanish in 2008. The Spanish teacher was the last one to

find out by overhearing some parents' conversation at a girl's soccer game at Clarke Middle

School that the students identified as gifted had the choice, by filling a form, between taking

advanced Spanish class in eighth grade—where the dance unit was implemented—or language

arts. In the Spanish teacher's words, it was "a backhanded way to try to eliminate and a backdoor

way to weed out the language program because they can't get enough Spanish teachers to teach

every year." She further explained that eighth grade is a year where students have to pass the

CRCT (Criterion-Referenced Competency Tests) in reading and language arts—a final

examination designed by the Georgia Performance Standards that allows eighth graders to pass

to ninth grade. Thus, the idea that the students of the advanced Spanish class were to be taken out

of a language arts course was inconceivable according to the Spanish teacher. Thus, she

encouraged the students to sign up for Spanish—rather than language arts. And the result was, "we got tons" of these application forms back. As the Spanish teacher further explains,

> The LCTD unit just made such a huge, huge impact. Because everything was on the line, everything seemed to be on the line, and they were not doing anything about it. And I think all that changed after our performance, you know, when they saw how much our kids did and saw these kids interacting together that didn't interact together and how well behaved they were and how the seventh graders wanted to be in the eighth grade position, and it was the only thing that was going on at the school besides basketball and soccer that anybody wanted to do and they would actually put forth some effort… Those forms came back after the Cinco de Mayo, we got tons…

What was evident to the Spanish teacher is the large number of students petitioning to take Spanish as a result of LCTD. Consequently, the administration had to "put forth effort" to work out the schedule in order to be able to offer Spanish despite the initial willingness to eliminate it as indicated by asking the rising eighth graders to chose between Spanish and language arts. Whether the administration at Royal actually wanted to eliminate Spanish is uncertain, but I can assert that they got many more forms requesting Spanish than they had expected.

Indeed, the gifted coordinator—in 2009—who was in charge of getting the parents' letters back from students who chose to go to eighth grade Spanish instead of language arts confirmed the increased number of forms, asserting that "more of those [forms] came back. I don't know if it was just timing but more came back with Spanish requests."

The Spanish classes survived because of the interest in them and the students' desire to take the classes, due in large part to interest generated by the dance unit. However, only gifted students were offered the choice to enroll in Spanish. When other students realized that some

students had a form allowing them to sign up for Spanish, they wanted to know how they could do so also. The teachers said, "All of that changed after our performance." Spanish continued to be open to all through a change in schedule and by offering it as a connection class[9].

Synthesizing, Concluding

In this section, I present my concluding remarks in which I first highlight the power of dance, second the performance and the power of the stage, and third the challenges and benefits of the study. Finally, I present a special case of resistance overcome: Ali.

As I have already mentioned, the categories of student responses presented here are neither static nor linear, but rather at times blurry, fluid and circular ones, fragile constructions where students move back and forth throughout them. Most of the students expressed resistance at some point in the process, either implicitly or explicitly, either moderately in the form of skepticism or strongly in the form of stubbornness. As one of the Latina students from spring 2009 who did not get along with me at the beginning wrote,

> At first when I started doing the dancing in class I was not very happy. I though[t] it was going to be boring and I just didn't want to do it. Then when we started to rehearse the steps I thought it was cool and I started to like it a little more. Finally when the final performance came I had a great time and I would like to do it again. I really learned more about how to dance an[d] how the dancing is a big part of the Hispanic culture…We have a lot more fun that all the other classes, and that we got to do it in front of the 6th graders…It was really fun doing the final performance.

This Latina student, as well as most of the students who initially resisted, are the ones who ended up by surrendering themselves to the power of the stage and the magic of dance,

---

[9] A connection class is a non core class, one that is chosen from a menu of choices and is done for only part of the year.

which brought the students together under the umbrella of the Latin culture. Such initial resistance to the LCTD unit was to be expected, not only because the student participants are middle school students and almost nothing school related is cool for them, but also because the student participants were unfamiliar with experiential activities in the classroom, and the LCTD unit was one of such kind.

Yet students' capacity for change and LCTD as a means for such change did take place within the Spanish class. Often, it required some time but crystallized in the final performance, this experiential, socializing activity that resonates with (a) Allport whose Contact Hypothesis has been proven to be a powerful strategy for improving intergroup relations (Pettigrew & Tropp, 2006) and with (b) Wright and Taylor (2007) who assert that the most effective interventions for prejudice reduction are affect-based, rather than cognition-based.

Additionally LCTD may foster students' interest in the Spanish class either by rising sixth and seventh graders' interest in enrolling in the Spanish connection class or by increasing eighth graders' engagement and motivation in the advanced Spanish class. Consequently, I hope to motivate students to learn Spanish as a foreign language, which, according to Gardner, (1985, 2007) facilitates SLA. Embedding LCTD into the Spanish class may contribute to improving students' knowledge of Spanish, helping to equip the students with the skills necessary to compete in an increasingly multicultural society abroad and at home.

The Power of Dance

The power of dance resides in the fact that it is a collaborative art form (Hanna, 1987). Thus, when two or more people dance together, a relationship forms as a new text is shaped, a text where prejudice does not have a language. This relationship may not be expressed verbally, but through powerful nonverbal communication: people's expressive bodies, their smiling faces,

and their spontaneous laughter. Moreover, students come together and relate to each other through an emotionally engaging, participatory, collaborative, interdependent, noncompetitive, and holistic activity. It is holistic because dance is physical, social, emotional, and cognitive.

As we Latin danced within the "Learning Culture through Dance" unit in the Spanish class, we created a "safe" space for interaction and expression within the more collectivistic nature of Latin dance as opposed to the individualistic nature of the free style Hip Hop dance with which the students are more familiar. Furthermore, we fulfilled the students' need for socialization, relevant for this transitioning age group between elementary and high school (Aboud, 2005) and also relevant for the minority groups (Delpit, 1995), which comprise more than 95% of the student participants. At the same time, we provided the non-Latino students an opportunity to approach, look, and think about Spanish language and culture in an emotionally engaging way that they may not have experienced before, a way that provided opportunities for challenging preconceived perceptions about Spanish language and culture. In the same vein, we empowered Latino students by celebrating their heritage and bringing their culture into the school and by physically involving them with their peers, the "others," in one big celebration: the performance.

The Performance: The Power of Stage

The final performance, this common goal, crystallized the sense of achievement, the sense of pride, the sense of respect, and the sense of group affiliation. We negotiated space, we shared time, we were aware of others' situation, and we trusted others. Indeed, the power of stage makes dance a socializing force that brings social cohesion to its zenith. In each dance performance, I have witnessed, more often than not, how people found unexpected enjoyment

without attaining a high level of expertise or commitment and how many resistant students ended

up not only complying but actively engaging and even volunteering for additional performances.

Far beyond celebrating holidays and heroes, the Cinco de Mayo celebration became a

space for same and cross-age resocialization and helped people reconstruct, at least for that

moment, social norms. Dance became a sophisticated tool for active socialization and fun

learning among the eighth graders, the student participants; and also among elementary school

students, public school teachers, and even retirement home residents. Dance became a place for

"creating circumstances" to produce knowledge and understanding of the Other: the Other

classmate, the Other language, the Other culture through visual, auditory, kinesthetic, and tactile

perceptions.

Challenges and Benefits

Some obstacles to overcome are the space reduction and touching involved in dancing

not only because of the participating age group involved but also because of Americans' own

space needs.

Spatial changes, as factors in cultural contacts, "give a tone to a communication, accent

it, and at times even override the spoken word" (Hall, 1963, p. 160). Hall explains that for

instance, "In Latin America the interaction distance is much less than it is in the United States"

(p. 164). Moreover, Americans "have a pattern which discourages touching, except in moments

of intimacy" (p. 149). However, when one Latin dances, specifically when one does the

Merengue, dance partners are less than 20 inches apart—which is considered "confidential[10]";

---

[10] Very close (3 in. to 6 in.) Soft whisper; top secret
Close (8 in. to 12 in.) Audible whisper; very confidential
Near (12 in. to 20 in.) Indoors, soft voice; outdoors, full voice; confidential
Neutral (20 in. to 36 in.) Soft voice, low volume; personal subject matter
Neutral (4.5 ft. to 5 ft.) Full voice, information of non-personal matter
Public distance (5.5 ft. to 8 ft.) Full voice with slight overloudness; public information for others to hear
Across the room (8 ft. to 20 ft.) Loud voice, talking to a group

whereas when ones does the Tango, dance partners are less than 12 inches a part—which is considered "very confidential." Thus, my student participants may have felt their personal space violated, which posed challenges to my study, challenges that have been accentuated by the spatial need differences that exist among Americans. For instance, "North European Whites interact at greater distances than do working class Blacks" (Hall, 1974, p. 77).

Additionally, dance, which is primarily physical, is often devalued because of the perceived value of the mind over the body. However, the biggest challenge to the research is that the study did not show many outward signs of shifting perspectives, and those that it did show were subtle and momentary. A more longitudinal study and a more sustained intervention are required in order to document more tangible results.

Regarding the benefits, learning Latin dance had several benefits for students. The eighth graders and the Spanish teacher got to be role models before the sixth graders who in turn were captivated by the eighth graders' and the Spanish teacher's performances and wanted to be in the class where they would get to dance. The student participants, who once were geared toward more individualistically oriented values, got to interact in a more collectivistic way. Dance as a safe and fun socialize, and as an effective gateway into Spanish language and culture, seemed to be a great fit for this age group.

Finally, dance was embedded in the Spanish class as an effective tool for learning about culture and interacting with people with whom students would not otherwise interact. More importantly, dance may have brought people together and broken cultural and social barriers, and nowhere is this more clearly visible than in the dance performance itself. Just as globalization connects us all in an interlocking web of trade, dance may connect us all in an interlocking web

---

Stretching the limits of distance (20 ft. to 24 ft.) Indoors
Up to 100 ft. hailing distance, departures (Hall, 1963, p. 163-164)

of culture.

Resistance Overcome: Ali

In the process, resistance took shape in different ways by different students. It had passive-aggressive as well as aggressive patterns which ranged from moving, dancing, and switching partners with apathy to refusing to dance in the range of the camera, to sliding a chair across the room in the middle of the rehearsal. In most cases resistance turned into acceptance and even into enjoyment and excitement most of the time. In other cases, resisting students went from disrupting the group to leading it, experiencing a metamorphosis, or a "poignant moment" in the words of Katz. These were dramatic moments, even where as the researcher I often pretended not to notice the markers of transition from disengagement to engagement! Moreover, these students ended up feeling and experiencing many sensations they may have not experienced before. One such student was Ali, who perfectly illustrates how resistance was overcome.

Ali is an African American youth, identified as gifted, with a strong body, a sharp mind, and a penetrating gaze, and whose nightmare started as soon as I entered the Spanish classroom, a month before the beginning of the dance class. He asked the Spanish teacher, a couple of times, how long I was going to be in the classroom. He even once told me to shut up. I never knew why he apparently could not stand me: perhaps because of my police role in assisting the Spanish teacher, which I soon abandoned—though not soon enough—once I realized it would hurt my project; perhaps because I invaded his space while I was standing close to his desk, according to the Spanish teacher; or perhaps because of my foreign accent, according to my guess. I wish I knew.

Ali was not interested in Spanish even before I started assisting the Spanish teacher, according to the Spanish teacher. He would barely participate. He spent the class talking to his buddy Cuscus, another African American male.

Well, you mentioned Ali, who was a bump on a log, would not do anything and he would write and he was very … his thinking was very deep and abstract and he's marked gifted for that reason and his home life is horrible … and it's hard to get a kid who has got so much going on like that and thinks so deeply about things to care about Spanish.

Dance time began. Ali did not want to be videotaped. We had to mark the floor in order for him to be out of the range of the camera. *Camara y accion...*, and we started dancing and switching partners.

Progressively and increasingly, Ali would dance into the range of the camera. He would usually pair up with the White "know-it-all girl" who, as described by her peers and Spanish teacher, was disliked by most others. Indeed, she had a problematic character.

