

Name _____ Title "Dance With Me" _____

ELED 500 Reflections: The Art and Science of Teaching Working With Children

Working With Children Rubric Scoring Key

- 3 = Accomplishes the task, including all components. Response reflects understanding of theory related to practice; is clear, logical and consistent. Response examines teaching/learning elements from several perspectives.
- 2 = Accomplishes the task, including all components. Response is consistent, clear, and logical. Demonstrates understanding of the process.
- 1 = Part of the task is accomplished. There is a lack of evidence in some areas. Components may be missing.
- 0 = The task is missing in its entirety.

Working With Children Scoring Rubric:

	(3 pts)	(2 pts)	(0-1 pts)
Lesson Plans: There are 6 Deductive Model Lesson plans. These Direct Instruction plans follow the model, from objectives to assessment, taught in the course, and are connected to appropriate RIPTS (RIPTS 1, 2, 3, 4, 5, 6, 8, 9; ACEI 1; 2.5, 2.6, 2.7, 3.1, 3.2, 3.4, 3.5, 4)	3		
Reflections: There are 6 Reflections that indicate an understanding of the teaching/learning process. They provide evidence that the student can: self-identify specific strengths and needs in teaching, raise and consider specific teaching/learning issues arising from the teaching session, identify alternatives to teaching difficulties encountered in the session, and monitor children's responses to instruction (RIPTS 10; ACEI 5.1)	3		
Concept Attainment: Detailed plan of concept attainment lesson is incorporated in at least one of the Direct Instruction lesson plans. The concept definition, the critical attributes of the concept, materials used, and sequence of examples and non-examples are included in the lesson plan and a description of implementation is included in the associated reflection (RIPTS 2, 3; ACEI 1, 3.1, 3.3)	3		
Questioning Sequence: A questioning sequence implemented orally that demonstrates a range of types of questions and questioning skills in working with children is incorporated in one lesson and a separate reflection on the effectiveness of the questioning sequence is provided (RIPTS 5, 8; ACEI 3.1, 3.3, 3.5)	3		
Cooperative Learning Structure: At least one lesson plan incorporates a cooperative learning structure, such as Think-Pair-Share, and the structure is described thoroughly in the plan to ensure it was accurately planned. The lesson reflection explains how the structure was implemented and its effectiveness in the lesson (RIPTS 3; ACEI 1, 3.4, 3.5)	3		
Assessment: An assessment plan to determine whether the children are reaching goals/objectives is included in each lesson. Each reflection describes your assessment of children's learning. Changes in the lesson to improve the ability to assess the lesson the next time it is taught are included as appropriate (RIPTS 9; ACEI 4)	3		
Working With Families Reflection: In a 2-3 page essay, contacts made with families are discussed. Then, a detailed description of your future plans for including families in the education of their children is described. Copies of the letters sent to parents are included. RIPTS 7; ACEI 5.2)	3		

Total Points 21=A (out of maximum 21)

Comments:

, you've done a superior job on your Working With Children unit. You demonstrated competency in all aspects, including writing lesson plans, reflecting on them, assessing your students, and implementing the concept attainment model, cooperative structure, and questioning sequence. You also have a sound plan for interacting with families in the future. Thank you for your efforts on behalf of the students with whom you worked! You have made a difference in their lives!

Lesson Plan # 1
Lesson Title: "Dance With Me" Introduction to Ballet

Rationale: The purpose of this lesson is to introduce students to the art form of ballet. Ballet is one of the last live forms of historical art around and the students will witness firsthand what defines ballet as a style of dance and what makes it a unique art form. The students will learn that being a professional ballet dancer is an actual career choice.

Rhode Island Professional Teaching Standards:

- Teachers create learning experiences using a broad base of general knowledge that reflects an understanding of the nature of the communities and world in which we live.
 - reflections made using cultural experiences
 - facilitate student involvement in the wider dance community
- Teachers have a deep content knowledge base sufficient to create learning experiences that reflect an understanding of central concepts, vocabulary, structures, and tools of inquiry of the disciplines/ content areas they teach.
 - know my discipline are and understand how it can be linked to other disciplines and be applied beyond the school setting
- Teachers create instructional opportunities that reflect an understanding of how children learn and develop
 - create age-appropriate ballet lessons that meet a wide variety of developmental levels of students in the program
- Teachers create a supportive learning environment that encourages appropriate standards of behavior, positive social interaction, active engagement in learning, and self-motivation.
 - movement through dance encourages positive self esteem
 - provide and structure the time necessary to explore important concepts and ideas
 - communicate clear expectations for amount of ballet vocabulary students are expected to take responsibility for
- Teachers use effective communication as the vehicle through which students explore, conjecture, discuss, and investigate new ideas
 - use a variety of communication strategies including, verbal, musical, physical
- Teachers use appropriate formal and informal assessment strategies with individuals and groups of students to determine the impact of instruction on learning, to provide feedback, and to plan future instruction.
 - will use informal assessments to test five ballet positions
- Teachers maintain professional standards guided by legal and ethical principals

National Dance Standards

- Identifying and demonstrating movement elements and skills in performing dance
 - students will learn new movements and skills from basic ballet
- Understanding dance as a way to create and communicate meaning
 - students will learn about the possibility off communicating a story through

