

Master's Dissertation/
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**ARAGONESE STICK DANCES:
A CLIL PROPOSAL FOR PE**

Student: Moreno González, Fermín

Supervisor: Dr. D. Francisco Javier Ávila López
Department: English Philology

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ABSTRACT

In recent years, PE is going through a Copernican change as far as its contents are referred inasmuch as step by step traditional sports and physical activities are giving way to expressive activities much more akin to CLIL such as theatrical performance and dance which, due to their very playful and inclusive nature can improve considerably motivation among those students not so physically gifted that are more often than not thwarted by the competitiveness of usual sports taught in PE.

The following bilingual proposal for CLIL PE will focus more concretely on a specific kind of dance seldom used in Physical Education: stick dance. The studies about its pedagogical benefits are few and far between either in Spanish or in English, probably because of its close connection with folklore, which until recently has been disregarded and dismissed in PE as something outdated.

The CLIL didactic proposal will be centred upon Naval & Boltaña's Aragonese stick dances for 2nd year ESO.

RESUMEN

Recientemente la asignatura de Educación Física está experimentando un cambio copernicano en sus contenidos, por cuanto poco a poco los deportes y actividades físicas tradicionales están dando paso a actividades expresivas más afines al enfoque AICLE, tales como el teatro o la danza, que, dada su misma naturaleza lúdica e inclusiva, pueden mejorar significativamente la motivación entre aquellos estudiantes no muy dotados físicamente y que con mucha frecuencia se ven frustrados por la competitividad de los deportes habitualmente enseñados en Educación Física.

La siguiente propuesta bilingüe para Educación Física y AICLE se centrará en un tipo específico de baile rara vez abordado en Educación Física: el baile de bastones. Los estudios al respecto son pocos y aislados, ya sea en español o en inglés, probablemente debido a su estrecha relación con el folclore, lo cual hasta hace poco ha hecho que este tipo de baile haya sido descartado en Educación Física como algo anticuado.

La propuesta didáctica aborda los *palotiaus* (bailes de bastón) aragoneses de Naval y Boltaña para 2º de la ESO, llevada a cabo desde la perspectiva AICLE.

1. INTRODUCTION

Our today's society keeps on changing faster than ever and thus our educational answer must evolve accordingly to meet our students' new requirements, something that may be an actually tricky issue for subjects deeply rooted in tradition until recently such as Physical Education. In fact, all PE teachers willing to update their teaching practice, and more specifically CLIL PE ones must fight not only against the hidden curriculum which pervades almost unnoticeably their everyday lessons but also with common misconceptions shared by both pupils and non-PE teachers in parallel. This hidden curriculum "encompasses what is tolerated or unnoticed, perpetuated, and reinforced through intentional and unintentional acts" (Jung et al., 2018, p. 255), both positive and negative, which are felt as *right* by the common of society without an afterthought. Widespread misbeliefs such as "athleticism is the most valued trait in PE classes, and boys are favoured over girls in physical activities" (Jung et al., 2018, p. 254), or dance does not belong to PE, to name just a few.

In order to be able to develop a new approach to Physical Education more akin to CLIL, PE teachers must strive consciously to move away from the too technical Anglo-Saxon approach that has been step by step implemented in PE towards a CLIL concept based upon critical pedagogy. In words of Contreras (1998) as cited in Fazio et al. (2016): "In PE, cultural manifestations evolve over time, so a new analysis of contents must be made periodically". This implies that PE is not an impervious and monolithic set of knowledge and physical skills etched in stone. Much on the contrary, its syllabus should and must be modified and updated so as to meet the new educational needs as they take place.

The following CLIL proposal for PE will try and develop Coyle's (2010) 4 C's model paying special attention to the aspects of *cognition* and *culture*, so often overlooked in Physical Education. As far as *culture* is concerned, by teaching a stick dance unit students are given an opportunity to discuss and think about the very appropriateness of the practical content of the subject, debunking pre-conceived ideas, common myths and unconscious biases about what PE is or should be. Thus, by means of "a rational process of deconstruction of contents that have been accepted in an uncritical way, students will be ready to form their own independent opinions about each content." (Fazio et al., 2016). In terms of *cognition*, the present teaching unit will stick to the development of

Higher Order Thinking Skills (HOTs) as conceived by Anderson & Krathwohl (2001) in their revision of Bloom's taxonomy. That is, cognitive activities of analysis, evaluation and creation will be put into practice, with particular emphasis on the latter, as "*Create* is associated with three cognitive processes: *generating, planning, and producing.*" (Anderson & Krathwohl, 2001, p. 86). Until quite recently, too often PE lessons were based upon repetitive and non-communicative methods centred on sport tactics, techniques and physical performance, which is startling considering that PE as a subject has a staggering potential to implement a proactive and cognitive learning. As a matter of fact, as stated by Clancy and Hruska (2005, p. 30), "PE settings can be particularly conducive to second language learning because they offer conditions similar to those underlying children's first language acquisition process." Moreover, PE can be most effective to put the students in a cognitive dissonance state induced by merging both thinking and movement. To this end, in this dance unit the students will not limit themselves to reproduce several stick dances, but they will also have to analyse and evaluate both their own performance and the others' besides of being able to create their own freely from scratch, on the basis of Naval & Boltaña's dances but choosing both song and steps by themselves. As one of the most famous ballerinas ever, Anna Pavlova, put it: "Master technique and then forget about it and be natural." (Lewis, 2021).

The teacher's role will change accordingly to a facilitator of knowledge "who creates a classroom climate conducive to language learning and provides opportunities for students to use and practice the language and to reflect on language use and language learning" (Richards, 2006, p. 23). Nowadays, teachers' role is something more complex than providing students with new knowledge from a not always metaphoric pulpit, so to speak, but educators should provide more opportunities for students to build up their own knowledge instead through the application of new approaches such as Project-Based Learning, "one of the learning models in the 21st century that can place an increase in HOTs as the goals and needs of students" (Billah et al., 2019, p. 2), which will be used herein to produce a motivating creative output under the form of a new and original stick dance.

2. THEORETICAL APPROACH

2.1. Dance and education

Given that the term *dance* has been used to describe a wide range of different forms, ideas and approaches, it remains a concept actually difficult to narrow down and categorize. So much so that it is no wonder most dictionaries struggle to synthesize its meaning:

-“A particular series of movements that you perform to music or the type of music that is connected with it.” (Cambridge Dictionary)

-“A series of motions and steps, such as the waltz or tango, usually performed to music.” (American Heritage)

-“A dancing as an art form.” (Oxford English Dictionary)

Upon trying to define what *dance* is most authors point out its emotional and expressive component together with its bodily component. According to Laban (1987, p. 43), “dance may be considered as the poetry of the bodily actions in space”. For his part, Herrera (1994, p. 17) defines dance as “the cultural fusion between music and organized body movement.”

Besides the bodily and affective elements, there are others such as the social, aesthetic and hedonistic ones that belong to the very essence of dance and that can be observed in most dance-related activities. Through the dance, movements are transferred from the bodily plane to the artistic one by searching for beauty as a means of communication among each dancer, the rest of them and the audience (Hasselbach, 1979).

According to Huizinga’s seminal study, *Homo Ludens* (1949, p. 164), “if in everything that pertains to music we find ourselves within the play-sphere, the same is true in even higher degree of music’s twin-sister, the dance. [...] Dance is the most perfect and purest form” of extant play, especially when it comes to traditional and folkloric dances, which are usually easy to reproduce as they are thought out so that everyone can dance and enjoy them; in fact, it can also be noticed that this inclusive play-quality tends to diminish in modern forms of dance more performance-oriented and relying more on physical skills and competitiveness.

Another big asset of dance from the educational viewpoint is its social side (Lapierre & Aucouturier 1977), since dance is one of the few activities in which direct body contact and the active looking for it are socially sanctioned. When

dancing, groups are formed by joining hands, arms and hips in an unusual intimacy that is regarded as a muscular agreement generated and allowed by the very rhythm, of which the resultant body closeness is seen as an acceptable output, a blend of expressiveness and non verbal communication.