One day, when switching partners Ali came to me when he could have chosen any other partner. I was so astonished that I lost my concentration, and it took me few seconds to get myself back together.

As the semester progressed, Ali definitely got more and more interested in the LCTD unit and participated more and more actively. At the end of the LCTD unit, he wrote the poem below. I witnessed a miracle, a miracle in attitude change toward the Spanish class and toward me, the other. When talking about Ali's transformation, the Spanish teacher confirmed, "I am thinking I believe in miracles." I still have those images in my mind and the feelings of those "poignant moments" in my heart.

From the culture of the culture to the

walls at Royal

To the Cuban souls trapped in a ball like

aluminum foil

I like to thank Learning Culture Through

Dancing a lot

For letting me learn about the culture

and Castro's evil plots

From the religion to the killins

Cell phones to modernization

I'd like to thank Ms. Ramsey and Fuad

for teaching me about another

one of God's creations

And until another standard come

in my seat is wher[e] I'll be stationed.

Indeed, as reflected in this poem, the LCTD unit affected Ali in ways that surprised me and perhaps him, too. The unit captivated him in such a way that Ali is now thankful to the dance instructor whom he could not stand before and in love with the course which he did not care about before. This unit has not only taught Ali how to dance, but has also provided him cultural knowledge about Latin culture and countries. It has transformed Ali's interest toward learning Spanish language and culture. Additionally, he also clearly made at least one new friend: the girl who had been described by one of the educators as "the unbearable, no one could stand, know-it all, blue-eyed, silk-blond hair white girl."

And to watch him [Ali] …cross race boundaries with [JJ] and be friends like this—the whole budding romance thing between them was really interesting because nobody liked [JJ], she was a know-it-all white girl and she already knew all about Spanish, she told me that the first day, she didn't need my class and she didn't need me and the same thing with you.

Indeed, as I have demonstrated, various types of influences have been experienced by Ali with the LCTD unit. Like Ali, many students overcame their resistance to the Latin dance aspect of the Spanish course and came to enjoy and appreciate it. There is evidence that they increased their interest in and motivation for learning Spanish and that the unit increased social interaction across groups of students.

CHAPTER 5

IMPLICATIONS

Now, at the end of this four-year journey on which I have walked, indeed danced, step by step with my students, I recapitulate the study's findings. Next, I infer implications for teaching and propose suggestions for future research. Afterward, I explore why these findings are relevant within the national and international arena. Finally, I present my reflection on the research process as well as what I have learned, what this study has meant to me, and what it may mean for others.

Recapitulation of Study's Findings

The study suggests how Learning Culture through Dance, LCTD, as a critical part of the K-12 multicultural curriculum, may cultivate intergroup relationships so as to provide students with intercultural competence to prepare them to operate in the pluralistic U.S. society within an increasingly globalized and interconnected world. Consequently, as an educator, I see myself contributing toward the goal of prejudice reduction by preparing the ground for sharing with the Other while learning about the Other, thus, planting the seed for interaction and socialization with the Other. Finally students develop connections to and empathy with the one Other, one of my ultimate goals. All of this happens under the umbrella of the study of Spanish language and culture.

The study also suggests how LCTD may foster students' interest in the Spanish class either by increasing sixth and seventh graders' interest in enrolling in the Spanish connection class or by increasing eighth graders' engagement and motivation in the advanced Spanish class.

By doing so, I hope to motivate students to learn Spanish as a foreign language, which facilitates SLA (Gardner, 1985, 2007). Having LCTD as part of the foreign language Spanish class may contribute to increasing students' knowledge of Spanish, helping to endow them with the skills necessary to compete in an increasingly multilingual world abroad and to meet the challenges of linguistic and cultural diversity at home.

Implications for Future Research and Teaching

The first two years of exploration of my dance intervention program study, I prepared the field, planted the seeds, watered, and fertilized, focusing only on sixth graders within the social science class context. The next two years, after a combination of purposeful and coincidental adjustments, I kept tending the field, and I also reaped the harvest focusing on the eighth graders—within the Spanish class context— who performed for the sixth graders and with whom they celebrated Cinco de Mayo. Based on these four years of research as I refined the study design, I can now offer suggestions for future research and implications for foreign language teaching, specifically Spanish.

Implications for Future Research

In depth. My study's findings have suggested that dance has the potential for breaking cultural barriers and boosting students' motivation for and enrollment in the Spanish class. Next, I would like to go one step further down the road by developing a year-long program rather than the eight-week long programs I developed for the present study. That way, I would offer the students a more sustained process of participation, allowing more time for transactions to take place and greater potential to consolidate a sense of group affiliation, a superordinate identity. A Follow up of these eighth graders in high school may be pertinent for a longitudinal study.

In breadth. I invite researchers to expand the LCTD unit throughout all the grades in middle school by furthering the opportunity for sixth, seventh, and eithth graders, as well as teachers and administrators who wish to participate, so that the whole school comes together in an experiential celebration of unity. Such expansion will demand more planning, logistics, and collaboration across the grade levels to make it happen. Thus, the Cinco de Mayo dance performance may become an icon for celebration of unity and empowerment of students.

Additionally, although a diverse and underprivileged middle school population seems to be the ideal target for an emotionally engaging dance intervention program, underprivileged high schools and elementary schools may be another fascinating context to examine for similar or dissimilar effects. In addition to working with different age groups, working with different SES groups may also be another venue to examine dance as a vehicle for prejudice reduction and second language acquisition. Lastly, this study looked at attitude and motivation toward the learning of Spanish as a foreign language, but did not measure the language learning per se. Thus, future researchers could investigate the cognitive learning of Spanish by using paper-and-pencil measures and having a control group.

Finally, researchers could also focus on expanding performance opportunities for middle school students who could perform for their communities in order to strengthen their new group affiliation and their role modeling in society. More specifically, future research could focus on creating a buddy system between middle school students and seniors or between middle school students and elementary school students in order to create linkages within the community, where cross-age interaction could be very powerful in ways not yet imagined.

Future researchers must keep in mind that the power of this dance intervention program resides in the physical nature of dance and the power of stage as well as the collectivistic and

democratic nature of Latin dance. All this leads to accountability, sense of achievement, role modeling, and sense of group affiliation, which in turn lead to cross-age and cross-group interaction supporting Allport's Contact Hypothesis. Future researchers need to keep all the preceding elements in mind because they were effective components in this intervention strategy, which proved to be an appropriate fit for a very compartmentalized segmented public school within an individualistic oriented society. Additionally, the study brings to the table some implications for foreign language teaching, specifically Spanish, which I present next.

Implications for Teaching Spanish

This four-year research invites foreign language educators to include experiential activities in their classrooms to improve students' attitude and motivation toward the learning of Spanish as a foreign language. As Dewey (1916) suggested many years ago, there is an "intimate and necessary relation between the processes of actual experience and education" (p. 20). No wonder then, that Latin dance, an experiential activity *par excellence,* opens up a gateway for eighth graders to learn Spanish language and culture and to experience the humane aspect of language learning and cultural immersion. The novelty of this experiential and bonding activity has the potential to have a significant impact on this critical and transformational age group— middle school students—in interesting them in foreign languages, especially Spanish. Dance and music have such power since they are universal cultural elements that are rooted in all cultures. They become a solid common ground for all cultures and therefore an effective vehicle for second language acquisition (Citron, 1995).

Most specifically, I advise foreign language educators to use the power of stage and the power of performance to take the Latin culture to the stage, a place where students put respect into practice and pride for their new group affiliation on display. There is a powerful momentum

of unity and joy for the culture they are learning about and for the classmates they are working with; this is where bridges are built among our diverse students.

By bringing dance and performance into the Spanish classroom, educators take advantage of this age group's need for attention and socialization, relevant for this transitioning age group between elementary and high school (Aboud, 2005) and also relevant for minority groups (Delpit, 1995). At the same time, educators provide the non-Latino students an opportunity to approach, look at, and think about Spanish language and culture in an emotionally engaging way that they may not have experienced before. In the same vein, LCTD empowers Latino students by celebrating their heritage and bringing their underrepresented culture into the school and by physically involving them with their peers, the Others, in one big celebration: the performance.

Lastly, as we Latin dance within the "Learning Culture through Dance" unit in the Spanish class, we create a "safe" space for interaction and expression within the more collectivistic nature of Latin dance as opposed to the individualistic nature of the free style Hip Hop dance with which the students are familiar. As we perform and celebrate the fiesta, a celebration of unity and a reconstruction of social norms peaks.

Dance becomes a sophisticated and democratic tool for active socialization and for a temporary shift in perspective. Dance becomes a place for "creating circumstances" to produce knowledge and understanding of the Other: the Other classmate, the Other language, the Other culture through visual, auditory, kinesthetic, and tactile perceptions. This momentarily understanding of the Other and thus stepping out of the cultural cage facilitates SLA (Citron, 1995).

Because understanding the Other is challenging, even fearful, I use an analogy from the medical field for treatment of agoraphobia[11]. By doing so, I hope to illustrate how an intervention may gradually effect a change in attitudes. Agoraphobics, who fear open spaces and social gatherings outside their own homes, may be gradually led to increase their interaction with the outside world by being in situations that are uncomfortable but not panic-provoking for them. Mastering their anxiety in very small doses can allow them to take greater steps to self-reliance. This process, called desensitization, can be an alternative or a supplement to anxiety-reducing medication.

Likewise, students who "fear" social gatherings with students outside their own cultures may gradually be led to increase interaction with the "outside world," the other cultures they are not familiar with, by being in situations that are uncomfortable, but not panic-provoking for them: sharing physical and personal space through dance. Mastering their anxiety in very small doses, dancing with the Other and frequently switching partners, can allow them to take greater steps toward feeling comfortable with the Other. Thus, what medicine terms "desensitization" may pave the way for prejudice reduction in the context of LCTD.

Looking Beyond: International and National Arena

Why are these findings relevant and why do educators and policy makers need to take them into account? These findings address the international arena as well as the U.S. national reality. Thus, the findings are also attuned to national and international calls and reports from diverse disciplines.

International Arena

Mr. Barak Obama, the U.S. president, was awarded the 2010 Nobel Prize for leading a new world vision based on dialogue, consensus, cooperation, and negotiation, honoring a

---

[11] The word agoraphobia, the fear of critical public situations, derives from agora in its meaning as a gathering place

multipolar world rather than imposition, confrontation, and conflict driven by the "the West vs. the rest" state of mind.

Indeed, a global multipolar system is emerging with the rise of the BRIC countries— Brazil, Russia, India, and China—according to Global Trends 2025 (2008), the National Intelligence Council-led report. Power will be more dispersed among the newer players even though the United States will remain the most powerful one, but a less dominant power, in need of strong partnership support. Thus, the United States will be able to maintain its supremacy but through so-called soft power, a more constrained role.

It is clear then for the dominating countries that soft power is an effective and sophisticated skill that will bring competitive advantages in an increasingly interconnected world. There is no doubt that competition and even survival will be based on the so-called soft skills: negotiation, interaction, persuasion, motivation, integration, and the like, skills our student population needs to cultivate. It is these very skills that are encouraged and fostered by the LCTD unit, skills that students may need and use in their future lives when interacting in a multicultural environment where they may need to negotiate with a multicultural partner, boss, patient, student, and the like. After all, by 2042, the minority may become majority, and therefore cultivating harmonious intercultural communication needs to be addressed early on.

Thus, as the United States needs to apply soft power abroad in a multipolar world as well as at home in a pluralistic society, public school systems urgently need to address diversity effectively, as a source of enrichment as well as a source of tension, especially in middle school, where students are at a critical and transformational age. One way to achieve this is by motivating students to learn about the Other, the Other language, the Other culture, the Other classmate who is sitting next to them. And a powerful way to accomplish this is by having the

students approach and experience the Other culture through art in the foreign language classroom. This study has shown that Latin dance, a cultural manifestation of the Spanish language, is indeed an effective way for students to experience the Other. This affective-oriented intervention has shown students' potential and capacity to make shifts and changes that may pave the way for promoting mutual understanding and respect between cultures. This could lead in the long run to tolerance, acceptance, and even appreciation of the Other, and ultimately to reducing prejudice., By cultivating a greater awareness and better understanding of Others, we could avoid controversial laws[12] such as the one—SB1070—signed on April 23rd 2010 by the state of Arizona's governor Jan Brewer that criminalizes illegals—undocumented migrants, mainly Hispanics—and promotes racial profiling and hatred.