Just put in numbers going forward

<p>ballet without words</p> <ul style="list-style-type: none"> • Applying a demonstrating critical and creative thinking skills in dance • Demonstrating and understanding dance in various cultures and historical periods • Making connections between dance and other disciplines 	
<p>Instructional Goal/Performance Objectives</p> <p><i>that is defined as: graceful, slow moving, beautiful... Technically don't need this part</i></p>	<p>The students will be able to participate in a beginning ballet class.</p> <p>At the end of this lesson, students will be able to:</p> <ul style="list-style-type: none"> • Define ballet as a classical form of professional dance • Be able to use adjectives to describe ballet as an art form • Be able to pronounce the ballet steps that they have learned in class correctly in French • Identify five different ballets (Nutcracker, Swan Lake, etc.) • Participate in a very basic beginner ballet class and correctly execute the new ballet steps
<p>Instructional Materials and Resources</p>	<p>index cards for cooperative attainment structure <i>need model</i></p> <p>piece of paper or dry erase board and marker</p> <p>CD with music for class</p> <p>radio with CD player</p> <p>pointe shoes and ballet shoes</p>
<p>Instructional Activities and Tasks</p>	<p><u>Set:</u></p> <ol style="list-style-type: none"> 1. Greet the children as they enter the classroom. Students will be asked to sit on the floor in a circle. I will introduce myself as a student and also as a professional ballet dancer. I will go over basic rules of etiquette in my class and explain to them that a small sip of water is fine occasionally. I will then ask the children their names and to tell me what they know about dance in general and will explain to them that we will learn about three different styles of dance throughout the next six weeks in my program. <p><u>Procedure/Activities:</u></p> <ol style="list-style-type: none"> 2. Staying in the circle, immediately proceed into the Concept Attainment Model to help students define what ballet is as an artform and what makes it so unique from other artforms.. I will use the index cards that I have created labeled YES and NO at the top of the two columns. I will assign one child to be the recorder. I will then place the first description of the concept Ballet underneath the YES column. For example, it may be "Sleeping Beauty." I will then choose one student as the recorder and let them record all features that the students can come up with about Sleeping Beauty. I will then place something like "Dancing with

We only cross out features when we place something in the YES column and it does have all the features on the list

This is your concept
You need an objective see how I modified yours
Pique (it's a French word)

the Stars" under the no column and ask them to cross out any features that we can now discard. Only features will be recorded for items in the YES column. I will continue placing examples and asking the students where they should go based on their features list. I will ask students as we go along what features can be crossed off the features list to attain our final concept. Ballet should be able to be defined at the end by one of the students as a classical dance form. For the concept of Ballet, the correct features at the end should be graceful, slow moving, beautiful, dramatic, no words, pointe shoes, music, and on stage. The positive examples will be Swan Lake, Sleeping Beauty, the Nutcracker, Cinderella and Giselle. The non-examples will be "Dancing with the Stars," "So you think you can Dance," the Rockettes, Broadway and Usher.

3. After I have placed all of my exemplars, I will ask the students what attributes cause a set of items to be placed in the YES column. I will then ask them to come up with the concept of Ballet and ask the students if they can come up with a definition for it.
4. I will then have the children stand up and spread the circle out. I will ask for volunteers to go into the center of the circle and show me their best try at dancing ballet. I will then go into the center myself and dance for them. I will show them my pointe shoes and go up on my toes to peak the students' interests.
5. The children will then begin to warm up themselves for their own ballet class. I will strategically place the children in two lines and ask them to sit down on the floor. We will do a series of warm up exercises and stretches. We will begin sitting with the legs in a butterfly. After this, we will move into foot exercises and hamstring stretches with their legs out in front of them, followed by stretches in a straddle position. I will then show the children splits and explain the importance of practicing them everyday as a dancer and remaining limber.
6. After the warm up, I will ask the students to stand up and I will place them along the wall. I will use the direct instruction model to teach them their new ballet steps. I will explain to them that barre is done at the beginning of every day to warm up the muscles and to prevent the dancers from getting hurt. I will also explain to them that the entire ballet vocabulary is in French and that it can be fun to learn the new terms. They will then learn a very abridged basic ballet barre. I will explain each exercise to them, model it, let them try it with me, and then assess them by letting them try

Column and it does have all the features on the list

	<p>it alone with music. Starting with their left hand on the barre they will learn the following series of ballet vocabulary:</p> <ul style="list-style-type: none"> ➤ Plies ➤ Tendus ➤ Jetes ➤ Rond de Jambes ➤ Grand Battements <p>7. After the barre exercises I will move the students back to their original two lines in the center, but this time rotate them so the opposite group of children are in the front. We will then learn center exercises using the same direct instruction model. The students will learn the following:</p> <ul style="list-style-type: none"> ➤ The five positions of the arms and legs **I will do a small assessment of their progress at this point and ask the students to try the positions on their own without my assistance ➤ Jumps in first position ➤ Echappes (jumping from first to second position) ➤ Moving across the floor (chasses and jumping over the radio) <p><u>Closure:</u></p> <p>8. At the end of the center exercises, I will praise the children for their good work and explain to them how hard it is to learn all of these exercises in one day. It truly is a feat! I will finally help them connect what they learned in the lesson to what they see in the video. I will explain to them that they should continue to practice their new French ballet vocabulary and ballet steps. I will conclude with telling them that they will be putting on their own performance at the end of our program.</p>
<p>Assessment Activities</p>	<p>I will assess the students informally by letting them practice their new ballet steps without me in front of them during the barre exercises. There will also be an assessment of the Five Basic Ballet Positions mid-way through the lesson. I randomly ask each child to reproduce one of the five positions with their arms and legs. <i>What about assessments of your other objectives?</i></p>
<p>Learner Factors</p>	<p>This lesson accommodates different levels of students because they can process the new ballet vocabulary and material at their own speed. For example, they will not all be expected to be able to execute a split by the second week. Some may take all six weeks, while some may never achieve it. This is fine and is all part of learning about ballet. Perfection is always</p>

How will you record their success?

