

# ARTS

and the

## COMMON CORE

### Unit Plan

## DANCE

**Grade Level:** 8

**Title:** Haiku Choreography Unit

Length of Unit: 10 sessions (2 weeks)

**Unit Description:** Students learn about the history and origin of the haiku. Students work with the teacher to create examples of haikus. Students suggest themes for haiku and create a list of possible themes to use. Students create a haiku with a dance theme and choreograph a short dance phrase that reflects the theme and rhythm of the haiku.

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### What's Inside:

Big Ideas/Enduring Understandings

Essential Questions

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Sequence of Teaching and Learning Experiences

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Resources



## Haiku Choreography Unit Middle School Dance

By Carol Lonnie and Traci Hinton Peterson, J.H.S. 383 Phillippa Schuyler

### UNIT TOPIC AND LENGTH

**Grade Level:** 8th grade

**Frequency of Sessions:** Class meets every day for 45 minutes.

**Length of Unit:** 10 sessions (2 weeks)

#### **Learning Context:**

Learner/Teacher  
Context:

Students have prior experience in their ELA class with haiku poetry (meter, form, syllables) as well as with basic ballet, jazz, and modern dance forms and technique in dance class. Students have also had some experience creating solo and group collaborative choreography.

### BIG IDEAS / ENDURING UNDERSTANDINGS

- Dances can be inspired by literature.
- The choreographic process can serve as a vehicle for cooperative learning.
- Dance can explore and express emotions, images, and ideas.
- In choreography sometimes less is more (editing is an important aspect in dance making).
- Analysis and editing are crucial to the choreographic process.
- Thoughtful use of dance elements hones one's dance making skills.

### ESSENTIAL QUESTIONS

- How can we use a haiku to create a choreographic piece?
- How does thinking about elements of dance help students in their dance-making skills?
- How do students learn to work collaboratively?
- How does the use of theme help in dance making?

### GOALS OF THIS UNIT:

- Students identify the important characteristics of haiku.
- They write their own haikus. Class suggests large themes for haikus, generating a list for students to choose from.

- Students create a dance based on the theme of their haiku. Students will also focus on editing their work.
- Students, working in pairs, combine their haiku movement phrases and add level changes, directions, pathways, spoken word, and their own solos to create a larger choreographed work.

## **COMMON CORE AND NYC ARTS BLUEPRINTS STANDARDS**

### **NYS CCSS: ELA and Literacy. Subjects, 6–12; NYS: 8th Grade, Reading Informational Text**

#### **CCSS.ELA-Literacy.RI.8.2**

Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text.

### **NYC ARTS BLUEPRINTS: DANCE, GRADE 8**

#### **Blueprint Strands**

##### *Dance Making*

##### Grade 8 Benchmarks

##### Develop Skills and Technique

- Execute combinations of steps with transitions in varied dynamics and spatial orientations.
- Execute movement sequences in a variety of dance forms with accuracy.

##### Improvise

- Work alone, or collaborate with a partner or mid-size group.

##### Choreograph

- Clearly express the intent or theme of the dance.
- Develop movement motifs to derive phrases.

##### Perform

- Dance with rhythmic accuracy and musical feeling.
- Improve performance independently in response to feedback.

##### *Developing Dance Literacy*

##### Grade 8 Benchmarks

##### Apply Dance Vocabulary, Terminology, and Symbols

##### Analyze, Critique and Communicate About Dance

- Analyze basic structural elements of the choreography.

## **CONTENT**

Students learn about the history and origin of the haiku. Students work with the teacher to create examples of haikus. Students suggest themes for haiku and create a list of possible themes to use. Students create a haiku with a dance theme and choreograph a short dance phrase that reflects the theme and rhythm of the haiku.

### **Warm-Up ( to music)**

Students studying each style of dance (ballet, modern, jazz dance) perform these same exercises, modified according to the technique and style:

Butterfly bounce stretch

Leg pulses with straight legs forward both in pointe and flex position

Second position stretches

Crunches

Demi/grand pliés in first, second, and fifth positions with port de bras

Articulation of the feet in both parallel first and natural first position

Tendu/degagé

Grand battement (front, side, back)

### **Task:**

“Theme”: Create a haiku that reflects dance.