Therefore, public schools urgently need to include in middle schools learning experiences geared toward more collaborative, interdependent, participatory, noncompetitive, and emotionally engaging ways so that students can develop intercultural and intergroup competencies to survive and compete in the pluralistic societies of the 21st century, at home and abroad. In school, students can use these skills to work on projects with Others, for team-based activities like sports or bands. Beyond school, students can collaborate in a community of practice with diverse coworkers, clients, bosses and more importantly have a broader and richer perspective that allows them to be more tolerant, more understanding, and more appreciative of Others. As the October 2009 UNESCO World report on "Investing Cultural Diversity and Intercultural Dialogue" acknowledges, "In increasingly complex multicultural societies—[like the U.S. society], education must enable us to acquire the intercultural competencies that will

---

[12] "This law—SB1070—gives the local police broad powers to check documentation 'when practicable' of anyone they reasonably suspect is an illegal immigrant," according to the New York Times.

permit us to live together with—and not despite—our cultural differences;" (p. 15) and LCTD provided real opportunities for such intercultural competencies skills to develop effectively.

National Arena

On the National arena, our educators and policy makers need to be attuned to the national arena that is urgently warning us of the turning point at which the U.S. stands for reconsidering and fostering foreign language education and art in the curriculum.

Furthermore, in July 2009, the Joint National Committee for Languages and the National Council for Languages and International studies warned us about (1) the critical crossroads at which the United States' future stands and (2) the critical opportunity for change in Education that the U.S. faces. Both are driven by (a) the enormous stimulus funds provided for Education through the American Recovery and Reinvestment Act and (b) the pending reauthorization of the federal education law, No Child Left Behind. Indeed, public schools will benefit from the largest infusion of federal dollars in history, approximately $100 billion, according to the Center on Education Policy (CEP, March 2009). The distribution of this funding will have great influence on economic success, national security, and quality of life.

Additionally, the Center for Applied Linguistics[13] (CAL) conducted a nationwide survey of elementary and secondary schools to collect information on foreign language education in the United States. They found out that "the overall picture of foreign language instruction in 2008 was no better—and in some areas worse than in 1997" (p.7) and reached some disturbing conclusions:

> Nearly one third of public elementary and secondary schools with language programs
>
> reported that language teaching had been negatively affected by NCLB.

---

[13] In collaboration with Westat, a statistical survey research organization, and with funding from the U.S. Department of Education's International Research and Studies Program

Furthermore, the tendency has been for public schools to scale back their foreign language program, on the one hand because of budget shortfalls, and on the other to comply with NCLB standards in math, writing, and reading.

In fact, Diane Ravitch, education historian and a former assistant secretary of education, one of the most influential education scholars of recent decades, now asserts that NCLB's requirements for testing in math and reading have squeezed vital subjects like foreign languages and art out of classrooms, dumbing down the schools and neglecting a comprehensive education. As a consequence, "We're on the wrong track."

Thus, as a national policy it would be wise to firmly incorporate foreign language education into the core curriculum and for policy makers to understand the importance of motivating students to learn a foreign language. Learning Spanish is particularly relevant in the U.S. context because it is the language of the largest minority of the U.S.—the second largest "Spanish speaking country" in the world after Mexico. It is also the second most widespread and the fourth most spoken language in the world[14]. Indeed, U.S. Census press release reported on April 27th, 2010, that

> The percentage of speakers of non-English languages [in the United States] grew by 140 percent while the nation's overall population grew by 34 percent… Spanish speakers accounted for the largest numeric increase — nationwide, there were 23.4 million more speakers in 2007 than in 1980 representing a 211 percent increase.

Thus, strengthening Spanish by including a more experiential component for a more comprehensive foreign language curriculum is not a luxury, but an imperative for a more

---

[14] English is the first most widespread language in the world. Chinese (Mandarin) and English are the most spoken languages in the world respectively.

cohesive, competitive, multilayered, and pluralistic U.S. society within the new global interdependent economy that demands effective communication.

Additionally, our educators and policy makers need to be attuned to the national arena that is urgently warning us of the turning point at which the United States stands for reconsidering and fostering foreign language education and art in the curriculum. On the national arena as well, it is clear that we need to

> reaffirm the importance of foreign language as a "core subject area" and a core area of knowledge [in the No Child Left Behind act] in order to provide the United States with a cadre of individuals prepared to deal with national security, economic stability, effective diplomacy, and other critical issues of the 21st century (the Joint National Committee for Languages and the National Council for Languages and International studies, 2009)

More specifically, promoting comprehensive foreign language education which includes the arts is key for educators and policy makers so that they can take advantage of this crossroads to consolidate foreign language programs rather than cutting them.

Finally, the approach to foreign language education must be more humane. As the Rand Corporation, a non-profit research organization, argues, the intrinsic pleasures and stimulation of the art experience do more than sweeten an individual's life; they "can connect people more deeply to the world and open them to new ways of seeing," (Summary XV, 2004) creating the foundation to forge social bonds and community cohesion. In a small way, LCTD contributed to this ambitious goal for the students and faculty involved.

Reflections

What this Research Meant to Me.

Because of my life history, through language and dance, I live multilingualism and multiculturalism on a daily basis, when I speak, when I write, when I eat, when I dance, and when I dream; indeed, when I breathe.

Always Other, through dance and language I have been able to keep my connections to my cultures and affiliations and to bring all my selves together. Likewise, through dance and language (the LCTD unit in the Spanish class) I sought to bring diverse students together so that conversations would spark and interactions would be triggered that otherwise might not have taken place. I am an integrator. This is my obsession. This is my relational self in play.

Besides seeking to break cultural barriers, I aimed to address systemic school inequalities under the umbrella of the Latin dance. First, the power of the dance intervention program resides in its collectivistic and democratic nature because of its equalizing, universal, and accessible characteristics. Accessible, indeed, because almost everybody can "meringue," and the LCTD unit does not require any type of additional resource investment (after school busing, equipment, etc.). All that is needed is the students' interest and discipline.

It is noteworthy to highlight that LCTD may be less effective in learning other languages and cultures because the dance patterns may be different. The dance patterns may not include a) the "dance embrace," the face to face physical connection, b) the physical proximity or closeness, and c) the constant rotation of partners that multiplies the number of interactions.

Second, there is ample evidence that speaks for the benefits of the arts in boosting students' achievement; moreover, underprivileged and minority children often value the social aspect of school more than mainstream children do (Dandy, 1991; Delpit, 1995; Foster, 1997;

Heath, 1996) as cited by (Hankins, 2003, p. 43-44). Therefore, LCTD may represent an opportunity for minority students to affiliate with school, to feel like insiders, and to shine as much as their mainstream counterparts boosting their self esteem. Furthermore, Catterall (2009) strongly "connects art learning with both general academic success and pro-social outcomes … Its [Catterall's study] implication for education of underserved and English Language Learners (ELL) are particularly significant" (p. 1). Nevertheless, impoverished schools, which are often art-poor schools, are often the first to experience cuts in the arts when there are budget shortfalls. Thus, offering art through the foreign language classroom could also address some of the inequalities.

Third and last, LCTD capitalizes on African American and Latino musical backgrounds, a common ground to bridge both cultures. Bringing these two groups together is mutually empowering and helps to minimize group differences and potential animosities. Furthermore, it empowers both groups *vis-à-vis* the dominant culture.

What the Study May Mean to Others.

American society is an individualistic society, which fosters tooth-and-nail independence, self determination, and personal freedom and believes in innate abilities. The school system, whose purpose is to prepare future productive citizens for the society, forges students' independent selves to the detriment of their interdependent selves. This study is a small reminder of the power and relevance of our humanity and our need for developing more relational selves, a model that prevails in most parts of the world where people understand that, in connection with the "other," the sum is greater than the whole.

Thus, to this end, Dewey envisioned many years ago, a system of education where education and experience are interconnected. To make meaningful connections with the

students' experience, "the teacher should become intimately acquainted with the conditions of the local community, physical, historical, economic, occupational, etc. in order to utilize them as educational resources" (p. 40). By doing so, teachers are using more humane methods to accomplish an education based on experience.

An important consideration when designing a project based on physicality and in our diverse schools is the issue of physical ability and inclusion. We must consider that not all students can participate in dance, and thus, we must consider ways to include them in the activity or admit that they will be excluded if that is the case. Interestingly, there is a new and popular television show in the US entitled "Glee" in which high school students sing and dance in glee club. One of the main characters in the show is in a wheelchair, but he is always included and the other students interact with him in various and creative ways, including in what would be considered dancing. The implications for my study are that, for example, whereas Tango may not be easily adapted for someone in a wheelchair or with limited mobility, Merengue, on the other hand, is a dance that can be adapted and inclusive even in such a circumstance.

We may also consider other forms of art which can be more accessible, but potentially provide the same benefits as dance and are as democratic as dance, while also being a collectivistic activity. One such cultural alternative appropriate for Spanish class could a focus on food in a meaningful way, using a fund of knowledge approach to learning language through culture, where such is not a superficial "holidays and heroes" approach to culture, but rather a depth approach (as in the iceberg metaphor where deep culture is below the surface). Although not an original idea, engaging families and community members as cultural informants in, for example, a class foods project could be a powerful approach to learning in general and learning language specifically, as demonstrated by González, Moll and Amanti (2005).

Reflection on the Research Process

The craft of my own unique experience and identity in the world manifested itself in my research, which in turn allowed me to research myself. This search of the self took place through dance with middle and elementary school students and public school teachers. These diverse interactions put to the test my ability to adopt and adapt to the new dimensions of each experience. This rocky, but rewarding, journey has put on many occasions a smile in my heart, especially when I put a smile on my "students'" faces; a smile that came from their enjoyment as a result of their connection, conscious or unconscious, to the musicality of their bodies and to the rhythms of the Other.

Most qualitative research seeks to "unveil the interwoven complexities and fundamental patterns of social life –actual, perceived, constructed, and analyzed" (Patton, 2002, p. 273-274), yet it cannot entirely succeed in doing so. Indeed, this research study was far from perfect. Because of our humanity, it is not possible to observe everything. Thus, experienced observers often use "sensitizing concepts" to orient fieldwork… as a "guide to fieldwork with special attention to the words and meanings that are prevalent among the people being studied" (p. 278). In the real field, during my four year journey, I experienced such interwoven complexities through words spoken out loud as well as words performed overtly and subtly. I needed to use all my senses and my selves. Since "Knowledge does not arrive unmediated; rather, knowledge gets constructed by interaction between the questioner (me) and the world" (Takacs, 2003), I needed to remain always open to change and reflection.

Indeed, as Patton (2002) asserts, "Reflection and introspection are important parts of field research" (p. 264). I am now more often observing, wondering, and questioning, my own and other people's prejudices, prejudices that are inevitable in the global village where the Other is

becoming closer than ever before. The advancement of technology has brought the cultures of the world together closer than ever before. Thus, understanding the complexity of the fundamental human conditions becomes more necessary than ever. Therefore, we need to construct an "Intercultural personhood—a way of life that is called for by the increasingly intercultural realities of our world" (Young Yun Kim, 1994, p. 415).

Finally, even though "learning and knowing are related but different…. learning involves taking things in from the outside, whereas knowing is what happens inside" (Bentz & Shapiro, 1997, p.69). Deep down I believe some of this "knowing" occurred when the "mixture of the Medieval 'I' believe; the Cartesian 'I' think; the Romantic 'I' feel; as well as the existential 'I' choose; [and] the Freudian 'I' dream (p.10) (St. Pierre, 2000, p. 499)—all of my selves—were complicit in the production of my dance community, "my" community of practice.

REFERENCES

Aboud, F. E. (2005). The development of prejudice in childhood and adolescence. In J. F.

Dovidio, P. Glick, & L. Rudman (Eds.), On the nature of prejudice (pp. 310-326). Oxford:

Blackwell.