<p>Great!</p>	<p>something to strive for but is seldom achieved. The Concept Attainment Method will be used to have students who prefer to learn through discussion identify ballet that way. The students can also learn by watching me model the steps, by watching their peers model they steps, or by trying it out themselves. They will also have the chance to practice the steps without music and then with music; accommodating different intelligences. Connections will be made between ballet and everyday life. Dancers use hard work and dedication every day just as many tasks of students do.</p>
<p>Environmental Factors</p>	<p>A gymnasium or large quiet room will be used with wood floors and hopefully a mirror. It should be clear of any furniture so the students can move around freely. There should be plenty of wall space for students to hold onto the barre and warm up.</p>

Excellent, ~~the~~
See how I modified
the Concept Attainment
objective.
You need to
add #s to your standards
going forward.
You also need an assessment
for each objective.
2.8/3

Reflection #1
Lesson Title: "Dance With Me" Introduction to Ballet

I had originally arrived at ██████████ Boys and Girls Club a half hour early to prepare and to get into the proper frame of mind. Coming right from work at 3:30pm, I arrived at the club by 4:00pm with a half hour to spare. One of the staff members sitting at the front desk brought into the room that I was teaching in. It turns out it was a different classroom than was originally promised to me. I thought to myself, no problem, I can adapt to anything. After I had only been unpacking for about five minutes, my supervisor asked if she could start bringing the children in early. I said it was fine. The new room that I was in, the pre-school room, was not an open space like they assured me I would be given. It had several chairs and tables in the center. My supervisor assured me that if I asked the children to move them to the sides of the room, they would. I continued my preparations and instructed the children to sit on a carpeted area in a circle as they entered the room.

I had two surprises upon the children entering: the first being that all the children were female, and the second being that there were several more than I had originally intended on. I had about 15 females. This was no problem for me because I am used to teaching dance to females, but I was excited to have some males in the class and to be challenged in a different way. The girls were pretty chatty upon arriving so I decided to immediately go over my rules with them. I explained to them that my rules were simple; follow directions, and have respect for others in the room, myself included. This includes listening while others are talking and paying attention properly. They seemed to think it was fair and they seemed pretty excited to be with a ballet dancer. I could tell that they were really squirmy and were looking forward to moving around. I had planned to start my lesson with the concept attainment model, but something told me it wasn't going to be easy because they already had a preconceived notion that they would be moving around a lot. I decided to stick to my lesson plans. I started by going around the circle and letting each child share their name and something special about themselves. This went fairly well.

Before beginning the concept attainment model, I asked who would like to help me by being the writer for the features dry erase board. I chose one girl (child A) who was raising her hand very politely. As soon as I explained what her duties were several of the other children remarked that she was unable to spell. I explained to them that spelling perfectly wasn't important and that we would all help child A out. The first exemplar that I presented was hard to get features from. The girls really couldn't identify many defining features of it. All they could come up with was graceful. I worked with them to develop some more. Child A, with help was able to eventually list the features. Once we had made the clear list of features and I had laid out all of the exemplars, they were able to give me a partial definition of what ballet actually was. One important feature that all of the girls failed to recognize was that ballet was an art form without the use of words. I had several examples in the "No" column, like Michael Jackson and Usher that clearly compared ballet to singing. It shocked me that some of them did not know that ballet was a silent art. At the end of the concept attainment model I explained to them that I was a professional dancer and that for many years this has been my career.



They are very lucky!

They were very excited. Child B wanted to know if I was ever on tv. Child B had been calling out throughout the entire concept attainment model. There seemed to be a few others that she was egging on as well. It made it hard to keep the concentration in the room but it was somehow manageable.

At this point, I had planned on standing up in the circle and asking the children to try to give ballet their best shot based on our concept, but I could tell that their patience was drawing thinner by the moment. They were craving more movement. I decided to move right on to the warm ups on the floor that I had planned. I asked them to quietly stand up and move the table and chairs out of the way. Wow! This was scary. They were all over the place, running each other over and banging the furniture around. Next time I will assign one or two girls to assist me in the moving of the furniture because it was too hard to regain the focus of the group afterwards.

To begin the warm ups on the floor I asked them to sit in a circle. Immediately they all commented on what type of clothing they had on. They all said that they couldn't move well in the pants they had on and that some of them had no socks. I told them to do the best they could and to bring better clothes if they remembered for the following week. We did some light stretching and I learned during this time that Child C was very interested in ballet and even was enrolled in a few dance classes herself. She immediately designated herself as my helper and was very interested in showing the rest of the class that she was skilled in dance. A lot of the children were discouraged because they lacked flexibility, but I continued to reassure them that these are things that are not acquired over night; rather that dance is something that you have to practice all of your life and even then you may never achieve perfection. After the warm up exercises on the floor I had them stand up and asked them to grab a chair. I then spread them out to start the barre exercises. I realized right after I said this that I should place the chairs myself and assign the girls to individual spots. This worked better. I lined them up in two long rows for the barre exercises. This was all the room could accommodate and unfortunately we were so limited with space that some of the children had trouble seeing me. I decided to rotate what was "the front" of the room. For exercises on the right leg I would stand at one end and for exercises on the left leg, I would have the children turn around and stand at the other. Usually I like to walk around and give more individual attention but it was difficult because the girls still needed me to model most of the exercises with them. They were not proficient enough to do them on their own. Child B continued to call out during this time along with a few others. Child C decided at one point to stand in the front of the room with me. I am thinking it may be hard to keep her contained, but I am happy she is excited to share her knowledge. Also at this point, the students were being called out to go home as their parents trickled in. I began thinking, not one more distraction. It was already hard enough to keep them focused.

We got through five exercises but I had to adapt them slightly from the ones I originally planned based on the skill level and focus of the girls. After the barre I asked them to quietly move their chairs to the side and come to the center of the room. I then taught and modeled for them the five basic ballet positions. This was a high point in the lesson and the girls were really focused. I then assessed them one at a time and gave them each a random position to try. They enjoyed this and Child C along with a few others were interested in helping out the ones who were struggling. I think I will repeat this in the next lesson because they really enjoyed it. The numbered heads together may

★
yes

be a good cooperative structure to use for learning and practicing these positions next lesson.

After the positions we did two exercises across the floor and I realized I was running low on time. Initially I was planning on having them create their own dance for the culmination performance in the sixth week but I think there are too many children and not enough time to make this happen. I will adapt the final performance to be a demonstration for the parents of what the girls have learned over the six weeks.