2.1.1. Dalcroze Eurhythmics

Émile Jacques Dalcroze (1865-1950), a Swiss composer and pedagogue, can be regarded as a pioneer in considering both body and movement as means of musical expression and comprehension. His influence has been felt worldwide in the fields of music, dance, theatre, neurotherapy and education, given that he “intuitively recognised the relevance of embodiment and its potential beneficial applications for music education and music therapy” (Altenmüller & Scholtz, 2016, p. 114). Coined by Lakoff & Johnson (1999, p. 28), the term *embodiment* is an attempt to “reconfigure the relationship of mind and body” (Wilson, 2001, p. 723) which emphasizes the main roles of our body and the environment in driving cognitive and emotional processes. According to embodiment theory, body, brain and environment do not relate casually, being enfolded dynamically in each other and mutually implemented by specific patterns of actions taken on by the cognitive system. (Schiavio and Altenmüller, 2015)

Dalcroze’s Eurhythmics can be summed up in these four tenets:

- The skills of perceiving and responding to music must be developed.
- Students must develop their inner sensing of music both in an aural and muscular way.
- Students must hone communication between eye, ear, body and mind.
- Students must develop a storehouse of both aural and kinaesthetic images to be translated into symbols and performed at will upon recall.

Eurhythmics exercises are usually classified into four categories: follow, interrupted canon, canon and quick reaction.

Thanks to Dalcroze, it was shown that hearing is done with the whole body, so the learning of music implies the possibility of feeling and playing the movement therein included (Bachman, 1998).

Since its very inception, Dalcroze Eurhythmics seemed to be a valid and accepted PE-related method. In the USA, at the National Convention of Physical Educators held at Chicago in 1919, “8th grade boys gave a ten-minute

demonstration of eurhythmics [...] which excited much favourable comment. Their program consisted of exercises for developing spontaneity of will, coordination, concentration, initiative, and mental and physical control” (Duncan Hall, 1920, p. 149), being these exercises executed to the beat of music improvised by their teacher. In Australia, the interaction between Dalcroze Eurhythmics, physical education, movement and dance as well as music teaching before and after World War I is surprising, since it was physical educators instead of music ones who showed more interest in it (Pope, 2010), probably because of the fact that, as Thorold Waters (1923, p. 5) stated, whilst “some exponents of the Jacques Dalcroze system had recently arrived in the country [...] it will not be easy for it to find a way past the barriers of official stupidity, as in Australia music still has to beg to be fully admitted into education.”

This notwithstanding, it did not take long for this association between Eurhythmics and physical education to become a subsidiary one in favour of musical education or even more, for Eurhythmics to turn into a curriculum subject on its own. In the Francis W. Parker School of Chicago:

The introduction of Dalcroze Eurhythmics [...] with its full and varied program and unusual number of special features, compels an analysis of its operations and aims in order to prove that it does not trespass upon the work of the well established departments of physical education and music, and that it has a value of its own which warrants its inclusion in a crowded curriculum.” (Duncan Hall, 1920, p. 141)

Since the early nineties, although there have been some attempts to re-establish contact between Dalcroze’s method and PE, for the main part Eurhythmics has remained strongly attached to both musical education and neurologic music therapy. Among those worth citing, Trias Llongueras considers it should be logical all the practitioners of bodily movement (dancers, gymnasts, tumblers, actors and so on) had a minimum of musical knowledge but precisely among them and paradoxically enough it is where there are more illiterates musically speaking: “The gymnast, for instance, and I’m speaking from personal experience, sees music as something wholly detached from the

person [...] without noticing both rhythmic and melodic sense are an inherent part of her the same as bodily movement". (Trias Llongueras, 1988, p. 4).

Besides, some sparse efforts to spark interest in PE Eurhythmics have been made more recently, albeit primarily focused upon elementary education (Gil Madrona et al., 2012). That is, the implementing of Eurhythmics in secondary education from a PE viewpoint remains an unexplored field, most probably because INEF PE teachers do not receive any musical training at all, having to rely on voluntarism and any musical background they might have by happenstance.

A possible explanation for this dissociation may lie in the fact that dance stand at a crossroads where both physical education and music overlap in a sort of pedagogical no man's land, so to speak. PE teachers, fully trained as far as gross motor skills are concerned, lack musical background and prioritise body movement, whereas for music teachers, versed in fine motor skills such as the ones required to play musical instruments, music comes first and body movement is just regarded as a supplementary way or strategy to *feel* (that is, *embody*) the music. In fact, so different are the motor patterns taught for PE and music teachers that there is practically no correlation between musical and dancing performances, almost validating the common wisdom that says "most musicians can't dance." (Szwed, 2002, p. 137). What is more, music teachers may appreciate the rhythmic benefits of dancing but they are not concerned at all with its physical benefits (development of cardiovascular endurance, flexibility) the same as PE teachers use music without any idea of Uilleann pipes or semi-quavers.

2.2. Dance and PE

According to Mattsson (2013), there are three pedagogical discourses on dance: dance as a cultural preserver, dance as bodily exercise and dance as expression. That is, an identity formation discourse, a public health discourse and an aesthetic discourse:

-Identity formation discourse: this discourse, linking earlier curricula to the development of a national identity and both preservation and transmission of traditions and which may be regarded as outdated, emphasises in later and current curricula "the construction of a broader multicultural identity and focuses

on meanings and values related to an understanding of different cultures” (Mattsson, 2013, p. 6) much more akin to a CLIL angle, as the didactic approach to stick dances discussed below.

-Public health discourse: dance is understood as just a physical training related to a healthy lifestyle. In this dominant discourse in PE, dance is considered just “another context in which skills are developed and a healthier life is lived” (Gard, 2006, p. 238) with little aesthetic or artistic value if at all. There is a clear link to gymnastics and to measurable performance codes already deeply ingrained in PE as part of the performativity culture that may result in “an avoidance of challenge, lack of engagement and then a deterioration of performance” (Hargreaves, 2021, p. 23) for lower-attaining students who feel thwarted by both competition and comparisons of respective physical and coordinative attainments.

-Aesthetic discourse: it takes into account the value of embodied experiences and feelings expressed through the agency of movement. As many PE teachers seem reluctant to be associated with the aesthetic, perhaps because of its traditionally feminine connotations, it is no wonder that it be the weakest discourse of all. In McCarthy’s words (1996, p. 17), “the natural alliance between music and dance learning experiences has been underestimated and underexplored in the general music class” and there are curricular, logistical and historical reasons for this oversight. Shehan (1984, p. 48) points out that “the potential of folk dance has largely been neglected by music specialist as a means for teaching rhythm and meters”, let alone PE teachers in their classes. In the past, the activity of dancing has been clouded by obstructive undercurrents and prevailing stereotypes. In fact, “some religious groups viewed bodily movement and dance with hostility and, in many cases, banned dancing. Also, the view of dance as a feminine activity dominated Victorian social and educational values” (McCarthy, 1996, p. 18), a view which continued to shape attitudes toward dancing in the twentieth century. Strange as it may seem, as of today these beliefs remain true among many religious cults such as Seventh-day Adventist Church, Baptist, Church of Christ, Restorationist, and Mennonite. Moreover, Orthodox Jewish and conservative Islamic traditions forbid contact between men and women in public, especially if not married. In this regard, tellingly enough, Mormons excel at competitive dance, so much so

that “Utah has been a dance powerhouse since 1971 when Brigham Young University first attended the international dance competition in England” (Welch, 2017). BYU’s dance department focuses on technique (*proper* hip rotation, arm movements and foot angles) to avoid the oversexualizing of its dancers. Mormons’ participation in American competition TV series such as *Dancing with the Stars*, *So You Think You Can Dance* and the like should not be regarded as an aesthetic openness achievement but rather on the contrary: the Church of Jesus Christ of Latter-day Saints’ focus on technical excellence harkens back to age-old lore of social control, being a way of perpetuating traditional gender roles: ballroom dance of same sex partners is strictly frowned upon among Mormons, for instance. Dance not only “expresses moral qualities but also operates to inculcate them” (Brandes, 2001, p. 139) as the dancing audience is confronted with a precise example of culturally *appropriate* behaviour. Even ballet, the technical dance *par excellence*, does not escape this social control. George Balanchine, the most influential 20th century choreographer, wanted ballerinas “leggy, linear, musical, *unsentimental*, elegant, and, of course, untouchably beautiful.” (Kiem, 2017) (Italics added.) As Yoak puts it:

Those ever-so-glamorous ballerinas have perhaps even *less* agency and autonomy than women in other industries. Ballet dancers are trained in their craft and technique for years, but it is less known how they are coached in the art of silence and fear of authority. In the ballet studio, bodies are instruments [...] A ‘perfect’ ballerina will not step out of the line. (Yoak, 2022).

Moreover, USA ballet schools which follow the Balanchine technique only accept very young and skinny girls that have not yet reached a puberty which they try consciously hard to delay by means of intense daily exercise. “If a dancer’s body has already begun to change, the school isn’t interested [...] in the ballet world, the younger your body looks, the better — a standard determined at the old, male artistic director’s discretion, of course.” (Yoak, 2022).