Allport, G. W. (1954). *The nature of prejudice*. Cambridge, MA: Perseus Books

Anton, M., Dicamelli, F., Lantolf, J. (2003). Sociocultural perspectives: Sociocultural

perspectives on the acquisition of Spanish as a second language. In B. A. Lafford, & M. R.

Salaberry (Eds.), *Spanish second language acquisition: State of the science* (pp. 262-286).

Washington, DC: Georgetown University Press.

Apfelbaum, E. P., Sommers, S. R., & Norton, M. I. (2008). Seeing race and seeming racist?

Evaluating strategic colorblindness in social interaction. *Journal of Personality and Social*

Psychology, 95, 918-932.

Aronson, E., & Patnoe, S. (1997). *The jigsaw classroom*. New York: Longman.

Bamshad, M. J., & Olson, S. E. (2003). Does Race Exist? *Scientific American*, 289, pp.78–85.

Bassey, M. (1999). *Case study research in educational settings*. Buckingham England ;

Philadelphia: Open University Press.

Brown, S., & Parsons, L. M. (2008). The neuroscience of dance. *Scientific American,*
299(1), 78-83.

Bell, N., & Lorenzi, D. (2004). Facilitating second language acquisition in elementary and

secondary physical education classes. *Journal of Physical Education, Recreation and Dance*

[J.Phys.Ed.]

Bentz, V.M., & Shapiro, J.J. (1998). *Mindful Inquiry in Social Research*. Thousand Oaks: Sage Publications.

Bergen Jr., T. J. (2001). The development of prejudice in children. *Education, 122*(1; 1), 154.

Berlant, L. (2007). On the case. *Critical Inquiry, 33*(4), 663-672.

Bodilly, S. J., Augustine, C. H., & Zakaras, L. (2008). *Revitalizing arts education through community-wide coordination*. Santa Monica, CA: RAND Corp.

Brewer, M. B. (1999). The psychology of prejudice: Ingroup love or outgroup hate? *Journal of Social Issues, 55*(3; 3), 429-429.

Brown, R. (1995). *Prejudice: Its social psychology*. Cambridge, MA.: Blackwell.

Brown, S., Martinez, M. J., & Parsons, L. M. (2006). The neural basis of human dance. *Cerebral Cortex, 16*(8), 1157-1167.

Brown, S., & Parsons, L. M. (2008). The neuroscience of dance. *Scientific American, 299*(1), 78-83.

Bryman, A., & Burgess, R. G. (2000). *Analyzing qualitative data* (Repr ed.). London: Routledge.

Burke, M. D., Hagan-Burke, S., & Sugai, G. (2003). The efficacy of function-based interventions for students with learning disabilities who exhibit escape-maintained problem behaviors: Preliminary results from a single-case experiment. *Learning Disability Quarterly, 26*(1), 15-25.

Cahnmann, M. (2003). The craft, practice, and possibility of poetry in educational research. *Educational Researcher, 32*(3), 29-36.

Cahnmann-Taylor, M., & Siegesmund, R. (2008). *Arts-based research in education: Foundations for practice*. New York, NY: Routledge.

California Newsreel. (2003). *Race, the power of an illusion*. Retrieved January 15, 2010, from: http://newsreel.org/transcripts/race.htm

Campbell, D. T., Stanley, J. C., & Gage, N. L. (1966). *Experimental and quasi-experimental designs for research*. Chicago, IL: R. McNally.

Carey, K. T., & Goodman, G. S. (2004). *Critical multicultural conversations*. Cresskill, NJ: Hampton Press.

Carson, T. R. and Sumara, D. J. (ed.) (1997) *Action Research as a Living Practice*, New York, NY: Peter Lang.

Carter, C., & Rice, C. L. (1997). Acquisition and manifestation of prejudice in children. *Journal of Multicultural Counseling and Development, 25*(3), 185-194.

Catterall, J. S. (2009). *Doing well and doing good by doing art*. Los Angeles: Arts Education Partnership. Retrieved May 5, 2010 from: http://www.aep-arts.org/files/AEPWireDoingWell.pdf

Chadwick, P. D. J. (1994). Examining specific cognitive change in cognitive therapy for depression: A controlled case experiment. *Journal of Cognitive Psychotherapy, 8*(1), 19-31.

Charmaz, K. (2006). *Constructing grounded theory: A practical guide through qualitative analysis*. Thousand Oaks, CA: Sage.

Citron, J. L. (1995). Can cross-cultural understanding aid second language acquisition? Toward a theory of ethno-lingual relativity. *Hispania, 78*(1), 105-113.

Clark, K. B., Chein, I., & Cook, S. W. (2004). The effects of segregation and the consequences of desegregation (September 1952) A social science statement in the Brown v. Board of Education of Topeka, Supreme court case. *American Psychologist, 59*(6), 495-501.

Clough, P. (2002). *Narratives and fictions in educational research*. Philadelphia, PA: Open University Press.

Cohen, E. G. (2004). Producing equal-status interaction amidst classroom diversity. In W. G. Stephan, & W. P. Vogt (Eds.), *Education programs for improving intergroup relations: Theory, research, and practice* (pp. 37-54). New York, NY: Teachers College Press.

Cohen, E. G., & Lotan, R. A. (1995). Producing equal-status interaction in the heterogeneous classroom. *American Educational Research Journal, 32*(1), 99.

Cohen-Stratyner, B. (2001). Social dance: Contexts and definitions. *Dance Research Journal, 33*(2), 121.

Cole, J. B. (1970). *Culture: Negro, black and nigger* NP: Black School.

Collentine, J. (1995). The development of complex syntax and mood-selection abilities by intermediate-level learners of Spanish. *Hispania, 78*(1), 122-35.

Cook, T. D., & Campbell, D. T. (1979). *Quasi-experimentation: Design & analysis issues for field settings*. Chicago, IL: Rand McNally College Pub. CO.

Cooper, J., & Hogg, M. A. (2007). *The SAGE handbook of social psychology* (Concise student ed.). Los Angeles, CA: SAGE.

Cortazzi, M. (2001). Narrative analysis in ethnography. In P. Atkinson (Ed.), *Handbook of ethnography* (pp. 384-394). Thousand Oaks, CA: SAGE.

Cortes, C. E. (1995). Knowledge construction and popular culture: The media as multicultural educator. In J. A. Banks, & C. A. M. Banks (Eds.), *Handbook of research on multicultural education* (pp. 169-183). New York, NY: Macmillan Publishing.

Crisp, R. J., & Hewstone, M. (2000). Crossed categorization and intergroup bias: The moderating roles of intergroup and affective context. *Journal of Experimental Social Psychology, 36*(4), 357.

Crotty, M. (1998). *The foundations of social research: Meaning and perspective in the research process*. London ; Thousand Oaks, CA: Sage Publications.

Deci, E. L. (1971). Effects of externally mediated rewards on intrinsic motivation. *Journal of Personality and Social Psychology, 18*(1), 105-115.

Delgado-Gaitan, C. (1994). Socializing young children in Mexican-American families: An intergenerational perspective. In P. M. Greenfield, & R. R. Cocking (Eds.), *Cross-cultural roots of minority child development* (pp. 55-86). Hillsdale, NJ: L. Erlbaum Associates.

Delpit, L. D. (1995). *Other people's children: Cultural conflict in the classroom*. New York, NY: New Press : Distributed by W.W. Norton.

DeMarrais, K. B., & Lapan, S. D. (2004). *Foundations for research: Methods of inquiry in education and the social sciences*. Mahwah, NJ: Lawrence Erlbaum Associates.

Denzin, N. K., & Lincoln, Y. S. (2000). *Handbook of qualitative research* (2nd. ed.). Thousand Oaks, CA: Sage Publications.

Denzin, N. K., & Lincoln, Y. S. (2005). *The SAGE handbook of qualitative research* (3rd. ed.). Thousand Oaks, CA: Sage Publications.

Dewey, J. (1909; 1902). *The child and the curriculum*. Chicago, IL: University of Chicago Press.

Dewey, J. (1916). *Democracy and education: An introduction to the philosophy of education*. New York, NY: The Macmillan Company.

Dewey, J. (1959; 1934). *Art as experience*. New York, NY: Capricorn Books.

Dewey, J. (1997; 1938). *Experience and education*. New York, NY: Simon & Schuster.

Diaz, V. (Producer), & Diaz, V. and Diaz, L. (Directors). (2006, February 25).[Video/DVD]

    Riverside, CA: Retrieved from http://www.youtube.com/watch?v=HOG_SwRL18s

Dixon, J., Durrheim, K., & Tredoux, C. (2005). Beyond the optimal contact strategy—A reality

    check for the contact hypothesis. *American Psychologist, 60*(7), 697-711.

Dovidio, J. F. (2001). On the nature of contemporary prejudice: The third wave. *Journal of*

    Social Issues, 57(4), 829-849.

Dovidio, J. F., & Gaertner, S. L. (1986). *Prejudice, discrimination, and racism*. Orlando:

    Academic Press.

Dovidio, J. F., & Gaertner, S. L. (1992). *Prejudice, discrimination, and racism* (2nd. ed.). San

    Diego, CA: Academic Press.

Dovidio, J. F., Gaertner, S. L., & Esses, V. M. (2008). Cooperation, common identity, and

    intergroup contact. In B. A. Sullivan, M. Snyder, J. L. Sullivan, B. A. Sullivan, M. Snyder &

    J. L. Sullivan (Eds.), *Cooperation: The political psychology of effective human interaction.*

    (pp. 143-159). Malden: Blackwell Publishing.

Dovidio, J. F., Gaertner, S. L., & Kawakami, K. (2003). Intergroup contact: The past, present,

    and the future. *Group Processes & Intergroup Relations, 6*(1), 5-20.

Dovidio, J. F., Gaertner, S. L., Stewart, T. L., Esses, V. M., Ten Vergert, M., & Hodson, G.

    (2004). From intervention to outcome: Processes in the reduction of bias. In W. G. Stephan,

    W. P. Vogt (Eds.), *Education programs for improving intergroup relations: Theory,*

    research, and practice (pp. 243-265). New York, NY: Teachers College Press.

Dovidio, J. F., Hebl, M., Richeson, J. A., & Shelton, J. N. (2006). Nonverbal communication,

    race, and intergroup interaction. In V. L. Manusov, & M. L. Patterson (Eds.), *The SAGE*

    handbook of nonverbal communication (pp. 481-500). London: SAGE Publications.

Drew, K. (2004, May 17). Supreme court's hair-pin turns on the road to desegregation. *CNN,* Retrieved from http://www.cnn.com/2004/LAW/05/15/scotus.schools.rulings/index.html

Dussias, P. E. (2003). Cognitive perspectives: Cognitive perspectives on the acquisition of Spanish as a second language. In B. A. Lafford, & M. R. Salaberry (Eds.), *Spanish second language acquisition: State of the science* (pp. 233-261). Washington, DC: Georgetown University Press.

Dyson, A. H., Genishi, C., & National Conference on Research in Language and Literacy. (2005). *On the case*. New York, NY: Teachers College Press.

Eberhardt, J. L., & Randall, J. L. (1997). The essential notion of race. *Psychological Science, 8*(3), 198-203.

Eder, D., Evans, C. C., & Parker, S. (1995). *School talk: Gender and adolescent culture*. New Brunswick, NJ: Rutgers University Press.

Education Commission of the States. (2005). *State policies regarding arts in education*. Denver, CO: Education Commission of the States. Retrieved from http://www.ecs.org/clearinghouse/63/92/6392.doc

Ellis, W. E., & Zarbatany, L. (2007). Explaining friendship formation and friendship stability: the role of children's and friends' aggression and victimization. *Merrill-Palmer Quarterly, 53*(1), 79-104.

Erdley, C. A., Nangle, D. W., & Gold, J. A. (1998). Operationalizing the construct of friendship among children: A psychometric comparison of sociometric-based definitional methodologies. *Social Development, 7*(1), 62-71.

Esses, V. M., & Dovidio, J. F. (2002). The role of emotions in determining willingness to engage in intergroup contact. *Personality and Social Psychology Bulletin, 28*(9), 1202-1214.