At the end of the lesson I decided to tie it up by putting on a pair of my actual pointe shoes and dancing a bit myself for them. They loved this and had a slew of questions for me at the end. Child B continued to ask silly questions and comment. They seemed excited for the next week. I told them we would be continuing with ballet next week and move on to jazz and tap in the weeks ahead, though I may find that we could stay on ballet for the entire six weeks. There is plenty of material and they seem into it. The children then left and I started right back where I finished, alone and quiet!

The experience in general was a great. I enjoyed reaching out to this demographic of children (not one child was Caucasian). None of them except Child C had heard about ballet. I did see a lot of potential in another younger child, Child D. She seemed naturally talented and paid attention well. I would like to possibly follow up with her parents at the end of the program to get her further instruction. It is always exciting for me to see and find new talent. It was slightly disappointing not having boys in the class. When I asked my supervisor she explained to me that she posed this activity as a choice to the students and none of the boys were interested. In the future if I did an arts unit like this I would make sure that participating was mandatory for both sexes. My husband is a dancer and I think I can reach out to males as well.

In general it was a little harder to control the chatting and behavior than I anticipated. I also had one child, Child E who liked to touch other girls all the time. Not necessarily sexually, but I had to ask her repeatedly to keep her hands to herself. I think that the children are not used to being quiet because it is a Boys and Girls Club so my expectations may have been a bit too high. Next lesson I will have to go over the rules again at the beginning and start enforcing them more seriously. They did learn that ballet doesn't use words so they will have to put this into practice!

especially if he came in and danced.

3/3 on reflection
(try to give initials to children)

Super job,
You demonstrated withitness as you made changes based on what was occurring in the moment.
Terrific job on the Concept Attainment, except for the one small correction I made!
3/3 on C.A.

Lesson Plan # 2
Lesson Title: "Dance With Me" Ballet Basics

Rationale: The purpose of this lesson is to expand the children's vocabulary of ballet. The children will continue to learn new ballet terms as well as how to execute them properly without getting injured. They will make connections with what they learn in class to real full-length ballets.

Rhode Island Professional Teaching Standards:

- Standard # 5 "Teachers create instructional opportunities to encourage all students' development of critical thinking, problem solving, performance skills, and literacy across content areas." Students will use discovery and hands-on activities
- Standard # 6 "Teachers create a supportive learning environment that encourages appropriate standards of behavior positive social interaction, active engagement in learning, and self-motivation." The students will work cooperatively to motivate each other and themselves. Learning groups will be created
- Standard # 8 "Teachers use effective communication as the vehicle through which students explore, conjecture, discuss, and investigate new ideas." Teacher will use technological advances in communication to enrich the lesson. I will show electronic footage of a live performance

National Dance Standards:

- Standard # 1 "Identifying and demonstrating movement elements and skills in performing dance."
- Standard # 3 "Understanding dance as a way to create and communicate meaning."
- Standard # 4 "Applying and demonstrating critical and creative thinking skills in dance."

**Instructional Goal/
Performance Objectives**

The students will again participate in a beginning ballet class.
At the end of this lesson, students will be able to:

- Execute a basic ballet barre and steps across the floor (chasses and jetes)
- Identify and replicate the five ballet positions
- Pronounce the ballet steps correctly in French
- Make connections between steps learned in class and a real video of ballet (*what does this mean? State or identify similarities between the steps learned and the steps observed in the video??*).

Instructional Materials and Resources

Radio with CD player
 CD with ballet music on it
 Pointe shoes and ballet shoes
 Laptop with DVD on it
 Reward material for winning group

Instructional and Tasks	Activities
	<p><u>Set:</u></p> <p>1. Greet the children. Ask them to sit on the same carpet in a circle as we did the week before. I will give them another reminder of the rules, explaining how etiquette in ballet class is crucial. I will explain to them how talking is usually prohibited in ballet class. I will then go around and ask them to repeat their names and grades and write them down. I will debrief the children on today's lesson plan. I will ask the children to explain to me how ballet is important in today's world to review from last week.</p> <p><u>Procedure/Activities:</u></p> <p>2. I will ask two of the children to assist me in calmly moving the table and the chairs to the side of the room to clear out the space. After the table and the chairs are clear, I will ask the children to take their shoes off and to leave them in one section of the room. I will then ask them to form a larger circle away from the carpet in the open space and sit on the floor for warm ups.</p> <p>3. For warm ups we will continue with the direct instruction model from last week. Warm ups will consist of the following exercises:</p> <ul style="list-style-type: none"> • Stretches in a straddle split • Hamstring stretches with the legs straight out in front • Foot exercises (pointing and flexing) • Sitting in a butterfly working turnout • Laying on the stomach in a butterfly • Back exercises on the stomach • Bouncing and then stretching the hamstring <p>4. I will then ask the children to stand up and send them one by one to get a chair and show them where to place it for barre exercises. Once every child has a chair I will explain to them the purpose of exercises at the barre and how they must be done on both legs so that we are even. I will then model and allow the children to practice each barre exercise on both sides. We will go over proper pronunciation and the meaning of the French words. I will rotate what is the front of the classroom so all of the children can see me.</p> <ul style="list-style-type: none"> • Demi plies with port de bras • Grand plies with proper position • Tendues from first position en croix • En Croix meaning • Jetes from first position • Releves facing the barre in first position • Coupes with passes facing the barre in first position • Rond de jambe on both sides • Grand battements <p>I will then ask the children one by one to put their chair back to the side of the room and ask them to form a clump in the center.</p>