Instruction: Create a poem written in haiku form that implies the idea of dance.

Students will write and memorize a dance haiku. Students will use their haiku to create a movement phrase that reflects the theme/idea of the haiku.

Students perform their phrases for the class. Students will then pair up and teach their phrases to their partner. The pair will combine the two phrases with a transition phrase to link both phrases. (Transition phrase: A phrase created by the partners that will connect the two haiku phrases. This phrase must include change of direction, level changes, and pathways.) The performances are recorded, and the class will offer feedback to their peers for revision and editing. Each student receives a handout (Feedback Response Sheet) on which to write his/her feedback.

### **Formative Assessment:**

Peer Response Feedback Sheet

Self-Assessment (see Attachment 3): Students will write a reflective essay that discusses the process of creating the haiku and choreographing to the haiku. Students will also discuss their experience collaborating with a partner in choreographing a transition phrase and the process of combining both haiku phrases with the transition phrase.

Reflective Essay (Write a two-page essay – see attachment #8)

- What was the experience like to choreograph to a haiku?
- What were some obstacles to the creative process?
- How did you find your own creative process in collaborating with another person?
- What were some similarities among the choreographed pieces?
- How kinds of restrictions did you feel while working with a haiku?
- How did you reflect the theme of haiku?
- Which movements served this dance best and how did you decide on the movements?

## VOCABULARY

Principles of Design

Climax

Contrast

Repetition

Transition

Variety

Unity

Sequence

## Choreographic/Composition Terms

Composition

Choreography

Kinetic

Rhythm

Space

Communicate

Intent

## Haiku Unit Lesson Overview

Students learn about the history and origin of the haiku. Teacher gives examples of haikus and worksheets on how to create a haiku and discusses major characteristics of haiku. The haiku is a short poem with a 5/7/5 syllabic structure. Its rhythmic style gives students a basis on which to create a short movement phrase that reflects a strong communication of emotion, imagery, or ideas. As a class, students and teacher create several haikus about nature. Students and teacher then create a list of themes from which students can choose to create their own haikus. Students will create their own movement phrases based on their haikus, then pair up and teach their haikus and movement phrases to each other. The partners will then collaborate on connecting the two phrases by choreographing a transition phrase that includes level changes, changes in direction, and pathways. Partners will decide which phrase will be the first or beginning phrase, and which phrase will end the dance. The partners will perform their combined phrase to the class. As they perform, they will no longer recite the haiku but will maintain the rhythmic feel of the theme or idea of the haiku. Students will give feedback to the partners to help them improve the dance. Partners will be able to edit and revise their choreography. The students' performance will be recorded so that they can look at their own work and reflect on how to improve their choreography.

## **Daily Routine\***

**Students change into dance attire.**

**Students copy down homework assignment.**

**Students sit in random floor spots.**

**Warm-up/Technique (taught by teacher).**

**Work on task\*(see Do Now).**

**Work in group\* (see Do Now).**

**Students change into school uniform.**

## **Lesson 1: What Is a Haiku?**

### **Task:**

Students learn the history and origin of a haiku. Students work with teacher to generate a list of possible themes for students to choose. Students take notes and copy the list of possible themes in their notebooks. Teacher chooses a theme and members of the class create a haiku as an example. Students work in small groups of four or five to create a movement phrase that fits the theme of the haiku created. Groups perform phrase while reciting the haiku.

### **Homework:**

Students write their own haikus and make two copies, one for the teacher, the other to be kept in their classroom dance folder, so they have access to their poems during class time. The students begin to create their own movement phrase that reflects their theme.

## **Lesson 2: Students Create a Movement Phrase Based on the Theme of Their Haiku**

See daily routine\*

### **Task:**

Student haikus are collected and placed in a class folder for use in class during the unit. Students work on their movement phrase, then each student in turn performs his/her phrase for the class. The teacher grades all student performances. A student volunteer videotapes the phrases for student self and peer assessment during the unit.

### **Homework:**

Rehearse your haiku movement phrase. Make sure your movements are clear and clean. Review your haiku to make sure you will be able to recite it without looking at the paper. Write a brief essay discussing how you came up with the theme for your haiku.