So much so, that when trying to teach dance in PE from the aesthetic and hedonistic approach, it should be dangerously naïve on the part of teachers to disregard the fact that many of our pupils, be them CLIL or non CLIL ones either

have imbibed the cultural submissiveness for women or profess religions in which the dancing ban is still in force when it comes to the aesthetic discourse. Although dance has been a part of PE curricula in some countries for a long time and PE has also been considered as an entry to dance education in schools (Sanderson, 1996), PE teachers still question the role of dance in physical education and feel uncertain about how to teach it. To such an extent that several studies (Sanderson, 1996; Carli, 2004) show that just a small amount of PE classes is devoted to dance, which is mostly taught to elementary school students mostly by *female* teachers. In a personal conversation with the author on May 2022, M^a Jesús García Ceballos, a seasoned and devoted Saragossan PE teacher stated that “male students, even if still reluctant, are less so when it is a male PE teacher who tries and teach them whatever dance instead of a woman”. That is, they seem to need a masculine authority figure that sanctions the use of dance in the curriculum for them to engage in learning and practicing it, no matter how stereotypical it may sound.

Although dance has been indeed present in the different cultures throughout history, its impact on the educational sphere has been much less than resounding and it was not until the previous century that its inclusion in the curriculum started to have some practical and theoretical support from thinkers, pedagogues and dancers. As a matter of fact, before that even renowned art figures such as Théophile Gautier, art critic, journalist and poet backed the idea that men could take action parts (character roles and pantomime) but they were unsuited for the pure dance parts, which only served to effeminize men (Siegmond, 2010).

This considering of dance as a discipline unworthy of being included in the formation of male students is going to last throughout the 20th century. Based upon a Dance Education Survey conducted in 1989 by the Minnesota Center for Arts Education, Paulson (1993) finds that even though many teachers were interested in including dance education in their classes, they lacked the preparation. Since dance is unrecognized as a distinct subject of learning it rarely has the status of an art form in the schools, being more often than not added to the physical education curriculum as just another sort of physical activity.

Furthermore, in compliance with curriculum management and study programs since the eighties, it can be noticed that dance has not yet attained full recognition as a subject per se, having to settle for its inclusion as a subsidiary part of content blocks embedded into Music and PE subjects in Secondary Education in Spain, a status which is shared with most of the European countries, according to Gregorio Vicente (2010).

2.3. Dance and CLIL

The most striking fact that comes up when trying to assess the relationship between dance and CLIL is that, in words of Zhang et al. (2021, p. 3112), “we have not seen studies focus on the development of the pedagogy of using dance as an approach for teaching and learning a second language”, most probably because of the aforementioned issue of dance being at the epistemological boundary between both Music and Physical Education subjects. As a matter of fact, some arts devotees consider dance education as valuable in and of itself and state that integrating dance with other subjects makes it ‘open to exploitation and dilution’” (Davis, 2008, p. 5). However, “dance as solely an aesthetic phenomenon, ‘art,’ is a narrow Western concept. Throughout history and across the world, dance is far more, whether it is a means to educate, praise the gods, or celebrate a wedding” (Hanna, 2015, p. 113).

Although in the 80s university dance education came off from physical education, even if partially, to find “an additional home in departments of dance in schools of fine arts or education, dance earned credibility as a serious independent academic discipline and even offered doctorates” (Hanna, 2008, p. 492), despising views of dance have kept dance education either out of or marginalized in the secondary curriculum.

Furthermore, Warburton (2003), a Professor of Dance himself at the University of California, asserts that:

Dance remains relatively understudied by students of human intelligence, development and education [...] we dancers have discouraged such investigation. Indeed, many of my closest friends aid and abet the folk psychology of dance as non-cognitive, justifying the experience in Martha Graham-esque terms of

resistance: 'If I could explain it then I wouldn't have to dance it'. (Warburton, 2003, p. 13)

However, dance educators are asked to articulate *cognitive* reasons besides of cultural and historic ones to include dance in elementary, secondary, and postsecondary education settings (Warburton, 2003). And one of the theories that authenticates dance as a full-fledged knowledge domain is Gardner's (1983) Multiple Intelligences Model. Basically, what Gardner did was to change the question "How smart are you?" into "How are you smart?" recognising that intelligence is but a set of different abilities which every person develops in a distinct way and degree. His changing of paradigm asks for "a description of *intelligence possible*, a narrative of the ways in which learners are capable of demonstrating intelligence." (Warburton, 2003, p. 7).

Besides of the bodily-kinaesthetic intelligence, dance activates at the very least musical, logical-mathematical, and spatial intelligences, according to Warburton. Stănescu & Tomescu (2020) go well beyond that, establishing a clear relationship between dance and all MI. Some other authors (Anderson, 1990; Parviainen, 1998), albeit focused on kinaesthesia and proprioception, also consider that through dancing students may acquire declarative knowledge about dance (history, vocabulary, rules of choreography) and procedural knowledge or "knowing-is-in-the-doing" besides of "knowing-in-the-body" or embodied knowledge (Bresler, 2004). And this embodiment of *intelligence possible* means that teachers should actively cultivate thinking in dance, since dance is a domain of knowledge with a vast potential to improve multiple intelligences.

Finally, there is a clear link between dance and Bloom's HOTS taxonomy, which was revised and updated by Anderson & Krathwohl (2001). Through dance, "individuals learn to *critically perceive, respond to, and judge* the elements of dance and their connections, and to realize the qualities of dance that contribute to the aesthetic response" (Italics added) (Hanna, 2008, p. 498). The process of making –that is, creating– a dance involves conceptualization, creativity and memory for the brain the same as verbal prose or poetry do (Grafton & Cross, 2008). And according to Hanna (2008) a dance curriculum which highlights both the process of *creating* dances and the cognitive choice students make to find

and address issues in choreography and its realization, ahead of the product and performance, puts more focus on concepts such as curiosity, self-expression and evaluation, exploration, scepticism, and reflection upon dance-making. Analyze, evaluate and create are Higher-Order Thinking Skills closely related to dance learning.

By way of conclusion, in a self-evident correspondence with Coyle's (2010) Language Triptych, Zhang (2021) states that dance is not just an independent domain, it can afford cognitive learning transfer enabling students to 'learn dance, learn about dance,' and acquire and reinforce the second language 'through dance'.

2.4. Some considerations upon stick dance

As far as stick dances are concerned, being them a very specific kind of folk dance, a proper theoretical framework is sorely lacking from the educational angle, as their study seems to be virtually confined to both anthropological and ethnomusical fields as is the case of Widdess's (2006) article about Nepalese stick-dance, for instance, and a few others (Baké, 1970; Houseal, 2016).

There are indeed some groundbreaking didactic proposals worthwhile, some of them focused on the acquisition of an L2 level of Italian (Pagan, 2018; Bianchi, 2019). Another practical proposal worth mentioning is Mart's (2017) teaching unit based upon the Catalanian stick dance of Solsona, which, although no doubt can be considered as a pioneer in the field, seems rather undeveloped since the only possible way to know which stick dance is the teaching unit about is clicking at two video links. No mention or explanation of Solsona's stick dance whatsoever throughout the whole proposal and consequently, the very steps of the choreography are missing.

Finally, we cannot but mention the e-mag Legends Alive (2011), a Catalanian co-working project with different countries about popular legends, music, dance, children's games and other lore, which devoted its 3rd issue to stick dances, and whose only drawback is that it seems driven by political reasons when it states "the dance of sticks is a very well known, developed and traditional popular dance in Catalonia and Europe", omitting the widespread presence of stick dances in several other Spanish autonomous communities such as Aragon, Basque Country, Castile and León, Valencian Community and Balearic Islands.

At any rate, a solid theoretical background on stick dances and education (and CLIL) is still missing. Thus, it may well be the present work is one of the first modest attempts in that regard.

3. DIDACTIC PROPOSAL

3.1. Justification

The following stick dance teaching unit addresses a topic seldom considered of pedagogic value by strongly masculine-biased Spanish PE syllabuses until very recently. As a matter of fact, folk dances as the abovementioned turn out to be indeed an excellent asset from the educational viewpoint in many ways:

- It promotes inclusiveness through non-competitive tasks.
- It helps develop critical thinking about PE curriculum in students.
- It is a first-order socializing element that highlights cooperative teamwork.
- It fosters HOTS: analyze, evaluate and create.
- It links CLIL learning with local culture.
- It is particularly suited for transversality, CLIL methodology and interdisciplinary learning (See below).