	<p>5. I will then review the five basic ballet positions with them. I will model them and then we will do them together. They will then practice the positions with me. Following the guided practice, I will assign them to a group in preparation for our Cooperative Learning Structure, Numbered Heads Together.</p> <p>6. Based on the number of children present, I will divide the children evenly into three teams and give each team a different place in the room. I will then assign each student on the team a number. I will then ask the question, which is, "what are the five ballet positions?" I will ask the students to put their heads together and make sure that everyone on their team is able to duplicate each position. I will assign a Checker to each group whose role is to explain the solution to make sure each team member knows the positions. I will give the students five to ten minutes to work together. I will then call a number at random and ask the student with that number to raise their hand to be called on. I will then ask the remainder of the students on each team to sit down and have the chosen students stand. I will then have each group member try to correctly execute each of the five positions. The most accurate team will be the winner and will receive a small prize at the end of the class.</p> <p>7. I will then have all of the students stand up and form a straight line for across the floor exercises. We will continue working on the two exercises from last week, which ended up being chasses and jetes across the floor.</p> <p>8. I will then introduce chaine turns. I will model the procedure of spotting and have students practice it. If there is time we will apply it in actual chaine turns.</p> <p><u>Closure:</u></p> <p>9. I will wrap everything up by asking the students to join me on the carpet again. I will get out the laptop and show them a brief video of Who Cares?, a ballet by George Balanchine. I will tell them a little about the ballet and then ask them to identify some of the steps and positions we have worked on in class. I will ask the students at the end if they want to continue working with ballet or move on to jazz in the weeks ahead. I will ask the students to put their shoes back on and then quietly re-set the room. Finally I will reward the winning group from the cooperative learning structure activity and praise everyone for working so hard. I will then release the students.</p>
<p>Assessment Activities</p>	<p>I will assess the students informally by asking the students one at a time, when needed, to show me a particular exercise correctly at the barre. During barre work I will assess the class as a whole by continuing to quiz their pronunciation and knowledge of the French terms. I will also assess their knowledge of the five basic ballet positions that they learned last week by putting them into their</p>

	cooperative groups and using the Numbered Heads Structure. At the end of class I will ask the students questions after the video is viewed to see if they made connections between the video and what has been learned in class thus far.
Learner Factors	Direct instruction will be used throughout the lesson. Independent practice will be used. The cooperative learning structure “numbered heads” will be used. The students will work together to master the five basic ballet positions. At the end of the lesson, the students will apply their knowledge and use critical thinking to connect the steps they learn in the classroom to a video of a live performance.
Environmental Factors	An open room will be utilized. The furniture will need to be moved by the children to the side of the room. I will also need the carpet for the beginning and end of class.

Excellent plan [REDACTED]! I particularly like your cooperative structure—great use of Numbered Heads Together!

3/3

Reflection #2

I was very excited to return to the Boys and Girls Club to teach my second lesson. I again arrived early at 4:00pm. I entered into the same room I had last week. This time, Chris my supervisor told me the children would be a few minutes. She said they were just finishing up their pizza. This was good for me because it allowed me not only to complete my set up, but to completely set the furniture up myself. I could omit that part out of my lesson plan and get a few more minutes out of my actual material.

When the girls arrived I told them to sit on the carpet again like we did the last time. I want to develop a little routine for them and starting on the carpet to gather our thoughts and talk about where we are going for the class seems to work with them. They asked to close the door and I said it was fine. I started out by re-enforcing my rules from last week. I explained to them that I was there to have fun with them and that if they behaved well enough, it wouldn't be necessary for me to develop a punishment system. I reminded them that if they were being so disruptive to the class that the functioning of my plans were being interrupted that I would take disciplinary action. I asked them if they thought this was fair and they seemed to think so. What does that mean? Halfhearted agreement?? I reminded them that ballet happens without words and that ballet class needs to follow the same premise.

After we went over the rules I went around the circle and really tried to memorize all of their names and ages. I notice that children respond better when you acknowledge their names early on. This is a difficult group to memorize because they all have really complex names to pronounce. I will now refer to Child A as Isabella who is eight years old, Child B as Francesca who is also eight years old, Child C as Piaja who is eleven years old, Child D as Jada who is seven years old, and I will introduce Child E today as Avrie who is ten years old. I was surprised to learn that they were all so young. Avrie is the same size as me. She looks much older than ten. Is she native to this country? Sometimes students who have immigrated here seem to be of a different age than that which is provided to the school. During our time on the carpet, Avrie who is a much larger child was holding Jada who is extremely small in her lap. I questioned if this kind of behavior was allowed in the club and they said it was. Avrie is often touching the smaller girls; not in a sexual way though. She may just be a very loving child, and it may be a cultural thing.

After we reinforced our definition of ballet, I decided to deviate a little from my lesson plans, and assess one of the warm up activities from last week while sitting in the

same circle. They were pretty calm and were already expressing interest in practicing their splits. There was limited space so I asked the children to try their best and show me one at a time in the center. I also explained to the children that all they needed to do was try their best and that there was no right or wrong way. All of the girls participated except Gianna who is seven years old. The first time around she was too shy and didn't want to try. I tried to encourage her but when she wouldn't budge I decided to skip her for the time being. I went around the circle again and asked the girls to try their other leg. The second time around Gianna tried. I was very proud of her for trying and helped encourage her to try her best. That was very sensitive to her feelings!

After the splits since the chairs were already set up we moved right to the barre exercises. I assigned the girls one by one to their own chair. This was much better than the previous week. We did all of the barre exercises as planned. I tried to go into more detail and assess them a little more than the previous time. The repetition from last week is working well and they seem to be actually retaining material. They still complain when they can't execute something correctly or the way they want to. It is hard to keep for them not to comment on things. When something is hard they always blurt it out. It seems second nature for them. For example if one child says they have trouble, all the other twelve children then add to that comment. I tried to explain how disruptive this was and that they should try to stay focused on their own work.