## **Lesson 3: Students Perform Their Choreographed Haiku Phrases**

See daily routine\*

### **Task:**

Students are given five minutes to rehearse and clean their movement phrase. Teacher signals when it is time for students to perform their phrases for the class. Each student performs in turn. Students recite their haiku while performing, using a vocal inflection that reflects their movement quality. The class discusses the performance and offers feedback. Student performances are recorded. Students pick a partner (someone they have not worked with so far) and are told that in the next session they will teach each other their haiku poem and movement phrase.

### **Homework:**

Rehearse your phrase so that you are able to teach your haiku and movement phrase to your partner.

#### **Lesson 4: Students Teach Their Partners Their Haiku Choreography**

See daily routine\*

##### **Task:**

Students begin work with their chosen partner, teaching one another their haiku and their movement phrase. The students give positive and constructive feedback while teaching their material to their partner, so that their partner accurately reflects the intended movement quality and verbal inflections. When this activity has been completed, they are to sit down with one another and share their individual experience of the process of creating their haiku and movement phrase.

##### **Sharing:**

Students share their feelings on the project. After they teach their phrase, students interview their partner about their solo choreographic process as well as the process of working thus far with a partner. The entire class has an open discussion and shares what they have learned about working with a partner and the problems they might encounter.

##### **Homework:**

Practice and rehearse your choreographic phrase and that of your partner. Rehearse both haikus, remembering to recite them with the correct energy and rhythmic structure.

#### **Lesson 5: Partners Create a Transitional Phrase Connecting One Phrase to the Other**

See daily routine\*

##### **Task:**

Partners collaborate to choreograph a movement phrase that connects both haiku phrases smoothly. This phrase is a transitional phrase (makes a smooth transition between both haiku phrases). The transitional phrase must have changes in level, direction, and pathways.

##### **Homework:**

Students practice and rehearse the entire new combined phrase, including the haiku phrases and the transitional phrase.

## **Lesson 6: Students Perform Their Complete Phrases**

See daily routine\*

### **Task:**

Together, partners perform their phrases with the transition phrase without reciting the haiku poem. When the partners have completed their performance, students give them feedback. They are to use the protocol: “I liked ....., but I would like to see .....” Each presentation is recorded by a student volunteer for students to view for self-assessment. Partners will discuss ideas to implement to help revise and improve their phrase.

### **Formative Assessment**

Peer Response Sheet, Attachment #2

### **Homework:**

Work on incorporating ideas from the feedback given from the members in your class. Decide which feedback to incorporate and revise the phrase accordingly. Come up with at least two ideas to help improve the haiku phrase which you will share with your partner the next day.

## **Lesson 7: Students Watch the Video to Improve their Work and Incorporate the Feedback Ideas from Classmates and Teacher.**

See daily routine\*

### **Task:**

Partners watch video of themselves performing their haiku phrases and self-critique their performance (see Checklist, Attachment #3). They also use feedback ideas to help improve their choreography. They share the ideas they explored in their homework assignments and implement what they need to improve and begin their revision process.

### **Formative Assessment**

Compare/Contrast Sheet (Attachment #7)

### **Homework:**

Rehearse the movement phrases that you revised in class while working together. Really work on any movements and transitions that you find challenging.

## **Lesson 8: Students Continue Working on the Revisions of the Haiku Choreography**

See daily routine\*

### **Task:**

Students continue to work with their partners to revise their haiku choreography. Students are to complete their phrases for their final performance. They are to rehearse their work cleaning and clarifying their movements.

### **Formative Assessment**

Checklist (Attachment #3)

### **Homework:**

Rehearse the haiku choreography and work on cleaning and clarifying all movements of the choreography.

## **Lesson 9: Students Perform Revised Choreographic Phrases**

See daily routine\*

### **Task:**

Students perform their revised combined phrases. The class offers feedback on the revisions, noting whether or not the longer combined phrase was improved (see Haiku Choreography Rubric, Attachment #1). The performances are recorded for viewing.

### **Formative Assessment:**

Video recording (to be watched at a later date for class discussion on revision)

### **Homework: Self-Reflective Essay** (see Attachment #8)

Students write a two-page essay answering the following questions:

- What obstacles did you encounter while trying to connect the phrases?
- What role did your partner play in the collaborative process of your project?
- How did you decide the order of the phrases in your combined choreographic study?
- In what ways did this performance differ from the previous one?
- What was challenging when writing the haiku?
- What insights did you gain about choreographing?
- What did you learn about the value of editing the choreography?
- What was your experience working together with a partner on this task? What was difficult and what was easy about collaborating?
- What is your opinion about using a haiku as a choreographic structure?