Esterberg, K. G. (2002). *Qualitative methods in social research*. Boston: McGraw-Hill.

Esteves, S. W., & Stokes, T. (2008). Social effects of a dog's presence on children with disabilities. *Anthrozoos, 21*(1), 5-15.

European Commission. (2008). *A rewarding challenge how the multiplicity of languages could strengthen Europe: Proposals from the group of intellectuals for intercultural dialogue set up at the initiative of the European commission.* Retrieved January 18, 2008, from http://ec.europa.eu/education/languages/pdf/doc1646_en.pdf

Ezzy, D. (2002). *Qualitative analysis: Practice and innovation*. London: Routledge.

Fecho, B. (2004). *"Is this English?": Race, language, and culture in the classroom*. New York: Teachers College Press.

Fiske, A. P., Kitayama, S., Markus, H. R., & Nisbett, R. E. (1998). The cultural matrix of social psychology. In D. T. Gilbert, S. T. Fiske & G. Lindzey (Eds.), *The handbook of social psychology* (4th ed., pp. 915-980). New York, NY: McGraw-Hill; Distributed exclusively by Oxford University Press.

Fiske, S. T. (1998). Stereotyping, prejudice, and discrimination. In G. Lindzey (Ed.), *The handbook of social psychology, vols. 1 and 2 (4th ed.).* (pp. 357-411). New York, NY US: McGraw-Hill.

Fournier, R., & Tompson, T. (2008, September 20). Poll: Racial views steer some white Dems away from Obama. *MSNBC,* Retrieved from http://www.msnbc.msn.com/id/26803840/

Frantzen, D. (1995). Preterite/Imperfect half-truths: Problems with Spanish textbook rules for usage. *Hispania, 78*(1), 145-58.

Fryberg, S. A., & Markus, H. R. (2007). Cultural models of education in American Indian, Asian American and European American contexts. *Social Psychology of Education, 10*, 213-246.

Gaertner, S. L., & Dovidio, J. F. (2000). *Reducing intergroup bias: The common ingroup identity model*. Philadelphia: Psychology Press.

Gaertner, S. L., Mann, J. A., Dovidio, J. F., Murrell, A. J., & Pomare, M. (1990). How does cooperation reduce intergroup bias? *Journal of Personality and Social Psychology, 59*(4), 692-704.

Gaertner, S. L., & Rust, M. C. (1994). The contact hypothesis. *Small Group Research, 25*(2), 224.

Gardner, H. (1983). *Frames of mind: The theory of multiple intelligences*. New York, NY: Basic Books.

Gardner, H. (2005). Multiples lenses on the mind. *ExpoGestion Conference,* Bogota, Colombia.

Geertz, C. (1973). *The interpretation of cultures; selected essays*. New York: Basic Books.

Gergen, M. (2004). Once upon a time: A narratologist's tale. In C. Daiute, & C. Lightfoot (Eds.), *Narrative analysis: Studying the development of individuals in society* (pp. 267-285). Thousand Oaks, CA: SAGE.

Gilbert, D. T., Fiske, S. T., & Lindzey, G. (1998). *The handbook of social psychology* (4th ed.). New York, NY: McGraw-Hill; Distributed exclusively by Oxford University Press.

Gimmestad, B. J., & De Chiara, E. (1982). Dramatic plays: A vehicle for prejudice reduction in the elementary school. *Journal of Educational Research, 76*(1)

Given, L. M. (2008). *The SAGE encyclopedia of qualitative research methods*. Los Angeles, CA: Sage.

Glick, P., & Fiske, S. T. (2001). Ambivalent sexism. In M. P. Zanna, & M. P. Zanna (Eds.), *Advances in experimental social psychology, vol. 33*. (pp. 115-188). San Diego, CA: Academic Press.

Global Commission on International Migration. (2005). *Migration in an interconnected world: New directions for action*. Geneva, Switzerland: Global Commission on International Migration. Retrieved from http://www.gcim.org/attachements/gcim-complete-report-2005.pdf

Goldberger, N. R., & Veroff, J. (1995). *The culture and psychology reader*. New York, NY: New York University Press.

Gonzalez, N., Moll, L., & Amanti, C. (Eds.). (2005). *Funds of knowledge: Theorizing practices in households, communities, and classrooms*. Mahwah, NJ: Lawrence Erlbaum Associates.

Green, J. L., Camilli, G., Elmore, P. B., & American Educational Research Association. (2006). *Handbook of complementary methods in education research*. Mahwah, NJ: Lawrence Erlbaum Associates; Published for the American Educational Research Association.

Greenfield, P. M., & Cocking, R. R. (1994). *Cross-cultural roots of minority child development*. Hillsdale, NJ: L. Erlbaum Associates.

Gubrium, J. F., & Holstein, J. A. (2002). *Handbook of interview research: Context & method*. Thousand Oaks, CA: Sage Publications.

Gudykunst, W. B. (2003). *Cross-cultural and intercultural communication*. Thousand Oaks, CA.: Sage Publications.

Gurin, P., Dey, E. L., Hurtado, S., & Gurin, G. (2002). Diversity and higher education: Theory and impact on educational outcomes. *Harvard Educational Review, 72*(3), 330-366.

Gurin, P., Nagda, B. A., & Lopez, G. E. (2004). The benefits of diversity in education for democratic citizenship. *Journal of Social Issues, 60*(1), 17-34.

Guy, T. C. (2007). Learning who we (and they) are: Popular culture as pedagogy. *New directions for adult and continuing education, n115* (pp. 15-23). Hoboken, NJ: John Wiley & Sons.

Hall, E. T. (1959). *The silent language*. Garden City, N. Y: Doubleday.

Hall, E. T., & 20 Society for the Anthropology of Visual Communication. (1974). *Handbook for proxemic research*. Washington, DC: Society for the Anthropology of Visual Communication.

Hamilton, D. L. (1981). *Cognitive processes in stereotyping and intergroup behavior*. Hillsdale, NJ: L. Erlbaum Associates.

Hamilton, D. L., & Rose, T. L. (1980). Illusory correlation and the maintenance of stereotypic beliefs. *Journal of Personality & Social Psychology, 39*(5), 832-845.

Hankins, K. H. (2003). *Teaching through the storm: A journal of hope*. New York, NY: Teachers College Press.

Hanna, J. L. (1987). *To dance is human: A theory of non-verbal communication*. Chicago, IL: University of Chicago Press.

Hanna, J. L. (1999). *Partnering dance and education: Intelligent moves for changing times*. Champaign, IL: Human Kinetics.

Hanna, J. L. (2002). Dance education workshop. *Research in Dance Education, 3*(1), 47-55.

Hanna, J. L. (2006). *Dancing for health: Conquering and preventing stress*. Lanham, MD: AltaMira Press.

Hanna, J. L. (2008). A nonverbal language for imagining and learning: Dance education in K–12 curriculum. *Educational Researcher, 37*(8), 491-506.

Hartup, W. W., & ERIC Clearinghouse on Elementary and Early Childhood Education, Urbana,IL. (1992). *Having friends, making friends, and keeping friends: Relationships as educational contexts. ERIC digest*

Hast, D. E. (1993). Performance, transformation, and community: Contra dance in New England. *Dance Research Journal, 25*(1), 21-32.

Hayman, C. A., Macdonald, C. A., & Tulving, E. (1993). The role of repetition and associative interference in new semantic learning in amnesia: A case experiment. *Journal of Cognitive Neuroscience, 5*(4), 375-389.

Herbert, D. (2008). *Finding the will and the way to make the arts a core subject: Thirty years of mixed*. Washington, DC: National Association of State Boards of Education. Retrieved from http://www.nasbe.org/index.php/file-repository/func-finishdown/631/

Hess, U., & Philippot, P. (2007). *Group dynamics and emotional expression*. New York, NY: Cambridge University Press.

Hood, J. C. (1983). *Becoming a two-job family*. New York, NY: Praeger.

Hornsey, M. J., & Hogg, M. A. (2000). Subgroup relations: A comparison of mutual intergroup differentiation and common ingroup identity models of prejudice reduction. *Personality and Social Psychology Bulletin, 26*(2), 242-256.

Human Rights Watch. (2006a). *Questions and answers on the Danish cartoons and freedom of expression: When speech offends*. New York, NY: Human Rights Watch. Retrieved from http://www.hrw.org/legacy/english/docs/2006/02/15/denmar12676.htm

Human Rights Watch. (2006b). *World report 2006*. Retrieved September 12, 2008, from http://hrw.org/english/docs/2006/02/15/denmar12676.htm

Human Rights Watch. (2008). *UN faults US on racism: UN racism experts urge changes to eliminate racial bias*. Retrieved September 12, 2008, from http://www.hrw.org/en/news/2008/03/06/un-faults-us-racism

Huntington, S. P. (1993). The clash of civilizations? *Foreign Affairs, 72*(3; 3), 22-49.

Jacobson, MF (1998). Whiteness of a different color: European immigrants and the alchemy of race. London: Harvard University Press

Jennett, H. K., & Hagopian, L. P. (2008). Identifying empirically supported treatments for phobic avoidance in individuals with intellectual disabilities. *Behavior Therapy, 39*(2), 151-161.

Johnson, J. W., & Green, R. P. (2009). *Affirmative action*. Santa Barbara, CA.: Greenwood Press/ABC-CLIO.

Joint National Committee for Languages, & National Council for Languages and International Studies. (2009a). *Foreign language education strategies, objectives, and goals*. Washington, DC: JNCL-NCLIS. Retrieved from http://www.languagepolicy.org/documents/Foreign%20Language%20Education%20Policies%20Needs%20and%20StrategiesFINAL.pdf

Joint National Committee for Languages, & National Council for Languages and International Studies. (2009b). *Foreign language education strategies, objectives, and goals*. Washington, DC: JNCL-NCLIS. Retrieved from http://www.languagepolicy.org/documents/Foreign%20Language%20Education%20Policies%20Needs%20and%20StrategiesFINAL.pdf

Jones, J. M. (1986). Racism: A cultural analysis of the problem. In J. F. Dovidio, & S. L. Gaertner (Eds.), *Prejudice, discrimination, and racism* (pp. 279-314). Orlando, FL: Academic Press.

Katz, J. (2001). From how to why: On luminous description and causal inference in ethnography (part 1). *Ethnography, 2*(4), 443-473.

Katz, J. (2002). From wow to why: On luminous description and causal inference in ethnography (part 2). *Ethnography, 3*(1), 63-90.

Krieger, L. H. (1995). The content of our categories: A cognitive bias approach to discrimination and equal-employment opportunity. *Stanford Law Review, 47*(6), 1161-1248.

Kristof, N. D. (2008, October 4). Racism without racists. *New York Times,* Retrieved from http://www.nytimes.com/2008/10/05/opinion/05kristof.html

Lafford, B.A. (2007). Second language acquisition reconceptualized? The impact of Firth and Wagner. *The modern language journal*, 91(5),735-756.

Lave, J. & Wenger, E. (1991). *Situated learning: Legitimate peripheral participation*. Cambridge, UK: Cambridge University Press.

LeCompte, M. D., & Preissle, J. (1993). Analysis and interpretation of qualitative data. In M. D. LeCompte, J. Preissle & R. Tesch (Eds.), *Ethnography and qualitative design in educational research* (2nd ed., pp. 234-278). San Diego, CA: Academic Press.

LeCompte, M. D. (2000). Analyzing qualitative data. *Theory into Practice, 39*(3), 146-54.

LeCompte, M. D., & Preissle, J. (1993). Analysis and interpretation of qualitative data. In M. D. LeCompte, J. Preissle & R. Tesch (Eds.), *Ethnography and qualitative design in educational research* (2nd ed., pp. 234-278). San Diego, CA: Academic Press.

Lee, E. S. (1966). A theory of migration. *Demography, 3*(1), 47-57.

Lepper, M. R., Greene, D., & Nisbett, R. E. (1973). Undermining children's intrinsic interest with extrinsic reward: A test of the 'overjustification' hypothesis. *Journal of Personality and Social Psychology, 28*(1), 129-137.