We flew through barre and after barre it was on to my Cooperative Group Structure, Numbered Heads Together to learn the five ballet positions. I gave a quick review of the positions before we started. I had intended for there to be three groups and to count off in threes to place them in groups, but after getting to know them better I realized that random groups may not work well. There were definitely several stronger students and several weaker ones. The age range also contributed to this, along with Piaga who is already experienced in dance. At this time a student was absent and some had already been sent home so I decided to make two groups out of the eight girls who were left. I put Piaga, the stronger, experienced dance student with three of the weaker girls who seemed to have trouble paying attention and with the positions. In the other group was Jada and Avrie who seemed very together along with Naja (ten years old) who is doing very well in the class and Destiny (nine years old). I told them their task. I told them that it was the responsibility of the entire group to know the five positions. Within the groups we then counted off in fours and I told them that I would pick a number and test their knowledge of the five positions. I then gave them five minutes to work together in their groups. Once they separated, I immediately noticed Avrie pouting. I went over to their group and they were just sitting on a mat. I asked why they were upset and they replied that it was unfair that they weren't on Piaga's (the experienced dancer) team. I was forced to tell them that I had put them on the other team because I felt that they were strong enough that they didn't need her. I didn't know if divulging this was a mistake or not. I ended up staying and overseeing Avrie's group for most of the five minutes. When the class got back together, the team-mate from Avrie's group knew more of the positions than the team-mate from Piaga's. I think this may have been due to my helping of Avrie's group. At the end of the activity I felt it had gone so askew that I decided to give them all a reward at the end of the class. I told them that I would think about repeating the exercise next week. I don't think it was a mistake. It's hard to know what is the correct thing to do, but you told the truth about your reasoning. If the other girls in

Piaga's group felt badly. I would have gone on to say that there wasn't much difference, but that you needed to divide the groups in a way that would best help everyone. You may or may not have told them that people progress at different rates, and that sometimes people who start out more slowly all of a sudden make big leaps in their abilities to perform different moves. And a big piece of it is effort and practice.

At this point in the class I had intended on doing some turns and jumps across the floor but the five minutes of group work turned into ten and the assessment of the groups took longer than planned. Every group member wanted to stand up and show me the five positions. That's good news that they all wanted to show you. The cooperative group model didn't work exactly as planned, but they did get the idea of being responsible for the other group members. Piaga worked very well with her three weaker peers. They were all also very excited to show me how many of the positions they had retained.

Since we were so low on time (five minutes remained to the hour), I decided to show them the multi-media clip that I had of ballet. I had intended on showing them a famous dancer, Barishnikov performing in the famous George Balanchine ballet of Who Cares?, but they all were screaming to show a clip of myself. Luckily my husband's laptop had several videos of my own performances so I ended up sharing those. They were very interested and Jada even went as far as sitting on my lap. I passed out their rewards and released them. I can't express how marvelous it is for them to have you as a model for them. You can have great influence in encouraging them in ballet! I agree with them, too, that I'd much rather see you in video than Barishnikov—while he's fantastic, he would make this seem an unattainable dream.

I think next week I will try something a little less physical. Some of the less flexible students seem to be getting discouraged so I want to try a lesson geared towards another group of learners. I think working on the different stories of the ballets could be a really nice lesson for next week since they have already seen some videos of some. I plan on doing some read-alouds and then having them possibly think about creating their own story ballet. At the end of my second lesson though, my supervisor Chris informed me that this week all of the students were very excited to return to my program. She said that is a good sign because it seldom happens. She told me I was welcome to volunteer whenever I wanted. I hope I can continue to pique their interest in the next four weeks.

Fabulous. [REDACTED]. You are demonstrating exemplary responsiveness to their needs as learners—great 'withitness' if you will! It's a pleasure to read this! I hope it continues to go as well, and even though your Numbered Heads didn't go quite as planned, you still performed it as a cooperative structure. You made a sound modification in the moment! Teachers run into trouble when they aren't flexible—it's great to see you aren't just flexible physically!

3/3 on the reflection

3/3 on Numbered Heads Together

Lesson Plan # 3 Lesson Title: “Dance With Me” Stories of the Ballet	
<p>Rationale: The purpose of this lesson is to teach the children about five of the most popular story ballets. They will learn about the storylines as well as the associated scores of music.</p>	
<p>Rhode Island Professional Teaching Standards:</p> <ul style="list-style-type: none"> • Standard #4: Teachers create instructional opportunities that reflect a respect for the diversity of learners and an understanding of how students differ in their approaches to learning. • Standard #8: Teachers use effective communication as the vehicle through which students explore, conjecture, discuss, and investigate new ideas. • Standard #9: Teachers use appropriate formal and informal assessment strategies with individuals and groups of students to determine the impact of instruction on learning, to provide feedback, and to plan future instruction <p>National Dance Standards:</p> <ul style="list-style-type: none"> • Standard #2: Understanding the choreographic principles, processes, and structures • Standard #3: Understanding dance as a way to create and communicate meaning • Standard #5: Demonstrating and understanding dance in various cultures and historical periods 	
<p>Instructional Goal/ Performance Objectives</p>	<p>Students will be able to distinguish between different classical full length ballets.</p> <p>At the end of this lesson, students will be able to:</p> <ul style="list-style-type: none"> • Identify the musical scores from the five ballets below • Identify the difference between the characters and storylines of the ballets below <ul style="list-style-type: none"> ➤ The Nutcracker ➤ Giselle ➤ Don Quixote ➤ Sleeping Beauty ➤ Swan Lake
<p>Instructional Materials and Resources</p>	<p>Radio with CD inside with music on it Book: “A Child’s Introduction to Ballet; the stories, music, and magic of classical dance” by Laura Lee Writing utensils (15) Prepared quizzes (15) Answer key (15) Marker for grading Candy</p>