As a specific content of Physical Education in secondary education, according to RD 1105/2014, which establishes the basic curriculum of Compulsory Secondary Education and ECD 489/2016 (Aragonese Curriculum), I have chosen to develop a teaching unit of the *palotiau*, an Aragonese stick dance that can be included in Content Block 5 (artistic-expressive activities) as an ethnic dance.

With this unit, the author intends a manifold vindication of dance as:

- A worthy PE content:** early PE thinkers such as Cagigal (1996) considered dance did belong to the subject, since dance includes some values such as expressiveness and cooperation totally apart from the traditional competitive ones “that make possible new meaningful experiences (knowledge of oneself, artistic formation, social relation, corporal exigency...)” (Martí, 2016).
- An educative content in itself:** unfortunately enough, dance in the Spanish curriculum still remains as a “fringe activity”, uneasily balancing between the conceptual borders of Music and Physical Education.
- A valuable CLIL content:** the 4Cs framework (Coyle et al., 2010) can be duly addressed through dance: content (dance motor skills), communication (to this

effect, it is revealing to notice Vázquez (1989) states that dance can be properly fitted into one of the main PE pedagogical currents, corporal expression or the *communicating* body), cognition (cognitive activities of analysis, evaluation and creation will be developed by means of dance) and culture (stick dances will not be learnt as isolated and meaningless motor patterns, but they will be contextualized as an activity related to the expression of outstanding socio-cultural feelings (Martí, 2016). What is more, a CLIL approach starting with local culture offers rich potential for broadening and deepening knowledge of the students' own culture and language skills, as learning about your own local culture as well as other cultures in English paves the way for intercultural communication in a global world (Sim, 2016). A content-driven approach such as learning local culture can ease the students' engagement in the learning process, as they themselves become a part of this learning. Learning a local culture as a subject in a CLIL classroom can be a way to involve the students in the English learning process (Royani, 2013).

As for the reasons of the choosing of this special folk dance, from a CLIL viewpoint the *palotiau* is a content specifically well-suited to develop among students multicultural awareness in PE. CLIL teachers should foster students' cultural understanding in order to “break hierarchies such as the dominant culture/native culture or school culture/home culture, enhancing this conception of multiculturalism as normal human experience” (García-Barrero, 2019, p. 3).

As Gómez-Parra (2020) puts it, culture, sometimes regarded as the ‘forgotten C,’ adds more learning value to CLIL contexts. The connection between intercultural education, bilingual education and intercultural learning can be described as interwoven in the sense that bilingual education can only be understood from an intercultural axis: intercultural education. In this sense, the *palotiau* is a content well worth a try in CLIL PE.

3.2. Contextualization and timing

This teaching unit is going to be taught at IES Miguel Servet, which is located in a residential quarter of downtown Saragossa, with a population of families that for the most part are upper-middle class, well-learned, deeply involved – perhaps a bit too much– and with a high level of demand as far as their

offspring's academic growth is concerned. Many of them are either independent professionals or civil servants.

The IES has two different facilities that can be used for this purpose: a sports centre and a gymnasium. Due to the fact the sports centre is shared with two other PE teachers in shifts, the gymnasium is best suited for this unit.

Group of students: 2ºESO, a score of thirteen years old students, 14 of which are girls and 6 boys. For the most part, these are smart, hard-working pupils with creative concerns and particularly receptive. Four of them are high achievers.

They are active learners which enjoy creative challenges with different learning styles, so the whole lesson plan aims to foster multiple intelligences, particularly but not only bodily-kinaesthetic, linguistic, interpersonal and spatial ones.

Temporal distribution of the unit: this PE *palotiau* unit requires 8 teaching sessions of 50 minutes each, to be imparted the whole month of February. PE lessons in this centre are taught once a week that is, two sessions in a row, which gives the students more time to concentrate on the task at hand than with alternate lessons, as it is not necessary to warm up previously but once.

3.3. Competences

The following didactic proposal aims at covering all key competences for Secondary Education in Aragon, as reflected in ECD 489/2016 (Aragonese Curriculum):

-CLC (Competence in Linguistic Communication): learning of the specific vocabulary related to *palotiau*, group coordination throughout the whole process will be in English.

-CMST (Mathematical Competence and basic competences in science and technology): time and distance reckoning, group and peer timing and synchronizing are of the essence for this stick dance.

-DG (Digital Competence): use of Aeducar (Aragonese Moodle-based educational online platform) to communicate and send the proposed activities, search for information, look for stick dance origins and history at home (flipped classroom), self-recording of each group's performance (videos of Aragonese *palotiaus* and a new stick dance created from scratch).

-L2L (Learning to Learn): the students' ability to reflect upon their performance, develop their own learning strategies and take responsibility for their own learning will be fostered through a meaningful input and by way of self and peer assessment.

-SCC (Social and Civic Competence): through cooperative learning in groups and pairs, participating in a constructive way in social and working life will be encouraged.

-SIE (Sense of Initiative and Entrepreneurship): by using SCM methodology (flipped classroom and PBL) students are engaged as leaders and decision-makers in their own learning. Personal and group autonomy are progressively developed along the unit (from reproducing motor patterns to freely creating them).

-CAE (Cultural Awareness and Expression): this unit contributes to the appreciation of traditional folk dances such as the Aragonese *palotiaus* as a valuable cultural expression within their social context.

3.4. Objectives

This teaching unit is aimed at the following PE general objectives, as stated in RD 489/2016 May 26th:

- To gain knowledge, abilities, skills and habits that positively affect health and active life management.
- To learn how to solve motor situations through cooperation.
- To practise physical activities, knowing and appreciating cultural heritage.
- To play and create motor actions with artistic-expressive purposes by using both body and movement in order to communicate ideas and feelings in a creative and uninhibited way.

3.4.1. Specific objectives

- Content objectives: At the end of this unit, students will be able to:
 - Identify and evaluate their own performance and others' of two Aragonese *palotiaus*: Boltaña and Naval.
 - Perform in fours both *palotiaus* abovementioned and modify Boltaña's one.
 - Create in fours their own *palotiau* (name included) from scratch, abiding to rules beforehand given.

- Language objectives: At the end of this unit students will be able to:
 - Handle specific vocabulary related to stick dance.
 - Read aloud, understand and explain to the class in their own words a written text on *palotiau* origins.
 - Communicate with one another in English in order to create their own stick dance in a collaborative and coordinated effort.
 - Write a fictional story upon the meaning and origins of the *palotiau* created by their group.

3.5. Contents

This teaching unit belongs to Content Block 5 (artistic-expressive activities) as an ethnic dance, as set out in RD 1105/2014, which establishes the basic curriculum of Compulsory Secondary Education. Stick dances or *palotiaus* can be included herein as a special type of danced rhythmic practice: folk dances, in which students must play a threefold role: dancer, choreographer and audience. By means of performing traditional *palotiaus* and creating an original stick dance in groups as a PBL, students must show their motor creativity, that is, new and adaptive movement patterns which reflect coordinative and control solutions (Orth et al., 2017).

3.6. Methodology

For this teaching unit to accomplish its goals there has to be a conscious shift from traditional teaching methods to more innovative, student-centred methodologies, and more specifically, to CLIL ones: task-based, project-based, collaborative and cooperative learning and flipped classroom techniques. Moreover, it is mandatory to place the main focus on what the student is able to do, taking into account Gardner's (1983) multiple intelligence theory and fostering a significant learning that goes far beyond the classroom and the school years, which is known as lifelong learning. Furthermore, CLIL teaching also implies a change in the teachers' role to that of a facilitator in order to help develop individuals personally and professionally competent.

Providing a meaningful learning experience is also of the essence by encouraging *active learning*, incidental language learning, motivation and social interaction. Different types of intelligence are also fostered here: bodily-

kinaesthetic (*palotiaus'* choreographic sequence), linguistic (communicative teamwork, choosing of stick dance name), interpersonal (collaborative effort and peer assessment), intrapersonal (final self-assessment) and spatial (stick dance videos)...

These are some SCM methods which will be used in this teaching unit:

3.6.1. Flipped classroom

A new methodology pioneered in practice by two Colorado high school teachers, Bergman and Sams in 2007. Essentially the concept of a flipped class is that which is traditionally done in the classroom can be done at home, and that which is traditionally done as homework is now completed face-to-face. "The time when students really need me physically present is when they get stuck and need my individual help. They don't need me there in the room with them to yak at them and give them content; they can receive content on their own." (Bergmann & Sams, 2012, p. 4).