Lightbown, P., & Spada, N. (1993). *How languages are learned*. Oxford: Oxford University Press.

Lightbrown, P. M., & Spada, N. (1993). Popular ideas about language learning revisited. In P. Lightbown, & N. Spada (Eds.), *How languages are learned* (pp. 183-194). Oxford: Oxford University Press.

Liskin-Gasparro, J. (2000). The use of tense-aspect morphology in Spanish oral narratives: Exploring the perceptions of advanced learners. *Hispania, 83*(4), 830-844.

Lofland, J., & Lofland, L. H. (1995a). Asking questions analyzing social settings: A guide to qualitative observation and analysis. In J. Lofland, & L. H. Lofland (Eds.), *Analyzing social settings: A guide to qualitative observation and analysis* (3rd ed., pp. 123-148). Belmont, CA: Wadsworth.

Lofland, J., & Lofland, L. H. (1995b). Thinking topics. analyzing social settings: A guide to qualitative observation and analysis. In J. Lofland, & L. H. Lofland (Eds.), *Analyzing social settings: A guide to qualitative observation and analysis* (3rd ed., pp. 101-122). Belmont, CA: Wadsworth.

Lubbers-Quesada, M. (2005). Perspectivas aspectuales del presente y del imperfecto en español. In M. Lubbers-Quesada, & R. Maldonado (Eds.), *Dimensiones del aspecto en Español* (1.th ed., pp. 149-171). México; Querétaro: Universidad Nacional Autónoma de México; Universidad Autónoma de Querétaro.

Lubbers-Quesada, M. (2006). La percepción de las propiedades semánticas y la adquisición de la morfología verbal en el español como L2. *Estudios De Lingüística Aplicada,* (44), 11-35.

Lubbers-Quesada, M., & Maldonado, R. (Eds.). (2005). *Dimensiones del aspecto en español* (1.th ed.). México; Querétaro: Universidad Nacional Autónoma de México; Universidad Autónoma de Querétaro.

Lucyshyn, J. M., Albin, R. W., Horner, R. H., Mann, J. C., Mann, J. A., & Wadsworth, G. (2007). Family implementation of positive behavior support for a child with autism: Longitudinal, single-case, experimental, and descriptive replication and extension. *Journal of Positive Behavior Interventions, 9*(3), 131-150.

Lunn, P. V. (1985). The aspectual lens. *Hispanic Linguistics, 2*(1), 49-61.

Lunn, P. V. (1989). Spanish mood and the prototype of assertability. *Linguistics, 27*(4), 687-702.

Mandeville, M. W. (2003). *The coming economic collapse of 2006: Trends, predictions, & prognostications for 2004-2006 and beyond*. Black Canyon, AZ: MetaSyn Media.

Markus, H. R., Mulally, P. R., & Kitayama, S. (1997). Selfways: Diversity in modes of cultural participation. In U. Neisser, & D. A. Jopling (Eds.), *The conceptual self in context: Culture, experience, self-understanding* (pp. 13-61). New York: Cambridge University Press.

Maxwell, J. A. (2004a). Causal explanation, qualitative research, and scientific inquiry in education. *Educational Researcher, 33*(2), 3-11.

Maxwell, J. A. (2004b). Using qualitative methods for causal explanation. *Field Methods, 16*(3), 243-264.

McCarthy, K. F., Ondaatje, E. H., Brooks, A., & Szanto, A. (2005). *A portrait of the visual arts: Meeting the challenges of a new era*. Arlington, VA: RAND Corporation. Retrieved from http://www.rand.org/pubs/monographs/2005/RAND_MG290.sum.pdf

McMains, J. (2001). Brownface: Representations of Latin-ness in dancesport. *Dance Research Journal, 33*(2), 54.

Mejias-Bikandi, E. (1998). Pragmatic presupposition and old information in the use of the subjunctive mood in Spanish. *Hispania-a Journal Devoted to the Teaching of Spanish and Portuguese, 81*(4), 941-948.

Mejias-Bikandi, E. (1994). Assertion and speaker's intention: A pragmatically based account of mood in Spanish. *Hispania, 77*(4), 892-902.

Milhouse, V. H., Asante, M. K., & Nwosu, P. (Eds.). (2001). *Transcultural realities: Interdisciplinary perspectives on cross-cultural relations*. Thousand Oaks, CA: Sage Publications.

Miller, N., & Brewer, M. B. (1984). *Groups in contact: The psychology of desegregation*. Orlando: Academic Press.

Minton, S. (2000). Research in dance: Educational and scientific perspectives. *Dance Research Journal, 32*(1), 110.

Minton, S. (2003). Assessment of high school students' creative thinking skills: A comparison of dance and non dance classes. *Research in Dance Education, 4*(1), 31-49.

Montrul, S., & Salaberry, M. R. (2003). Tense/Aspect: The development of tense/aspect morphology in Spanish as a second language. In B. A. Lafford, & M. R. Salaberry (Eds.), *Spanish second language acquisition: State of the science* (pp. 47-73). Washington, DC: Georgetown University Press.

Moustakas, C. E. (1994). *Phenomenological research methods*. Thousand Oaks, Calif.: Sage.

National Association of State Board of Education. (2003). *The complete curriculum: Ensuring a place for the arts and foreign languages in America's schools*. Alexandria, VA: National Association of State Board of Education.

National Intelligence Council. (2008). *Global trends 2025: A transformed world* (NIC 2008-003. Washington, DC: NIC. Retrieved from http://www.acus.org/files/publication_pdfs/3/Global-Trends-2025.pdf

Negueruela, E., & Lantolf, J. P. (2006). Concept-based instruction and the acquisition of L2 Spanish. In M. R. Salaberry, & B. A. Lafford (Eds.), *The art of teaching Spanish: Second language acquisition from research to praxis* (pp. 79-102). Washington, DC: Georgetown University Press.

Neisser, U., & Jopling, D. A. (1997). *The conceptual self in context: Culture, experience, self-understanding*. Cambridge, U.K. ; New York, NY: Cambridge University Press.

Obama, B. (2008). Speech on race. *The New York Times*, March 18, 2008-http://www.nytimes.com/2008/03/18/us/politics/18text-obama.html.

Olson, S. (2002). *Mapping human history: Discovering the past through our genes*. Boston: Houghton Mifflin.

Orbe, M. P., & Harris, T. M. (2008). *Interracial communication: Theory into practice* (2nd ed.). Los Angeles, CA: SAGE Publications.

Orfield, G., & Harvard Civil Rights Project. (2001). *Schools more separate: Consequences of a decade of resegregation*. Cambridge, MA: Harvard Civil Rights Project.

Orum, A.M., Feagin, J.R., & Sjoberg, G. (1991). "Introduction," In Feagin, Orum and Sjoberg, *A case for the case study* (p1-26). Chapel Hill, North Carolina: University of North Carolina Press.

Oskamp, S. (2000). *Reducing prejudice and discrimination*. Mahwah, NJ: Lawrence Erlbaum Associates.

Parks, S. (1987a). Experiments in appropriating a new way of listening. *The Journal of Analytical Psychology, 32*(2), 93-115.

Parks, S. (1987b). Experiments in appropriating a new way of listening. *The Journal of Analytical Psychology, 32*(2), 93-115.

Parviainen, J. (2002). Bodily knowledge: Epistemological reflections on dance. *Dance Research Journal, 34*(1), 11.

Patton, M. Q. (2002). *Qualitative research and evaluation methods* (3rd. ed.). Thousand Oaks, CA.: Sage Publications.

Peirce, C. S., Hartshorne, C., & Weiss, P. (1931). *Collected papers of Charles Sanders Peirce*. Cambridge, MA: Harvard University Press.

Pettigrew, T. F. (1998). Intergroup contact theory. *Annual Review of Psychology, 49*, 65-85.

Pettigrew, T. F., Christ, O., Wagner, U., & Stellmacher, J. (2007). Direct and indirect intergroup contact effects on prejudice: A normative interpretation. *International Journal of Intercultural Relations, 31*(4), 411-425.

Pettigrew, T. F., & Tropp, L. R. (2006). A meta-analytic test of intergroup contact theory. *Journal of Personality and Social Psychology, 90*(5), 751-783.

Pettigrew, T. R. (2008). Future directions for intergroup contact theory and research. *International Journal of Intercultural Relations, 32*(3), 187-199.

Pettigrew, T. F. (2004). Justice deferred: A half century after Brown v. Board of Education. *American Psychologist, 59*(6), 521-529.

Phillips, S. (1982). Prejudice in middle childhood. *Journal of Psychology: Interdisciplinary and Applied, 110*(1), 91-99.

Picart, C. J. (2002). Dancing through different worlds: An autoethnography of the interactive body and virtual emotions in ballroom dance. *Qualitative Inquiry, 8*(3), 348.

Pierce, C. S. (1955). *Philosophical writings of pierce* NP: Dover.

Plaut, V. C. (2002). Cultural models of diversity in America: The psychology of difference and inclusion. In R. A. Shweder, M. Minow & H. Markus (Eds.), *Engaging cultural differences:*

The multicultural challenge in liberal democracies (pp. 365-395). New York: Russell Sage Foundation.

Polkinghorne, D. E. (1995). Narrative configuration in qualitative analysis. *International Journal of Qualitative Studies in Education, 8*(1), 8-25.

Porter, C. (2010, April 18, 2010). English is not enough. *The Chronicle of Higher Educaiton,* Retrieved from http://chronicle.com/article/English-Is-Not-Enough/65136/?sid=wb&utm_source=wb&utm_medium=en

Preissle, J. (2008). Analytic induction. In L. M. Given (Ed.), *The SAGE encyclopedia of qualitative research method* (pp. 15-16). Thousand Oaks, CA.: SAGE Publications.

Priddle, R. E. (1978). Learning spatial concepts through dance-type activities. In D. L. Woodruff (Ed.), *Essays in dance research: From the fifth CORD conference, Philadelphia, Nov. 11-14, 1976* (pp. 199-212). New York: Congress on Research in Dance.

Public Information Office, U.S. Census Bureau. (2008). *An older and more diverse nation by midcentury.* Retrieved August 15, 2008, from http://www.census.gov/Press-Release/www/releases/archives/population/012496.html

Reinking, D., & Bradley, B. A. (2008). *On formative and design experiments: Approaches to language and literacy research*. New York: Teachers College Press.

Rhodes, N. C., & Pufahl, I. (2009). *Foreign language teaching in U.S. schools: Results of a national survey* (Executive Summary. Washington, DC: Center for Applied Linguistics. Retrieved from http://www.cal.org/projects/Exec%20Summary_111009.pdf

Richeson, J., Dovidio, J. F., Shelton, N., & Hebl, M. (2007). Implications of ingroup-outgroup membership for interpersonal perceptions: Faces and emotion. In U. Hess, & P. Philippot

(Eds.), *Group dynamics and emotional expression* (pp. 7-32). New York, NY: Cambridge University Press.

Riessman, C. K. (2008). *Narrative methods for the human sciences*. Los Angeles, CA: Sage.

Ritchie, W. C., & Bhatia, T. K. (1996a). *Handbook of second language acquisition*. San Diego, CA: Academic Press.

Ritchie, W. C., & Bhatia, T. K. (1996b). Second language acquisition: Introduction, foundations, and overview. In W. C. Ritchie, & T. K. Bhatia (Eds.), *Handbook of second language acquisition* (pp. 1-46). San Diego, CA: Academic Press.

Rizvi, S. L., & Nock, M. K. (2008). Single-case experimental designs for the evaluation of treatments for self-injurious and suicidal behaviors. *Suicide and Life-Threatening Behavior, 38*(5), 498-510.

Rong, X. L., & Preissle, J. (2009). *Educating immigrant students in the 21st century: What educators need to know* (2nd ed.). Thousand Oaks, CA: Corwin Press.

Rouhiainen, L. (2008). Somatic dance as a means of cultivating ethically embodied subjects. *Research in Dance Education, 9*(3), 241-256.

Rowe, N. (2008). Dance education in the occupied Palestinian territories: Hegemony, counter-hegemony and anti-hegemony. *Research in Dance Education, 9*(1), 3-20.