Instructional and Tasks	Activities
	<p><u>Set:</u></p> <ol style="list-style-type: none"> 1. Upon arrival I will set up the room for the children. I will keep the table and chairs in the room and distribute one quiz face down along with one pen or pencil on top of it in front of each chair. I will plug in the radio with the CD in it and prepare for the students to arrive. When they arrive I will greet them and ask them to sit on the carpet in our circle like we always do. <p><u>Procedure/Activities:</u></p> <ol style="list-style-type: none"> 2. After the students are seated in the circle I will greet them and ask them if they remember the five ballet positions from last week. I will also recall each of their names to stay on top of it. I will then tell the children the plan for the day. 3. I will explain to them that we are learning about story ballets. That most ballets are told without words and that there are special components that make this happen. I will explain to them that the characters and the music play a crucial role in telling the story. I will finally explain to them that there will be a short assessment/quiz at the end of the class to test their learning of the music and characters from five different ballets: the Nutcracker, Giselle, Don Quixote, Sleeping Beauty, and Swan Lake. I will explain to them that the quiz will be five questions plus a bonus question. They will need to get four out of five questions correct to achieve mastery and receive a piece of candy. I will ask the students if they think this is a fair grading system. 4. I will begin by reading the introduction from the book, "A Child's Introduction to Ballet, the stories, music and magic of classical dance," by Laura Lee. I will brief them on what to look for during my read aloud to prepare them for the quiz. The students will also see the five positions illustrated in the beginning of the book. 5. I will then play the musical selection from the first ballet, Giselle. As I play the musical selection, I will read them the libretto from Lee's book and show them the illustrations. We will discuss the characters and what role they play in the story. I will then stop the music, debrief about the storyline, and repeat the music so they can hear it one last time. I will then repeat this with the next four ballets. 6. At the end of all five ballets, I will play each selection of music one more time to familiarize them with it. I will explain to them that you can succeed on the quiz solely by memorizing the music if you are a musical learner. If

	<p>you aren't, then you can think of the ballets in terms of storylines or characters.</p> <p>7. I will then place them at spots to take the quiz and begin the quiz by playing the first random selection of music. I will then say one sentence or hint which will include a trickier character and something about the plot. The students will then identify which ballet is associated with the music and hint. I will repeat this for the five ballets. I will at the end give the bonus question which will be a review from the week before. I will demonstrate one of the five ballet positions and ask them to identify which one it is.</p> <p><u>Closure:</u></p> <p>8. After the quiz I will play a small part of each musical selection again and tell the students the correct answers as a group. I will then grade their papers one at a time and reward the students who achieved the mastery level of four out of five correct. I will then sit the students down together in the circle and ask them which of the five ballets seems the most interesting to them and speak with them of my roles in each of them in the past. I will tell them a little bit about next week's plans and dismiss them.</p>
<p>Assessment Activities</p>	<p>The students will have a formal assessment at the end of class. The assessment will test their knowledge of the musical selections from the five ballets of: the Nutcracker, Giselle, Don Quixote, Swan Lake and Sleeping Beauty. The quizzes will also test for the student's knowledge of the characters and the storylines of the ballet with the verbal questions. The assessments will be graded in class and will be a five question fill in test. There will be a bonus question from last week's knowledge for review. Mastery will be considered four out of five questions correct.</p>
<p>Learner Factors</p>	<p>This lesson addresses the diversity of the students in terms of learning. As opposed to the solely physical aspect of ballet what was presented in the two weeks prior, this lesson will let students who excel in other areas such as music and reading comprehension flourish. The use of the children's book provides a meaningful context for learning about the ballets because it lets the students learn about them with music, pictures and through words. Three different styles of learning will be applied. The students will also learn about the other side, the artistic side of ballet.</p>
<p>Environmental Factors</p>	<p>The students will read with me and listen to the musical selections on the carpet in a circle. When it is time to take their quizzes they will move to a designated table with chairs on it to work comfortably.</p>

	The students will participate together in the first part of the class and then work individually on the quizzes.
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Good job on the lesson plan. My only question would be about the candy reward, and whether you thought through whether you would have a hard time rewarding some people and not others. (From reading your reflection, I see you modified your plan).

3/3

Reflection #3

As I had mentioned last week, I had intended to teach a lesson geared towards a different learning style for this week. Some of the children were very interested in moving around and dancing, but others were interested in asking questions. I felt that I could still educate them about ballet using an activity less physical. I had come across this book by Laura Lee, "A Child's Introduction to Ballet; the stories, music, and magic of classical dance." It focused on the different story ballets and had terrific illustrations. It seemed to reach out to a wide variety of ages so I decided to utilize it in my lesson.

When I arrived, the children were again eating so I had plenty of time to set up the classroom. I set up the radio and book, and laid one quiz and writing utensil down in front of each seat at the big table. (This week we wouldn't be doing any actual dancing so I didn't need to move it.) One thing that I realized before I had left home that day was that I couldn't produce fifteen of the same kind of writing utensil. I was leery that the children would want one instead of another but I didn't want to spend more money at the store! I also realized setting up that because of the lack of space the children would have to sit very close to each other for the quiz. I would have to really supervise in order to avoid cheating.

When the children arrived they were really wild. It was that really warm day last week so upon arrival one immediately asked me if I could finish early and let them go outside. It was a really beautiful day outside so I compromised and told them if we accomplished everything we needed to I would supervise them on the playground for the final five minutes of class. I don't know in retrospect if this was the right thing to do. I didn't even know if this was allowed, but I didn't anticipate finishing on time anyway with the amount of material that we needed to cover. Be careful what you promise; you don't want to tell them you'll do something unless you know you can. It undermines your credibility.

I started introductions and recalled all of their names from last week. One of the children, Destiny, during this time was lying on the carpet and told me that she didn't want to be here and that she wanted to be outside. I tried to use an "I statement" and asked her how she thought her statement made me feel. I told her it upset me because I really wanted to be there to share my love of dance with them. She agreed and apologized. She eventually came around and sat up once the lesson began. Young Jada on the other hand was upset that she had to leave early because she wanted to stay for the entire lesson. Her brother eventually came in and told her she could stay and that someone else would pick her up later. That's quite a compliment!

I began by reading the introduction in the book, which had the five positions with great illustrations in it. I thought it would be another good connection to show them illustrations of it. I then told the children what would be expected from them for this lesson. I explained to them that we would learn about the characters and the plot from five famous story ballets. I also told them that we would hear a musical selection from each. I told them that there would be a quiz at the end of the lesson and that they should really pay attention to the musical selections. They seemed scared about the quiz. Some of them felt that they wouldn't pass. I explained to them that they only needed to receive four out of five questions to pass and get a piece of candy and that a bonus question about the five positions would be offered to help them out. I told them what to focus on, the music and the plot and characters. Avrie and Isabella asked me if they could take notes. I didn't see a problem with it although I assured them it probably wouldn't be necessary if they paid attention.