Before the start of this teaching unit, the students will be given the following pre-task through Aeducar (online Aragonese platform) as a FC:

- Reading of Aragonese *Palotiaus* sheet (see below).
- Reading of sheet with all *palotiau* actions detailed (Step-by-step choreography of both Naval & Boltaña's stick dances) and self-organizing of students in groups of four.
- Searching for information about stick dances, their cultural and religious meaning and the women's role in them to be resumed in five main ideas four each group.
- Writing of an individual essay on the cultural meaning and history of stick dances in Aragon and worldwide.
- Watching two videos of Aragonese traditional *palotiaus* (Naval and Boltaña ones) and original stick dances created previously from scratch by former students.

As for the timing, the students will have two weeks before the start of the teaching unit in order to properly undertake the aforementioned pre-tasks in a flipped classroom and send the writing activities through Aeducar to the teacher.

3.6.2. Project-based learning

While it shares many aspects with task-based learning, it is more ambitious. As Bilsborough (2013) points out whilst TBL places task as central focus of a lesson, PBL makes task the focus of a whole term. PBL can also be used on short courses or 'intensives' as is the case here. At any rate, all PBL have four common points:

- A central topic from which all activities come, which drives the project towards a final goal.

- Access to means of research to collect, analyse and use data found.

- Many opportunities to share ideas, collaborating and communicating interaction with the other learners.

- A final product (often made by using new technologies): videos, websites, blogs, presentations, reports, books, posters...: a public performance and recording of two Aragonese *palotiaus* and another stick dance created from scratch.

About the teacher's role in PBL, students will be given freedom to try and solve problems and sharing information, while the teacher becomes a monitor and facilitator who guides their learning instead of tightly directing and controlling it, helping with language and content issues only when necessary.

Among the clear advantages of PBL there is the motivating boost a real life outcome brings to younger students, as it involves real communicative situations (analyzing, deciding, editing, reviewing, proofreading, rejecting, delegating...) and multidisciplinary skills from other subjects, all of which promotes High Order Thinking Skills (HOTS) much more than just learning tediously structures and vocabulary by rote.

This PBL will be divided into three phases:

- Pre-task: flipped classroom activities above mentioned (two weeks previous to the *palotiaus* teaching unit).

- Task: creating a new stick dance. The students will be allowed both extra time and a workspace (either the sports centre, the gymnasium or a classroom) during recess in order to move ahead with the process outside classes (four weeks simultaneously to the teaching unit).

-Post-task: video recording and later editing of each group's original stick dance with a voice off narrative as introduction (two weeks' time after the teaching unit).

3.6.3. Communicative approach

A method to teach the major European languages to adult learners that emphasized *spoken communication*. CLT (Communicative Language Teaching) prioritizes oral performance without paying too much attention to grammar and vocabulary, which is learnt unknowingly the same as children learn their mother tongue, according to the concept of LAD (Language Acquisition Device): a hypothetical brain mechanism that Chomsky (1965) postulated to explain human acquisition of the syntactic structure of language that endows children with the capacity to derive the syntactic structure and rules of their native language rapidly and accurately from the input provided by adult language users.

In this teaching unit CLT will be fostered through:

- Learning to communicate through interaction in TL.
- Using authentic materials and realia.
- Giving opportunities for students to focus on the whole learning process.
- Taking profit of the students' personal experience.
- Linking classroom activities with outside ones.

Moreover, the four Cs of CLIL (Coyle, 2010) will be considered:

- Communication: TL interaction with teacher and other students will be encouraged.
- Content: students will learn specific vocabulary related to stick dance: self-clacking, backwards sweeping motion, clash of swords... (See 3.11.2), connect it with the right dance steps and use it to communicate with the rest of the group.
- Culture: students will be asked to pose socially-relevant questions about stick dances and discuss cultural and religious meaning, origins and issues of these folk dances.
- Cognition: students will discuss about stick dances beyond the mere memorizing of the subject for later examination by analysing, evaluating and creating their own original contribution to the topic.

3.6.4. Scaffolding

A process by which a child or novice can solve a task or achieve a goal which would be beyond his unassisted efforts (Wood et al., 1976), closely akin to Vigotsky's (1978) constructivist theory about a **Zone of Proximal Development**, which may be defined as the extant gap between the de facto developmental level concerning independent problem solving and the attainable level of latent development concerning problem-solving under adult guidance; otherwise said, skills students cannot master alone but which can be achieved thanks to the guidance of a knowledgeable person; a thorough scaffolding will be provided by means of the use of cognates, repetition of keywords, rephrasing, direct demonstration, step-by-step instructions, body language, visual aids, bridging to prior knowledge, and ongoing assessment so as to know how much scaffolding to apply and the right time to withdraw it (Drew, 2022).

As for the cognitive strategies, this stick dance unit will come from LOTs to HOTs: remember (brainstorming), understand (written texts), apply (dance practice), analyze (peer assessment), evaluate (team performance and self-performance) and finally create (original *palotiau*), according to Anderson and Krathwohl's revised version of Bloom's taxonomy.

Besides, a Spanish translation of all materials herein included will be provided to all students as additional scaffolding

3.7. Transversality

According to UNESCO (2013), transversal skills are "typically considered as not specifically related to a particular job, task, academic discipline or area of knowledge and that can be used in a wide variety of situations and work settings." To be more specific, ECD 489/2016 in its article 11 (Aragonese Curriculum) establishes the following transversal elements which can be developed through this didactic proposal:

-Education in ICT: Aeducar, the Aragonese Moodle-based educational online platform will be used by students to communicate, send the proposed activities and get quick and useful feedback, search for information, look for stick dance origins and history at home (flipped classroom); besides, students will have to self-record and edit their group's performance (videos of Aragonese *palotiaus* and a new stick dance created from scratch).

-Education for gender equality: by introducing a traditionally considered *feminine* content such as dance, we are validating the inclusion of this artistic-expressive activity in the PE syllabus. Besides, although in this case participation of women in Aragonese stick dances is relatively recent (Cocián, 2021), there will be no different gender roles at all to play in this teaching unit, in which *palotiaus* will be performed by integrating both sexes in the stick dancing, despite its traditional masculine bias, in what could be called a “modified dance” which promotes democratic ethos of participation and cooperation, going beyond the mere transmission and imitation of lore (García Antolín & Valls Martínez, 2009).

-Education for peace, tolerance and understanding: an essential issue such as the non-violent conflict resolution will be addressed herein through cooperative and collaborative learning, in which peer mediation will be actively fostered. Furthermore, the practices to face the increasing violence among youth are “often based on the creativity of participants; they offer new solutions to old problems such as violence amongst groups or individuals. It is important to emphasize the dimension of creativity here [...] the capacity to invent and to enjoy creating.” (UNESCO, 2002).

-Consumer education: the consumerism phenomenon will be dealt with by using recycled material to make the sticks needed for the performance of *palotiaus*.

-Entrepreneurship education: this unit aims at developing an enterprising spirit through creativity, autonomy, undertaking, team work, self-confidence and critical sense.

3.8. Interdisciplinary

Interdisciplinarity is a general methodological educative principle by which several subject areas are integrated so as to foster enhanced learning in all subject areas (Cone, 1998). A linked curriculum can benefit students by enhancing their learning across academic disciplines and appreciating both knowledge and shared expertise provided by an eclectic team of teachers in a coordinated didactical effort.

To that end, PE is “a prime content area for interdisciplinary learning. The movement components of physical education can be used as a medium through which children are provided with opportunities to practice and strengthen

language skills.” (Solomon, 2008, p. 19). What is more, movement should be an essential part of education in and out of school, since “it helps to overcome the static perception of the passive recipient cognitive information and transform knowledge into a dynamic interaction of physical and intellectual activity” (Kaittani 2017, p. 92). Moreover, Sofu’s study (2008) showed that combining reading activities with physical education was more effective than the traditional separate reading and physical education instruction because of this very linking and contextualizing both contents.

This didactic proposal of stick dances in PE can be developed in an interdisciplinary way with the following areas:

-Music: stick dance may be used to bridge the extant gap between both Music and PE. Some possibilities are identifying characteristics of stick dance’s songs and creating a new *palotiau* song from scratch to be played together with the *palotiau*.

-Technology: besides of having to create dance sticks from recycled material such as newspapers and duct tape, another possible technology-related task would be manufacturing folkloric dresses according to the pattern of Naval and Boltaña ones and even creating a whole new dress for each group that may be related to their own *palotiaus*.

-Geography and History: from this subject students may be encouraged to delve into the origins and socio cultural meaning of the stick dances performed both in class (Aragonese ones) and worldwide.