Ruddell, B., Ruddell, M. & Singer, H. 1994, *Theoretical Models and Processes of Reading*. (4th ed.) . Newark, NJ: International Reading Association

Rubin, D. L., & Lannutti, P. j. (2001). Frameworks for assessing contact as a tool for reducing prejudice. In V. H. Milhouse, M. K. Asante & P. Nwosu (Eds.), *Transcultural realities: Interdisciplinary perspectives on cross-cultural relations* (pp. 313-326). Thousand Oaks, CA: Sage Publications.

Rudin, S. A. (1964). Leadership as psychophysiological activation of group members: A case experimental study. *Psychological Reports, 15*(2), 577-578.

Rush, L. S., & Fecho, B. (2008). When figured worlds collide: Improvisation in an inquiry classroom. *Teaching Education, 19*(2), 123-136.

Saguy, T., Dovidio, J. F., & Pratto, F. (2008). Beyond contact: Intergroup contact in the context of power relations. *Personality and Social Psychology Bulletin, 34*(3), 432-445.

Salaberry, M. R., & Lafford, B. A. (2006). *The art of teaching Spanish: Second language acquisition from research to praxis*. Washington, DC: Georgetown University Press.

Salaberry, R., & Shirai, Y. (Eds.). (2002a). *The L2 acquisition of tense-aspect morphology*. Amsterdam: John Benjamins.

Sanchez-Burks, J., Nisbett, R. E., & Ybarra, O. (2000). Cultural styles, relational schemas, and prejudice against out-groups. *Journal of Personality and Social Psychology, 79*(2), 174-189.

Sanderson, P. (2001a). Age and gender issues in adolescent attitudes to dance. *European Physical Education Review, 7*(2; 2), 117.

Sanderson, P. (2001b). Age and gender issues in adolescent attitudes to dance. *European Physical Education Review, 7*(2), 117.

Sato, Y., Enoki, H., Funaki, J., & Hasizume, M. (2000a). Dealing with uncomfortable reactions in patients during the first session of AT instruction and its results. *Japanese Journal of Autogenic Therapy, 19*(1), 86-95.

Scheurich, J. J. (1997). *Research method in the postmodern*. London ; Washington, DC: Falmer Press.

Scheurich, J. J., & Young, M. (1997). Coloring epistemologies: Are our research of epistemologies racially biased? (an example of an archaeological approach). *Research method in the postmodern* (pp. 132-158). London ; Washington, DC: Falmer Press.

Schumann, J. H. (1986). Research on the acculturation model for second language acquisition. *Journal of Multilingual and Multicultural Development, 7*(5), 379-92.

Shweder, P. (1995). Cultural psychology: What is it? In N. R. Goldberger, & J. Veroff (Eds.), *The culture and psychology reader* (pp. 41-86). New York, NY: New York University Press.

Shweder, R. A. (1995). Cultural psychology: What is it? In N. R. Goldberger, & J. Veroff (Eds.), *The culture and psychology reader* (pp. 41-86). New York, NY: New York University Press.

Shweder, R. A. (2003). *Why do men barbecue? : Recipes for cultural psychology*. Cambridge, MA.: Harvard University Press.

Shweder, R. A., Minow, M., & Markus, H. (2002). *Engaging cultural differences: The multicultural challenge in liberal democracies*. New York, NY: Russell Sage Foundation.

Smith-Autard, J. M. (2002). *The art of dance in education* (2nd ed.). London: A. & C. Black.

Sousa, M. D. R., Neto, F., & Mullet, E. (2005). Can music change ethnic attitudes among children? *Psychology of Music, 33*(3), 304-316.

Sousa, M. D. R., Neto, F., & Mullet, E. (2005). Can music change ethnic attitudes among children? *Psychology of music, Society for Research in Psychology of Music and Music Education, 33*(3), 304-316.

Stake, R. E. (2005). Qualitative case studies. In N. K. Denzin, & Y. S. Lincoln (Eds.), *The SAGE handbook of qualitative research* (3rd ed., pp. 443-466). Thousand Oaks, CA: Sage Publications.

Stake, R. E. (2006). *Multiple case study analysis*. New York, NY: The Guilford Press.

Stephan, W. G., & Stephan, C. W. (2001). *Improving intergroup relations*. Thousand Oaks, CA: Sage Publications.

Stephan, W. G., & Vogt, W. P. (2004). *Education programs for improving intergroup relations: Theory, research, and practice*. New York, NY: Teachers College Press.

Stigler, J. W., Shweder, R. A., & Herdt, G. H. (1990). *Cultural psychology: Essays on comparative human development*. New York, NY: Cambridge University Press.

Stinson, S. W. (1997). A question of fun: Adolescent engagement in dance education. *Dance Research Journal, 29*, 49-69.

Tajfel, H. (1978). *Differentiation between social groups: Studies in the social psychology of intergroup relations*. New York, NY: Published in cooperation with European Association of Experimental Social Psychology by Academic Press.

Terrell, T. D., & Salgués de Cargill, M. (1979). *Lingüística aplicada a la enseñanza del español a anglohablantes*. New York, NY: Wiley.

The Economist. (2010, March 25). Democracy inaction. *The Economist,* Retrieved from http://www.economist.com/blogs/democracyinamerica/2010/03/school_zoning

The Leadership Conference on Civil and Human Rights. ([2002]). *Key supreme court cases for civil rights*. Washington, DC: The Leadership Conference on Civil and Human Rights. Retrieved from http://www.civilrights.org/judiciary/supreme-court/key-cases.html

Thomas, D. R. (2006). A general inductive approach for analyzing qualitative evaluation data. *American Journal of Evaluation, 27*(2), 237-246.

Triandis, H. C., Marín, G., Lisansky, J., & Betancourt, H. (1984). Simpatía as a cultural script of Hispanics. *Journal of Personality and Social Psychology, 47*(6), 1363-1375.

Tropp, L. R., & Pettigrew, T. F. (2005a). Differential relationships between intergroup contact and affective and cognitive dimensions of prejudice. *Personality and Social Psychology Bulletin, 31*(8), 1145-1158.

Tropp, L. R., & Pettigrew, T. F. (2005b). Relationships between intergroup contact and prejudice among minority and majority status groups. *Psychological Science, 16*(12; 12), 951-957.

Trumbull, E., Rothstein-Fisch, C., & Greenfield, P. M. (2000). Bridging cultures in our schools: New approaches that work. *Knowledge Brief.* San Francisco, CA: WestEd.

Tulving, E., Hayman, C. A., & Macdonald, C. A. (1991a). Long-lasting perceptual priming and semantic learning in amnesia: A case experiment. *Journal of Experimental Psychology: Learning, Memory, and Cognition, 17*(4), 595-617.

Tulving, E., Hayman, C. A., & Macdonald, C. A. (1991b). Long-lasting perceptual priming and semantic learning in amnesia: A case experiment. *Journal of Experimental Psychology: Learning, Memory, and Cognition, 17*(4), 595-617.

United Nations Educational, Scientific and Cultural Organization. (2009). *UNESCO world report: Investing in cultural diversity and intercultural dialogue*. Paris, France: UNESCO Publishing. Retrieved from http://unesdoc.unesco.org/images/0018/001852/185202e.pdf

University of Oklahoma. Institute of Group Relations, & Sherif, M. (1961). *Intergroup conflict and cooperation: The robbers cave experiment*. Norman, OK: University Book Exchange.

Valentine, T., & Preissle, J. (2009). *Qualitative and quantitative research: Important similarities & significant differences.* Unpublished manuscript.

Van Oudenhoven, J. P., Prins, K. S., & Buunk, B. P. (1998). Attitudes of minority and majority members towards adaptation of immigrants. *European Journal of Social Psychology, 28*(6; 6), 995-1013.

VanPatten, B. (1990). Attending to form and content in the input: An experiment in consciousness. *Studies in Second Language Acquisition,* 12, pp 287-301.

Van, d. N., & Onghena, P. (2007). The aggregation of single-case results using hierarchical linear models. *Behavior Analyst Today, 8*(2), 52-75.

Vélez-Ibáñez, C. G. (1988). Networks of exchange among Mexicans in the U.S. and Mexico: Local level mediating responses to national and international transformations. *Urban Anthropology v.17, no.1,* p.27-51.

Velez-Ibanez, C. G., & Greenberg, J. B. (1992). Formation and transformation of funds of knowledge among U.S.-Mexican households. *Anthropology and Education Quarterly, 23*(4), 313-35.

Vélez-Ibáñez, C., & Greenberg, J. (2005). Formation and transformation of funds of knowledge. In N. González, L. Moll, L. & C. Amanti (Eds.), *Funds of knowledge: Theorizing practices in households, communities, and classrooms.* (pp. 47-69). Mahwah, NJ: Lawrence Erlbaum Associates Publishers.

Vogt, W. P. (2004). Introduction: Education's influence on beliefs, attitudes, values, and behavior. In W. G. Stephan, & W. P. Vogt (Eds.), *Education programs for improving intergroup relations: Theory, research, and practiceI* (pp. 1-16). New York: Teachers College Press.

Watson-Gegeo, K. A., & Gegeo, D. W. (2004). Deep culture: Pushing the epistemological boundaries of multicultural education. In K. T. Carey, & G. S. Goodman (Eds.), *Critical multicultural conversations* (pp. 235-256). Cresskill, NJ: Hampton Press.

Wenger, Etienne (1998). *Communities of Practice: Learning, Meaning, and Identity.* Cambridge: Cambridge University Press

Wilson, M. (2009). Dance pedagogy case studies: A grounded theory approach to analyzing qualitative data. *Research in Dance Education, 10*(1), 3-16.

Wolcott, H. F. (2009). *Writing up qualitative research* (3rd ed.). Los Angeles: Sage.

Wright, S. C., & Taylor, D. M. (2007). The social psychology of cultural diversity: Social stereotyping, prejudice, and discrimination. In J. Cooper, & M. A. Hogg (Eds.), *The SAGE handbook of social psychology* (Concise student ed., pp. 432-457). Los Angeles, CA: SAGE Publications.

Yin, R. K. (Ed.). (2004). *The case study anthology*. Thousand Oaks, CA: Sage Publications.

Yin, R. K. (2006). Case study methods. In J. L. Green, G. Camilli, P. B. Elmore & American Educational Research Association (Eds.), *Handbook of complementary methods in education research* (pp. 111-122). Mahwah, N.J.; Washington, DC: Lawrence Erlbaum Associates; Published for the American Educational Research Association.

Zepter, A. L. (2009). Dancing for learning skills? An interview with Royston Maldoom. *International Journal of Learning, 16*(2), 489-498.

Zuengler, J. Miller, E. (2006). Cognitive and sociocultural perspective: Two parallel worlds? *TESOL Quaterly*, 40(1), 35-58(24).

APPENDIX A

LIFE HISTORY THROUGH LANGUAGE

	Age		School Level	Language of				
				Home	**School**	**Country**	**Expertise**	**Affiliation**
A R A	**00-05**	Childhood	N/A	Arabic	N/A	Spanish Venezuela	Arabic Spanish	Arabic
Change of country moving from Venezuela to Lebanon								
B I C	**05-10**	Childhood	Elementary	Arabic French	French Arabic	Arabic Lebanon	Arabic	Arabic
Change of country moving from Lebanon to Venezuela								
F R E N C H	**10 – 18**	Teenager	Middle & High School	Arabic Spanish	French *L2:Spanish* *L2:English*	Spanish Venezuela	From Arabic To French	Arabic
Change of school system from French to Venezuelan								
S P A N I S H	**18-23**	Adult	Undergrad	Arabic Spanish	Spanish *L2:English*	Spanish Venezuela	From French To Spanish	Arabic French
	23-30		N/A (work)	Arabic Spanish	Lang. school *L2:Portuguese* *L2:English*	Spanish Venezuela		Arabic French
	30-32		Graduate School	Arabic Spanish	Spanish	Spanish Venezuela French France		Arabic French
	32-36		N/A (work)	Arabic Spanish		Spanish Venezuela		Arabic French
Change of country and school system: From Venezuela to USA								

E N G L I S H	36-45	Mid-life	Graduate School	English Spanish	English Spanish	English USA	recovering Arabic	To a greater extent:
							refreshing	Arabic
					To a lesser extent:		French	Spanish
					Arabic		deepening	
					French		Spanish	To a lesser
							consolidating	extent:
							English	French
								English

APPENDIX B

CONNECTING AFFILIATIONS THROUGH LANGUAGE AND DANCE

CC=Country Context

hc=home Context

SC= School Context

Connection through:
Language
Dance

My life history through:

Language & Dance

PhD-TAL

ARABIC

Childhood 0-10 yr
1. *ARABIC* (**sc,cc:**5-10yr)
2. French-sc
3. Spanish-cc:0-4yr

FRENCH

Teenager 10-18 yr
1. *FRENCH*(sc)
2. Arabic-hc
3. Spanish-hc,cc
L2

Dance
Latin

MBA exchangeprog.