## RESOURCES

### **General Background Information**

Dance Concepts Handout (Attachment #5)

Lesson on the history of Haiku (Attachment #4)

Understanding of Dance Terminology and LMA (Attachment #6)

*Dance National Arts Center/ Arts Alive*

<http://artsalive.ca/en/dan/index.asp>

*Suggestions for Choreographing a Dance*

<http://socialdance.stanford.edu/syllabi/Choreography.htm>

*Synchronous Objects*

<http://synchronousobjects.osu.edu/content.html>

*Creative Writing — Haiku Writing Prompts*

<http://www.creative-writing-now.com/how-to-write-a-haiku.html>

*Haiku Examples*

<http://www.international.ucla.edu/shenzhen/2002ncta/cunningham/>

*Kidzone*

<http://www.kidzone.ws/poetry/haiku2.htm>

## ATTACHMENTS

### Attachment #1: Haiku Choreography Rubric

Haiku	Choreography	Unit	Rubric	
<b>Solo Dance Criteria</b>	4	3	2	1
<b><u>Principles of Design</u></b> (POD - unity, variety, repetition, contrast, sequence, balance, transition, harmony, climax, proportion)	Student applies 5 or more POD with great skill and clarity	Student applies 2 - 4 POD with fair skill, intermittently clear	Student applies 1-2 POD, overall result is not effective	POD, if any, are demonstrated, and/or used ineffectively, or no POD are clearly visible
<b>Choreographic Structure/ Use of Time Elements- phrasing</b>	Timing follows exact structure of haiku-1 syllable=1 mov't), choreography structured according to phrasing of poem	Timing mostly follows structure of haiku, choreography relates to phrasing of poem	Timing inconsistently follows structure of haiku, choreography somewhat relates to phrasing of poem	Timing does not follow structure of haiku, choreography does not relate to phrasing of poem
<b>Use of Body Elements - Body actions, steps, balance, turns</b>	Effectively and clearly demonstrates aspects of: expanding, melting, stability, turns, locomotor movements, etc.	Clearly, demonstrating minimum skill displays 2 - 3 Body Elements	Demonstrates 1-2 Body Elements, appears haphazard	Unclear intention or minimal use of Body Elements
<b>Use of Space Elements - Shape, level, direction, pathway</b>	Clear application of pathways, direction of body, various levels used, specific shapes of body	Clear intention and use of 2-3 Space Elements	Use of 1-2 Space Elements, elements used randomly or haphazardly	Haphazard use or apparent lack of use of Space Elements
<b>Use of Energy Elements - Force, dynamics, strength, flow</b>	Successfully uses varying applications of energy, dynamics, demonstrating strength, with clear fluidity	Clear application using 2 - 3 Energy Elements	Indistinct use of 1-2 Energy Elements	Haphazard use or apparent lack of use of Space Elements

Attachment #2: Peer Assessment

Name:

Date:

**Peer Response Feedback Sheet**

**Directions:**

Students are to watch the performance of each duet/partner and write a response based on the listed below. Students are to fill in both sections on the sheet.

**Criteria for Transitions** (each transition phrase must include the following):

Level change

Directions

Pathways

I liked (describe what you liked about the level changes).....

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I wish (suggestions you would make for improvement of level changes)...

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I liked (describe what you liked about the directions).....

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I wish (suggestions you would give about the change in directions).....

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I liked (describe what you liked about the pathways).....

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I wish (suggestions you would make about the pathway choices).....

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# A Brief History of Haiku



During the Heian period of Japanese culture (700-1100), it was a social requirement to be able to instantly recognize, appreciate, and recite Japanese and Chinese poetry. Around this period, short forms of poetry (tanka) grew more popular than long forms of poetry (choka). The rigid lifestyles of the time carried over into art; every poem had to have a specific form. The approved form was the 5-7-5 triplet followed by a couplet of seven syllables (this was the Japanese equivalent to the iambic pentameter of Shakespeare's England).