-Religion: an explanation of the age-old religious roots of stick dances and their persistence as of today so as to actually and deeply contextualize them would be most revealing to students, if imparted from a philosophic point of view instead of an indoctrinating and biased one. Unfortunately enough, as stated by the Tribunal Constitucional in its sentence n°38/2007, the contents of the Religion subject are confessional and devoted to the indoctrination of students which are believers of the confession at issue, instead of adopting a more pedagogic and broad-minded angle such as History of Religions may bring.

3.9. Evaluation

The assessment of the abovementioned content will be conducted through three stages: initial, formative and summative.

-Initial assessment: content assessment is included below (See Aragonese *palotiaus* sheet). As for the language assessment, Berhard & Loera's (1992) checklist will be used.

-Formative assessment: a detailed list of actions (See Boltaña's *palotiau* choreography and Naval's *palotiau choreography* sheets) and a visual guide (See video links below) will be used as formative assessment.

-Summative assessment: the following **single-point rubric** will be used, as it helps take students' attention off the grade, and prevents their propensity to rank themselves and compete with each other, among many other assets (Hashem, 2017).

Concerns Areas that need work	Criteria Performance standards	Advanced Evidence of exceeding standards
	Does Boltaña and Naval's <i>palotiaus</i> in groups of four in lockstep plus a modified version of Boltaña's.	
	Performs all steps up to the end of the dance in a synchronized way.	
	Can explain the cultural meaning and origins of the <i>palotiaus</i> .	
	Can create a brand-new <i>palotiau</i> through teamwork following the beat of a chosen song.	
	Can improve his/her own group performance and others' through self & peer assessment.	

	Can perform all three <i>palotiaus</i> in public.	
	Shows expressiveness & creativity while performing the <i>palotiaus</i> .	

Table 1: Single-point rubric (Hashem, 2017)

Besides, a traffic lights technique will be used as **peer assessment** for the students to rate themselves both their performance & understanding levels:

***Palotiaus* Peer Assessment**



Assessor

Assessing

Boltaña and Naval’s stick dance

When doing these *palotiaus* my partner:













- Performs all **steps** in order
- **Dances to the beat**
- Moves **in unison** with the group
- Performs the **right** clacking

Something my partner’s group could do to improve:

.....

Stick dance origins

When talking about stick dances my partner:













- | | | | |
|--|--|---|---|
| ➤ Can explain their origin |  |  |  |
| ➤ Can tell us their meaning nowadays |  |  |  |
| ➤ Can describe Boltaña and Naval's dances |  |  |  |
| ➤ Can say 4 countries where stick dances are danced |  |  |  |

Something my partner's group could do to improve:

.....

Creativity & Expressiveness

In groups of four my partner:

- | | | | |
|--|--|---|---|
| ➤ Can create an original palotiau |  |  |  |
| ➤ Can choose an appropriate song |  |  |  |
| ➤ Can modify Boltaña's palotiau |  |  |  |
| ➤ Can dance in an expressive way |  |  |  |

Something my partner's group could do to improve:

.....

2 things they do really well:

-
-

2 things they could work on:

-
-

Lastly, the following **target evaluation** will be used at the end of this unit as self-assessment.

Unit: **PALOTIAU-PE** (2ºESO)
 On a scale of **1** to **5**, please rate the following assessment criteria of this unit.

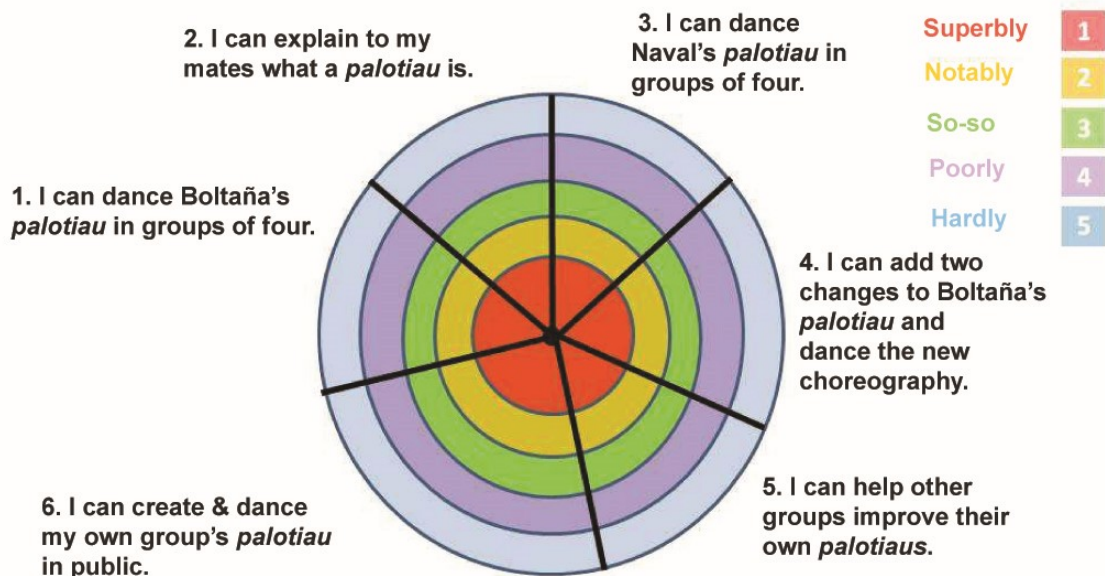


Figure 1: Target evaluation rubric for *palotiau*.

3.10. Step-by-step planning

Teacher will:

- Explain the story behind the *palotiaus* they are going to perform. Students will have previously read Aragonese *Palotiaus* sheet as a flipped classroom.
- Ask every student's group to read aloud five main ideas found when searching previously for more information about stick dances as a FC and discuss with the whole classroom.
- Ask each group to choose its member's best essay –previously written as a FC– to read it aloud later to the classroom and discuss.
- Explain sheet with all actions detailed (Step-by-step choreography of both Naval & Boltaña's stick dances) previously read by the students as a FC and get them to practice each one in groups.
- Play again videos of Boltaña and Naval's *palotiaus* already watched by students at home in a flipped classroom.

- Do the first part of the *palotiaus* and allow students to volunteer to be the leader and bring the *palotiau* to order.
- Do the second part of both *palotiaus*.
- Build up the whole sequence of both *palotiaus* part by part, gradually adding to the previous learnt pieces.
- Allow students to watch the actions from the screen/wall; they should try and perform on their own progressively. The actions should be given the priority.
- Allow students to choose the song for their own original *palotiau*.
- Build up the new stick dance in groups of four.
- Ask students to record and edit video group performing. This will be a base line for assessing progression in future lessons.

3.10.1. Stick dance unit

First session:

- Content initial evaluation through brainstorming by asking questions abovementioned.
- Watching again of videos of Aragonese traditional *palotiaus* (Boltaña and Naval ones) and original stick dances created by other students previously watched at home as a flipped classroom.
- Explanation of history and origins of *palotiau* both Aragonese and worldwide.
- Handing out, reading and discussing “Aragonese *palotiau*” sheet.
- Organization into flexible groups of four and assigning of dance positions.
- Learning of Boltaña’s *palotiau* first sequence with the help of video.
- Giving of immediate feedback to each group.
- Explanation of the task to be done as a PBL (original stick dance), and the resources available through Aeducar.

Second session:

- Watching videos of Boltaña and Naval’s *palotiaus* and original stick dances created previously by other students.
- Discussing of first issues found to play all three stick dances.
- Learning of Boltaña’s *palotiau* first sequence with the help of video. Later feedback.
- Learning of Boltaña’s *palotiau* second sequence with the help of video. Later feedback.

-Handing out of Boltaña's *palotiau* choreography sheet.

Third session:

-Learning of Boltaña's *palotiau* first sequence with the help of video. Later feedback.

-Learning of Boltaña's *palotiau* second sequence with the help of video. Later feedback.

-Handing out of Naval's *palotiau* choreography sheet.

-Learning of Naval's *palotiau* first sequence with the help of video. Later feedback.

-Choosing of the songs for the original stick dance as PBL output, according to these norms: the song length must be about 2 minutes long, it must be an upbeat song with a clear rhythm and a strong element of repetition. The choosing is tentative, so it can still be changed in the next session. Later feedback.

Fourth session:

-Linking of sequence first and second of Boltaña's *palotiau* in an uninterrupted one until the video song ends. Later feedback.

-Reproducing of video a 25% faster, so students must change their pace accordingly. Later discussion about the results.

-Reproducing of video a 50% faster and change of pace accordingly. Later discussion.

-Learning of Naval's *palotiau* first sequence with the help of video. Later feedback.

-Learning of Naval's *palotiau* second sequence with the help of video. Later feedback.

-Definitive write-in choosing of songs (title & artist) for the original stick dance.