Dance
Lebanese Folk

Adulthood 18-36 yr
1. *SPANISH* (sc,hc,cc)
2. English-L2
3. Arabic-hc
4. Portugues

SPANISH

Dance
Latin

½ **Intern. Sum-06**
Lebanon

Midlife 36 yr-present
1. *ENGLISH*(sc,cc)
2. Spanish (sc)
3. Arabic (L2)
4. French (L2)

APPENDIX C

EVOLUTION OF STUDY: FOUR DIMMENSIONS

Summarized version

Matrix A:

INSTITUTION: Coile Middle School	**Spring 2006 (iteration #1)**	**Spring 2007 (iteration #2)**	**Spring 2008 (iteration #3)**	**Spring 2009 (iteration #4)**
▪ Title I, High poverty school*	▪ Status: Needs improvement	▪ Status: Needs improvement	▪ Status: Needs improvement	▪ Status: Under school district control
Student population	64% Black 22% Latino 12% White 02% Other 89% free/reduced meal	62% Black 27% Latino 08% White 03% Other 88% free/reduced meal	59% Black 30% Latino 08% White 03% Other 86% free/reduced meal	N/A** Black N/A Latino N/A White N/A Other N/A free/reduced meal

*High poverty school is defined as being in the bottom quarter among schools that qualify for free or reduced lunch throughout the state
** N/A=Not Available

Matrix B:

STUDENT PARTICIPANTS	**Spring 2006 (iteration #1)**	**Spring 2007 (iteration #2)**	**Spring 2008 (iteration #3)**	**Spring 2009 (iteration #4)**
Class	6th grade Social Science	6th grade Social Science	8th grade Spanish	8th grade Spanish.
Academic context	Latin America unit	Latin America unit	LCTD unit (affective + cognitive component)	LCTD unit (only affective component)
Criteria selection	Participants volunteered during elective time	Participants volunteered during elective time	Students must participate during class time	Students must participate during class time

Matrix C:

PROGRAM INTERVENTION	Spring 2006 (iteration #1)	Spring 2007 (iteration #2)	Spring 2008 (iteration #3)	Spring 2009 (iteration #4)
Dance class	Social component: ▪ Merengue, salsa, tango, chacha	Social component: ▪ tango	▪ Social component: Merengue,salsa,tango, cha ▪ Academic component: History-origin-countries Contextualized vocab.	▪ Social component: Merengue, tango ▪ Academic component: not included
Superordinate goal	6th grader's Cinco de Mayo performance	6th grader's Cinco de Mayo performance	8th grader's Cinco de Mayo performance for 6th graders	8th grader's Cinco de Mayo performance for 6th graders
Performance criteria selection	Merengue: Explored rhythms and selected dance	Tango: Selected the dance	Merengue &Tango: Students chose rhythm	Merengue &Tango: Favored Students step preferences

Comprehensive version

INSTITUTION: Coile Middle School	Spring 2006 (iteration #1)	Spring 2007 (iteration #2)	Spring 2008 (iteration #3)	Spring 2009 (iteration #4)
Title I school High poverty school*	▪ Did not meet AYP** ▪ 32.6% didn't meet standards ▪ School improvement status=Needs improvement	▪ Did not meet AYP ▪ 38.04% did not meet standards ▪ School improvement status=Needs improvement ▪ New principal (AA)	▪ Did not meet AYP ▪ 40.97% did not meet standards ▪ School improvement status=Needs improvement ▪ Restructuration announced (teachers not affected) --New principal (W)	▪ Did not meet NCLB ▪ N/A***% did not meet standard ▪ Under school district control ▪ New principal (AA)
Student population	64% Black 22% Latino 12% White 02% Other 89% free/reduced meal	62% Black 27% Latino 08% White 02% Other 88% free/reduced meal	59% Black 30% Latino 08% White 05% Other 86% free/reduced meal	N/A% Black N/A % Latino N/A % White N/A % Other N/A % free/reduced meal
Teacher body	19.7% Black 0% Latino 78.7% White	25.45% Black 0 % Latino 70.9% White	28.8% Black 0% Latino 66.1% White	N/A % Black N/A % Latino N/A % White
Administrators & Support personnel	20% Black 0% Latino 80% White	50% Black 00% Latino 50% White	22.2 % Black 0 % Latino 62.5 % White	N/A % Black N/A % Latino N/A % White
Retained students	Black: 0 % Hispanic: 0 % White: 0%	Black: 89.7 % Hispanic: 6.9 % White: 3.4%	Black: 72.4 % Hispanic: 20.7 % White: 0%	N/A
Remedial Education	N/A	35.8% of student population	32.3% of student population	N/A

*High poverty school is defined as being in the bottom quarter among schools that qualify for free or reduced lunch throughout the state
** AYP=Adequate yearly progress
*** N/A=Not Available

STUDENT PARTICIPANTS	**Spring 2006 (iteration #1)**	**Spring 2007 (iteration #2)**	**Spring 2008 (iteration #3)**	**Spring 2009 (iteration #4)**	
Grade level	6 graders	6 graders	8 graders	8 graders	
Class	Social Science (Worked with Social Science teacher and Media Specialist)	Social Science -Elective time period -Worked with gifted coordinator, average above 3.0	Advanced Spanish. -Dance class integrated into the Spanish class	Advanced Spanish. -Dance class integrated into the Spanish class	
Academic context	Latin America unit	Latin America unit	Learning culture through dance unit (affective + cognitive component)	Learning culture through dance unit (only affective component)	
Criteria selection	Participants volunteered	Participants volunteered	Students must participate	Students must participate	
Number	2 groups of 16 students approx.	1 group of 12 students	2 groups A-day: ~20 students B-day: ~20 students	2 groups A-day: ~20 students B-day: ~20 students	
Other participants (teaching and *logistics***)**	-Media Specialist -Student teacher (BPG*) -*Social science teacher* -*Parent liaison*	-Media specialist -*New parent liaison* -*Gifted coordinator*	-*First year Spanish teacher*	-*Second year Spanish teacher* -*Guest teacher(occasionally)*	

*BPG=Ballroom Performance Group

PROGRAM INTERVENTION	Spring 2006 (iteration #1)	Spring 2007 (iteration #2)	Spring 2008 (iteration #3)	Spring 2009 (iteration #4)
Dance class	Social component: ▪ Merengue ▪ salsa ▪ chacha ▪ tango	Social component: -tango	▪ Social component: Merengue, salsa, chacha, tango ▪ Academic component: History/origin of dance and music ▪ Contextualized vocab.	▪ Social component: Merengue, tango ▪ Academic component: not included ▪ Contextualized vocab. (Commands and numbers in Spanish)
Place	Cafeteria (stage)	Cafeteria (stage)	Classroom Cafeteria (stage)	Classroom Cafeteria (stage)
Frequency	▪ Twice a week ▪ Total 8 classes aprox. 45 min	▪ Twice a week ▪ Total 6 classes: 45 min	▪ Twice /three times a week ▪ Total 12 classes:15-20min	▪ Once a week ▪ Total 8 classes: 50 min
Superordinate goal:	5 de mayo performance (6th graders' event)	5 de mayo performance (6th graders' event)	5 de mayo performance (6th graders' event)	5 de mayo performance (6th graders' event)
Performance criteria selection	Merengue: The dance instructor & researcher explored different rhythms with students and selected the dance for the performance	Tango: The dance instructor & researcher selected the dance for the performance	Merengue &Tango: ▪ The students voted and chose rhythm ▪ 8th graders participated in 6th graders' event	Merengue &Tango: ▪ The students did not vote or choose rhythm but the steps they did not like were taken away ▪ 8th graders participated in 6th graders' event

RESEARCHER	Spring 2006 (iteration #1)	Spring 2007 (iteration #2)	Spring 2008 (iteration #3)	Spring 2009 (iteration #4)	
Academic Context	Independent study	Art based research class	Dissertation research	Dissertation research	
Project phase	Exploration-	Pilot project	Data collection and analysis	Data collection and analysis	
Description	▪ Taught different rhythms almost all semester long	▪ Taught 6 dance classes only one rhythm: tango	▪ Taught different rhythms to 6,7,8th graders and teachers, involving the whole school in the dance community. ▪ Maestra Ramsey taught Bachata to 7th graders	▪ Taught different rhythms to 8th graders only.	
Measurements Indicators	Interviewed two staff members	▪ Videotaped the 6 classes ▪ Interviewed students: one from each race group ▪ Students participants journaled once toward the end	▪ Videotaped all classes, rehearsal and performance ▪ Survey students, teachers and administrators ▪ Interviewed teachers and administrators ▪ Maps of friendship pre and post test	▪ Videotaped only rehearsal and performance ▪ Survey students, teachers and administrators ▪ Interviewed teachers and administrators ▪ Maps of friendship pre and post test	
Unit of analysis	Not defined	Not defined	Dance class	Dance class	

200X-200(X+1) State of Georgia K-12 Public schools annual report card for Coile middle school in Clarke County: (the governor's office of student achievement)

http://public.doe.k12.ga.us/Reports/2006/629/0196/Reportcard/PDF/OSA-K12-629-196.pdf
http://public.doe.k12.ga.us/Reports/2007/629/0196/Reportcard/PDF/OSA-K12-629-196.pdf
http://public.doe.k12.ga.us/Reports/2008/629/0196/Reportcard/PDF/OSA-K12-629-196.pdf

APPENDIX D

TEACHERS' AND ADMINISTRATORS' INTERVIEW GUIDE

Name and Last name:
Position:
# of years at Coile
# of years in middles school
# of years in eublic education
Were you able to see the performance/rehearsels/both (please circle)

1. This is our 4th year celebrating the Cinco de Mayo by "Learning Culture through Dance." Could you please describe your impressions on the 8th graders performance and behavior during the Cinco de Mayo celebration? Please elaborate

2. Could you please tell me about possible effects you have observed (if any) of artistic cultural activities such as music (GROGUS) and dance (merengue, tango, salsa) on students, at the school level, during the Cinco de Mayo celebration

3. I invite you to write on anything that caught your attention during the performances (dance performance or GROGUS performance). Please elaborate

4. What would make dance different from other artistic cultural activities such as band or sports to promote the same effects (if there were any) mentioned previously? Please elaborate

5. Do you think having Latin dance as part of the cultural component of the advanced Spanish class could influence the students' attitude toward Spanish? Why or why not?

6. Please, compare and contrast the Cinco de Mayo celebration with previous years

7. I invite you to write a final thought regarding our "Learning Culture through Dance"

APPENDIX E

STUDENTS' JOURNALS

Extra-credit activity embedded in the Spanish final test

Write a whole paragraph or a poem or a rap song. You can include a drawing. Feel free to use any format to express your opinion. There is no right or wrong answers. The more you elaborate the more bonus points you can get (MAX of 10 points)

What has "Learning Culture through Dance" unit meant to you? What have you learned? In which ways it has or it has not impacted you? What changes, if any, has this unit (Learning Culture though Dance) made in your world, in your thinking?

What do you think the advantages or disadvantages of having dance as part of your Spanish class are?

Describe a highlight of your dance experience. Describe one positive and one negative.

What would you suggest to Fuad and maestro Ramsey to improve your dance experience?