From this form developed the renga (linked verse) and the kusari-no-renga (chains of linked verse). These forms were used almost as parlor games for the elite. However, in the mid-sixteenth century there began a rise in "peasant" poetry. It was then that Japanese poetry underwent a rebirth in which the staid forms of the past were replaced with a lighter, airier tone. This new form was called haikai and was later named renku.

Haikai consisted of a beginning triplet called a hokku. The hokku was considered the most important part of the poem. It had two principal requirements: a seasonal word (kireji) and a "cutting word" or exclamation.

The poet **Basho** infused a new sensibility and sensitivity to this form in the late seventeenth century. He transformed the poetics and turned the hokku into an independent poem, later known as haiku. Basho's work focused on the concept of karumi (a feeling of lightness) – so much so that he abandoned the traditional syllabic limitations to achieve it.

## **What Is Haiku?**

The translation of traditional Japanese haiku into English has been debated ever since haiku first gained popularity in the West. Exact translations that reproduce the strict form and meter of the haiku are nearly impossible to achieve because of the phonetic differences between the languages. The haiku form translates into a 3-line, 17-syllable, 5-7-5 structure in English. However, the Japanese equivalents to syllables, "morae", are much shorter and carry less information than English syllables. For this reason, a 5-7-5 format is difficult to achieve in English. Although there is no consensus, most haiku enthusiasts agree that 12 syllables and a 3-5-3 syllable meter achieves the same quality as the Japanese form. These haiku are often referred to as "free form."

The flexibility of Japanese allows a flow and ease throughout the rigidity of the haiku form. English, however, is not as supple and can feel frustratingly confined within the same form. Also, unlike English, Japanese phrases can be disrupted at virtually any place without adversely affecting the meaning. English grammar relies heavily on word order to indicate meaning. Furthermore, English haiku poets often must decide whether to use more than 17 syllables in order to achieve a rigid structure in the poem or maintain the syllable count and forgo the fragmented quality of Japanese haiku. Despite these difficulties, haiku has managed to flourish in North America as an expressive and enlightened form of poetry.

## **DANCE CONCEPTS**

### **SPACE**

Place = self-space (personal space), general space (room space)

Size = big (far reach), medium (mid-reach), small (near reach)

Level = high, middle, low

Direction = forward, backward, right, left, up, down

Pathway = curved, straight, zigzag

Focus = single focus, multi focus

### **TIME**

Speed = fast, medium, slow

Rhythm = pulse, pattern, breath, accent

### **FORCE**

Energy = sharp (sudden), smooth (sustained)

Weight = strong, light

Flow = free (continuous, off-balance), bound (controlled, on-balance)

## LABAN MOVEMENT ANALYSIS (LMA)

BODY WHAT	EFFORT/ DYNAMICS HOW	SPACE WHERE	RELATIONSHIP WITH WHOM
<p><b><u>ACTIONS</u></b> Traveling Stillness Turning Jumping Twisting Swinging Shaking</p> <p><b><u>BODY SHAPING</u></b> Contracting/Expanding Rising/Sinking Narrowing/Widening Advancing/Retreating</p> <p><b><u>PARTS</u></b> Used Leading Gesturing Emphasized Touching</p> <p><b><u>SHAPES</u></b> Round (ball) Wide (wall) Narrow (arrow) Twisted (pretzel) Symmetrical Asymmetrical</p> <p><b><u>REGIONS</u></b> Upper/Lower Right/Left Front/Back</p> <p><b><u>BASES</u></b> Standing/Sitting Kneeling/Lying</p> <p><b><u>FLOW</u></b> Simultaneous Sequential</p>	<p><b><u>MOTION QUALITY FACTOR</u></b></p> <p>WEIGHT — Light           — Strong</p> <p>TIME — Sustained           — Sudden</p> <p>SPACE — Indirect           — Direct</p> <p>FLOW — Free           — Bound</p> <p><b><u>ACTIONS</u></b> Float Punch Glide Slash Flick Press Dab Wring</p> <p><b><u>DESCRIPTIVE WORDS</u></b> Bubbly Carefree Droopy Soft Bold Confident Fierce Sharp Excited Heavy Sticky</p>	<p><b><u>GENERAL SPACE</u></b> Everywhere</p> <p><b><u>PERSONAL SPACE</u></b> Located</p> <p><b><u>REACH</u></b> Near Mid Far</p> <p><b><u>LEVELS</u></b> High Middle Low</p> <p><b><u>DIRECTIONS</u></b> Up/Down Forward/Backward Right/Left Diagonal</p> <p><b><u>FLOOR &amp; AIR PATTERNS</u></b> Straight Angular Circular Curvy</p> <p><b><u>SPACE WORDS</u></b> Over Under Around Through In Front Behind Beside Toward Away</p>	<p><b><u>SITUATIONS</u></b> Unison Solo Duet Trio Group Leading Following Shadowing Mirroring Copying Matching Action/Response Echoing</p> <p><b><u>SPATIAL RELATIONSHIPS</u></b> Meeting Parting Linking Connecting</p> <p><b><u>SPATIAL FORMATIONS</u></b> Line (spoke, cross, square) Circle Scattered Solid (wedge, block)</p> <p><b><u>TIME RELATIONSHIPS</u></b> Metrical/Non-Metrical Beat Tempo Accent Rhythm Pattern</p> <p><b><u>BODY RELATIONSHIPS</u></b> Body Parts to Each Other Individuals to Each Other Groups to Each Other</p> <p><b><u>OTHER</u></b> Music Props Costumes Curriculum Environment Audience</p> <p><b><u>CHOREOGRAPHIC STRUCTURES</u></b> Theme &amp; Variation - AB Sandwich - ABA Rondo - ABACADA Accumulation - AABABC Call &amp; Response Canon Chance Site Specific</p>