-First practice of the PBL: original *palotiau*. Teachers acts as a facilitator, if needed.

Fifth session:

-Dancing of the whole choreography of Boltaña to the beat of the video and following the humming of a student later.

-Introduction of at least two clear variations on Boltaña's *palotiau* for each dance group *without modifying significantly the choreography* (adding jumps, extra moves of feet, expressiveness, battle cries...)

-Learning of Naval's *palotiau* first sequence with the help of video. Later feedback.

-Learning of Naval's *palotiau* second sequence with the help of video. Later feedback.

-Linking of sequence first and second of Naval's *palotiau* in an uninterrupted one until the video song ends. Later feedback.

-Second practice of the PBL: original *palotiau*. Teachers acts as a facilitator, if needed.

Sixth session:

-Dancing of the whole choreography of Boltaña to the beat of the video, 25% and 50% faster and following the humming of a group member later.

-All groups must perform in turns their own modified Boltaña's *palotiau* before the rest of the classroom.

-Each group teaches its own version of Boltaña's stick dance to the others.

-Practice of Naval's *palotiau* first sequence with the help of video. Later feedback.

-Practice of Naval's *palotiau* second sequence with the help of video. Later feedback.

-Linking of sequence first and second of Naval's *palotiau* in an uninterrupted one until the video song ends. Later feedback.

-Dancing of the whole choreography of Naval to the beat of the video, 25% and 50% faster and following the humming of a group member later. Later feedback.

-Third practice of the PBL: original *palotiau*. Teacher acts as a facilitator, if needed.

Seventh session:

-Review of Boltaña's whole choreography.

-Swapping dancers: beginning with dancer 1, every dancer in the same position must leave his/her group and perform Boltaña's *palotiau* in a different one. Discussions of the outcome.

-Review of Naval's whole choreography.

-Swapping dancers: beginning with dancer 1, every dancer in the same position must leave his/her group and perform Naval's *palotiau* in a different one. Discussions of the outcome.

-Final practice of the original *palotiau* and then rehearsal of it before the rest of the classroom in turns. Final feedback and discussions of each PBL outcome.

Eighth session:

-Video recording of all three *palotiaus* in turns for assessment. While Boltaña and Naval's stick dances will be performed by all groups simultaneously, each original *palotiau* needs to be recorded separately, watched and assessed by the other groups.

3.10.2. Extension Work/Homework

-Using a search engine such as Google, find out more on the *palotiaus* and their origins. Additionally, find images of the *palotiau* being performed with particular emphasis on female performers and mixed groups.

-Read the Wikipedia entry "Weapon Dance" and answer several questions (See 3.11.5)

-Search for a stick dance performed outside Spain and building up it in fours. Each group will have later to teach this extra stick dance to the classroom.

-Write an essay (some 300 words) on the cultural meaning and origins of stick dances in Aragon and worldwide. Read it aloud to your mates and answer their questions.

3.11. Materials and resources

Resources:

- Video/TV (linked to projector), screen/wall & video camera.
- Videos of *palotiaus* being performed (Boltaña, Naval and original ones).
- *Palotiau* dance-related laminated sheets.
- Songs of both *palotiaus* downloadable from Aeducar platform in mp3 format.

Introduction (Content Initial Evaluation)

Question/Answer session.

- Who knows what the *palotiau* is?
- What counties does it come from?
- Where in Spain are *palotiaus* danced today?

- What does *palotiau* mean?

Show video clips of:

- Dancers performing Boltaña's *palotiau*:
- <https://youtu.be/VQitC7Ss1n8>
- Dancers performing Naval's *palotiau*:
- <https://www.youtube.com/watch?v=-7zcOj3sxR0>
- Original *palotiaus* created by other students previously

3.11.1. Aragonese *palotiaus* sheet

ARAGONESE PALOTIAUS **(READ AND HIGHLIGHT THE MAIN IDEAS)**



Palotiaus are dances of warrior origin with deep Celtic roots. Nowadays, they have become folk dances of a religious nature which need sticks or swords to be performed. They are widespread all around Aragon and have been passed down with almost no interruption. They are some of the few Aragonese dances the jota has not yet overshadowed.

Besides, stick dances similar to the *palotiau* are also known in other communities such as Castile, Catalonia, Valencia or Balearics, and there is a parallel with the Basque dance *makil dantza*.

It is conceivable to think of an age-old common origin from which the different forms of stick dance have stemmed.

They are plentiful at the *comarca* of Sobrarbe. The earliest reference we have of dances with swords and sticks in Aragón dates back to year 1150 on the occasion of the engagement between the Count of Barcelona Ramón Berenguer IV and Petronila of Aragón.

The old dance was danced with castanets made from “buxo” (boxwood) which were later replaced with sticks.

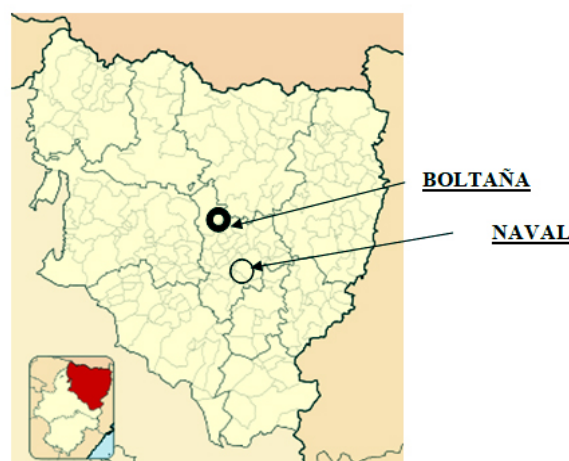
Nowadays, the sticks used are also made from boxwood, being quite thick and around 50-60 cm long.

Boltaña is a Spanish town located in the north of the province of Huesca, in the autonomous community of Aragón, which belongs to the *comarca* of Sobrarbe. It is the capital of both the namesake jurisdiction and the *comarca* of Sobrarbe (whose capital status is shared with Aínsa). Boltaña is situated in the valley of the river Ara, on the hillside of a mount topped by the Castle of Boltaña, once owned by the Counts of Sobrarbe and recently rebuilt.

The stick dance of Boltaña was lost after the Spanish civil war (1940-41) to be revived by the young lads who started to dance it again in 1970.

Later, in 1990 the costume worn to this day was restored. These dances have a religious origin since they are performed in processions, usually on January 25, St. Paul’s day, Boltaña’s local holiday, at the Main Square.

Naval, due to its location at the foot of the Sierra of Arbe is the natural communication route of Somontano with both Sobrarbe and France. St. Fabián’s and St. Sebastián’s feast is lived here to the beat of the sticks. This dance stands for personal feeling and family tradition for the townsfolk of Naval that learn how to dance the *palotiau*, unique for its characteristics in the whole *comarca* of Somontano.



CHECK IF YOU HAVE HIGHLIGHTED THE GIST OF IT BY ANSWERING THE QUESTIONS BELOW IN THE SPACE PROVIDED

-What are “palotiaus”?

-Where in Spain it is danced?

-Which is the earliest reference to swords and stick dances in Aragon?

-What was used first instead of sticks? Which material?

-How thick are dance sticks? What length? Which material?

-Where is Naval located? Where is Boltaña? Which province?

-When is *palotiau* danced? Which festivities?

-Explain in your own words the choreography of Naval’s *palotiau* we have seen in class with the help of a little sketch.

-Explain in your own words the steps of Boltaña’s *palotiau* as seen in class with the helping of a little sketch.

3.11.2. Boltaña’s *palotiau* choreography

Song length: 2 minutes

Position of dancers

4 ----- 3 (Do all clacking with mates **AFTER HITTING YOUR**
1 ----- 2 **LEFT STICK WITH THE RIGHT ONE TWICE!**)

SEQUENCE 1st, 3rd, 5th...:

DANCER 1

DANCER 2

(With dancer 2): Clack down with right stick. Clack down with left stick.	(With dancer 1): Clack down with right stick. Clack down with left stick.
---	---

(With dancer 3): Clack up with right stick. Clack up with left stick.	(With dancer 4): Clack down with right stick. Clack down with the left one.
(With dancer 4): Clack down with right stick. Clack down with left stick.	(With dancer 3): Clack down with right stick. Clack down with left stick.

Hit your left stick with **YOUR** right one three times without moving.

Arms raised, hit left stick with right one three times again while turning counterclockwise and shift your position twice (Dancer 1 comes to occupy the place of dancer 3, for instance).

The whole sequence abovementioned is to be repeated **ONCE MORE** until all dancers are back in their starting place.

SEQUENCE 2nd, 4th, 6th....:

DANCER 1	DANCER 2
(With dancer 2): Clack down your right stick with left stick of dancer 2.	(With dancer 1): Clack down your left stick with right stick of dancer 1.
(With dancer 4): Clack down your left stick with right stick of dancer 4.	(With dancer 3): Clack down your right stick with left stick of dancer 3.
(With dancer 3): Clack up with right stick. Clack DOWN with the left one.	(With dancer 4): Clack down with left stick. Clack UP with the right one.

This 2nd sequence must be repeated four times. **No shifting positions this time!**

Then the *palotiau* switches into 1st sequence again and so on until music ends!

3.11.3. Naval's *palotiau* choreography

Song length: 1 minute 40 seconds

Position of dancers

4 ----- 3

(Do all clacking with mates **AFTER HITTING YOUR**

1 ----- 2

LEFT STICK WITH THE RIGHT ONE TWICE!)

FIRST SEQUENCE:

DANCER 1

DANCER 2

Hit your left stick with the right one TWICE while moving both arms backwards in a wide sweeping and brisk motion (hereinafter shortened as BACKWARDS SWEEPING MOTION).	Same as dancer 1.
Hit your left stick with YOUR right one twice (henceforth shortened as SELF-CLACKING .)	Hit your left stick with YOUR right one twice (henceforth shortened as SELF-CLACKING .)
(With dancer 2): Clack down your right stick with left stick of dancer 2 .	(With dancer 1): Clack down your left stick with right stick of dancer 1 .
SELF-CLACKING.	SELF-CLACKING.
(With dancer 4): Clack down your left stick with right stick of dancer 4 .	(With dancer 3): Clack down your right stick with left stick of dancer 3 .
SELF-CLACKING.	SELF-CLACKING.
(With dancer 2): Clack down your right stick with left stick of dancer 2	(With dancer 1): Clack down your left stick with right stick of dancer 1 .
BACKWARDS SWEEPING MOTION	BACKWARDS SWEEPING MOTION
SELF-CLACKING.	SELF-CLACKING.
(With dancer 4): Clack down your left stick with right	(With dancer 3): Clack down your right stick with left

stick of dancer 4.	stick of dancer 3.
<i>SELF-CLACKING.</i>	<i>SELF-CLACKING.</i>
(With dancer 2): Clack down your right stick with left stick of dancer 2	(With dancer 1): Clack down your left stick with right stick of dancer 1.
<i>SELF-CLACKING.</i>	<i>SELF-CLACKING.</i>
(With dancer 2): Clack up BOTH STICKS with the ones of dancer 2, with whom you will switch places by turning around counterclockwise (henceforth abbreviated as <i>CLASH OF SWORDS</i>).	(With dancer 1): Clack up BOTH STICKS with the ones of dancer 1, with whom you will switch places by turning around counterclockwise (henceforth abbreviated as <i>CLASH OF SWORDS</i>).

SECOND SEQUENCE (symmetrical to the first one):

<i>BACKWARDS SWEEPING MOTION</i>	<i>BACKWARDS SWEEPING MOTION</i>
<i>SELF-CLACKING.</i>	<i>SELF-CLACKING.</i>
(With dancer 2): Clack down your left stick with right stick of dancer 2.	(With dancer 1): Clack down your right stick with left stick of dancer 1.
<i>SELF-CLACKING.</i>	<i>SELF-CLACKING.</i>
(With dancer 4): Clack down your right stick with left stick of dancer 4.	(With dancer 3): Clack down your left stick with right stick of dancer 3.
<i>SELF-CLACKING.</i>	<i>SELF-CLACKING.</i>
(With dancer 2): Clack down your left stick with right stick of dancer 2	(With dancer 1): Clack down your right stick with left stick of dancer 1.
<i>BACKWARDS SWEEPING MOTION</i>	<i>BACKWARDS SWEEPING MOTION</i>
<i>SELF-CLACKING.</i>	<i>SELF-CLACKING.</i>
(With dancer 4):	(With dancer 3):

Clack down your right stick with left stick of dancer 4.	Clack down your left stick with right stick of dancer 3.
<i>SELF-CLACKING.</i>	<i>SELF-CLACKING.</i>
(With dancer 2): Clack down your left stick with left stick of dancer 2	(With dancer 1): Clack down your right stick with left stick of dancer 1.
<i>SELF-CLACKING.</i>	<i>SELF-CLACKING.</i>
(With dancer 2): <i>CLASH OF SWORDS.</i>	(With dancer 1): <i>CLASH OF SWORDS.</i>

As for the other couple of dancers, steps for dancer 4 are exactly the same as the ones of dancer 2, and steps for dancer 3 are also the same as the ones of dancer 1.

After second sequence ends, the dance switches into 1st sequence again and so on until music ends!

Some useful tips:

-Always start practicing from the same position (dancer 1, dancer 2...) Do not try to play a different position in the dancing group unless you already master your initial role.

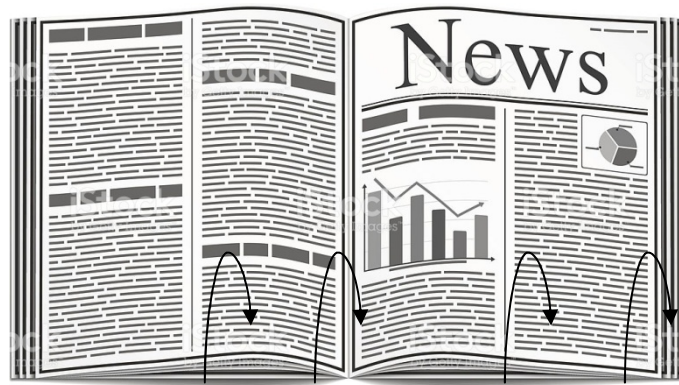
-Place your group members in the same position as seen on videos. That is, dancers 1 and 2 on the right and dancers 3 and 4 on the left. That way each dancer will be able to follow his/her video counterpart.

-In case there is an extra member in your group since the very beginning, he/she must choose a position (as dancer 1, 2, 3 or 4) and stick to it throughout the whole unit, switching roles regularly with the dancer which occupies the same position. While not dancing, this extra member will lead the group, correct any errors and mark the rhythm by humming the *palotiau* song.

3.11.4. How to make my own *palotiau* sticks

-Take an old newspaper, preferably with ALL its pages.

-Open it exactly in half and roll the newspaper from bottom to top to make the stick framework.



-Once rolled-up, make the framework harder, by sticking a finger into the hole of the “tube” and spinning it like a screwdriver. The harder you stick the better for it to withstand more clacking!

-Besides, you may fill in the inner part with scraps of cardboard or toilet paper.

-Now cover the framework with duct tape. Once more, the harder the final result, the better!

-Let's go on with the creative part: Customize your sticks!

You can use insulating tape of several colours, stickers, ribbons... whatever you like! It's up to you!



3.11.5. Weapon dance

Extension work based upon the Cognitive Discourse Functions construct (Dalton-Putter & Bauer-Marschallinger, 2019, p. 35).

Communicative Intention	Type	Examples of CDF verbs
I tell you how we can cut up the world according to certain ideas	CATEGORIZE	<i>classify, compare, contrast, match, structure, categorize, subsume</i>
I tell you about the extension of this object of specialist knowledge	DEFINE	<i>define, identify, characterize</i>
I tell you details of what I can see (also metaphorically)	DESCRIBE	<i>describe, explain, label, name, specify</i>
I tell you what my position is vis a vis X	EVALUATE	<i>evaluate, judge, argue, justify, take a stance, critique, comment, reflect</i>
I give you reasons for and tell you about the causes/ motives of X.	EXPLAIN	<i>explain, reason, express cause/effect, draw conclusions, deduce</i>
I tell you something that is potential (i.e. non-factual)	EXPLORE	<i>explore, hypothesize, speculate, predict, guess, estimate, simulate</i>
I tell you sth. external to our immediate context on which I have a legitimate knowledge claim	REPORT	<i>report, inform, recount, narrate, present, summarize, relate</i>

The CDF-Construct (Dalton-Puffer & Bauer-Marschallinger)

WEAPON DANCE

Read the Wikipedia entry "Weapon dance":

https://en.wikipedia.org/wiki/Weapon_dance

And answer the following questions:

- Categorize worldwide weapon dances according to the goal they are related (religion, courtship, combat, commemoration, boasting and protection).
- Identify the main elements of weapon dances.
- Describe the main elements of weapon dances.
- Explain women's role in weapon dances.
- Take a stance about women's role in these dances.
- Guess what would happen if there was no distinction by sex in weapon dances.
- Summarize why weapon dances are still being performed today.

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