## Attachment #7: COMPARE/CONTRAST Template

Seven Strategies of Assessment for Learning

Appendix B

### Compare/Contrast (Form B)

Name: \_\_\_\_\_

Date: \_\_\_\_\_

When you compare and contrast people, places, objects, or ideas, you are looking for how they are alike and how they are different. One way to organize your information is to use a T-chart. Write details about each thing to be compared in a separate column, then look for similarities and differences.

#1:	#2:

Ways in which they are alike:          
Ways in which they are different:          

ETS Assessment Training Institute, 2009.

## Attachment #8: Self-Assessment

### **Self-Reflective Essay (Homework for Final Lesson in Unit)**

Students write a two-page essay answering the following questions:

- What obstacles did you encounter while trying to connect the phrases?
- What role did your partner play in the collaborative process of your project?
- How did you decide the order of the phrases in your combined choreographic study?
- In what ways did this performance differ from the previous one?
- What was challenging when writing the haiku?
- What insights did you gain about choreographing?
- What did you learn about the value of editing the choreography?
- What was your experience working together with a partner on this task? What was difficult and what was easy about collaborating?
- What is your opinion about using a haiku as a choreographic structure?

Attachment #9: Student Self-Checklist

This checklist is also used by the teacher for grading purposes. The various elements are graded according to criteria outlined in other attachments, including the haiku choreography rubric and unit homework instructions such as the essay assignment.

**Student Checklist for Haiku Dance Project**

- \_\_\_ Write original haiku poem (make two copies).
- \_\_\_ (HW) Create phrase that reflects the theme of your poem.
- \_\_\_ Perform haiku phrase for class (first performance).
- \_\_\_ (HW) Rehearse your original haiku movement phrase.
- \_\_\_ (HW) Memorize and recite your haiku poem.
- \_\_\_ (HW) Write essay discussing the origin of the theme for your haiku.
- \_\_\_ Perform haiku movement phrase and haiku poem simultaneously — creating a unified performance
- \_\_\_ (HW) Rehearse and prepare to teach your haiku to another student.
- \_\_\_ Share your personal experience of creating haiku and movement phrase with a partner.
- \_\_\_ (HW) Rehearse both haiku studies — yours and your partner's.
- \_\_\_ (HW) Practice new phrase (created with partner.) This includes both the haiku phrase and the transitional phrase.
- \_\_\_ (HW) Review feedback you received from classmates. Select the responses you would like to incorporate in your choreography and revise your choreography accordingly. In addition, develop two ideas to improve your haiku phrase to share with your partner.
- \_\_\_ Rehearse revised movement phrase, clarifying movements and transitions you find challenging.
- \_\_\_ Write a two-page reflective essay.