We started with the first ballet, Giselle. I played the musical selection while showing them the illustrations from the book. We went over the main characters and a short analysis of the plot. We did this for all five ballets. I realized after the lesson that this was probably a long time for them to sit down and focus and I probably should have added a small activity letting them move around in the middle. It was hard for all of them to see the illustrations and I think memorizing the music was also hard for them because they are not used to hearing classical music. All of the selections probably sounded the same to them. They also had a really hard time pronouncing the characters names and it discouraged some of them. I told them not to worry about the spelling or the pronunciation and to just do their best. For example, the ballet Don Quixote was written as "Donkey Shoot" on the quiz of one of the children. Sounds good to me!

For the most part all of them paid attention. I tried to make connections and let them know how important of a job dancers have to convey these stories through body movement and without speaking. I also played the musical selections several times when needed to allow for retaining. While I was playing the musical selections they could see the track numbers on the radio and were trying to just memorize those instead of the actual sound of it. I explained to them that this wouldn't work; that I would mix the selections up and that they wouldn't be able to see the radio from where they were taking the quiz.

One of the children, who we will call, Keanna, who in the past had not progressed very fast in the actual ballet lessons seemed very interested in this lesson. I was happy to be able to finally peak her interest and let her excel in something. She was very interested in all of the stories and the characters' names. I was also happy to achieve my goal in reaching out to other types of learners.

As promised, I placed them one by one at the table for the quiz. I started by explaining the instructions to them. The assessment was a fill in quiz. They would hear each selection of music and identify which ballet it was from. I would then give them a second hint to help, giving them either a character or a strong plot cue from the ballet. I had to monitor them closely and ask them to turn their papers over in between each question because they were sitting so close. At the end I graded their papers. Two children, Avrie and Destiny who wanted to go outside had received a perfect score. Another three received the

mastery four out of six, and the rest were under mastery. Regardless, I was still happy with their progress. Even those who were under mastery received some correct so in the end they all walked away with knowledge of hard ballets that they didn't have before. I gave those who passed two pieces of candy and the rest one for their efforts. They seemed happy with this and at this point had remembered that I said they could go outside. We only had about three minutes left anyway. One of them asked the supervisor and she said no. I had them help clean up and dismissed them to the upstairs. How did they feel about that?

I had mixed feelings about this lesson. I think it was great in that it really reached out to the few kids, Keanna especially, who were less involved in the past lessons. I think I could improve on it in the future by putting a small activity in between the five ballets. I think next week I will split the lesson and try half of the lesson actually dancing and the other half using a fantastic fictional book I found as a read aloud. Is it a ballet?

I think this was a great lesson to try, Lauren, and that much can be learned from it.

Your goal was sound; it seems that it was too much to expect them to get in one lesson. I would have recommended doing two ballets (music and stories) each week, with the rest of the time spent doing movements—perhaps associated with each ballet. Moving to the music of a particular ballet, after hearing the story and seeing pictures, can help with internalizing which is which. Given the number of people who met mastery, $5/15=1/3$, tells you that it was too much for one lesson. What was their reaction to their scores? In any case, I like your plan going forward, but am unclear as to whether it is a story that is a ballet. If not, my question would be how will you connect it to your program?

Good job on the reflection! 3/3

Lesson Plan # 4 Lesson Title: "Dance With Me" Creating Art with the Human Body	
<p>Rationale: The purpose of this lesson is to teach the children that the human body can be used to create live art. You can move it around to create different shapes that produce different visual effects. Ballet relies solely on using the body to create these effects so there is a direct connection between this lesson and ballet..</p>	
<p>Rhode Island Professional Teaching Standards:</p> <ul style="list-style-type: none"> • Standard #5: "Teachers create instructional opportunities to encourage all students' development of critical thinking, problem solving, performance skills, and literacy across content areas." • Standard #6: "Teachers create a supportive learning environment that encourages appropriate standards of behavior, positive social interaction, active engagement in learning, and self-motivation." • Standard #9: "Teachers use appropriate formal and informal assessment strategies with individuals and groups of students to determine the impact of instruction on learning, to provide feedback, and to plan future instruction." <p>National Dance Standards:</p> <ul style="list-style-type: none"> • Content Standard #2: "Understanding the choreographic principles, processes, and structures." • Content Standard #3: "Understanding dance as a way to create and communicate meaning." • Content Standard #4: "Applying and demonstrating critical and creative thinking skills in dance." 	
<p>Instructional Goal/ Performance Objectives</p>	<p>The students will learn how to properly warm up their bodies and then use them to create art.</p> <p>At the end of this lesson, students will be able to:</p> <ul style="list-style-type: none"> • Learn how dancers prepare their bodies for dance class or performance with stretching and barre exercises. • Explore and discover how to use different parts of the body and create shapes for dance. • Invent movements and create shapes while working as a group.
<p>Instructional Materials and Resources</p>	<p>CD Player CD with classical music for barre exercises Photos of Pilobolus shapes for examples Index cards with letters on them Camera to document Coloring pages to complete at home Reminder letter to parents</p>
<p>Instructional Activities</p>	<p><u>Set:</u></p>

and Tasks	<p>1. I will prepare the classroom when I arrive by again clearing the table and chairs. I will prepare the chairs on the side of the room for barre exercises and set up the radio with the CD in it. As the students enter, I will greet them and ask them to again sit in a circle on the carpet so I can go over the plan with them for the day. I will go around and greet each student and tell them that today we have a very creative lesson planned but that first we need to warm up our bodies with our stretches and barre exercises. I will explain to them the importance of warming up so that your muscles are warm and do not get injured.</p> <p><u>Procedure/Activities:</u></p> <p>2. I will ask the students to spread out the circle so they have proper space and begin our stretches:</p> <ul style="list-style-type: none"> • Foot exercises with the legs out in front • Hamstring stretches with the legs out in front • Stretches in a straddle • Splits one at a time to prevent injury in the center of the circle <p>3. I will then place the students one at a time at a chair for barre exercises:</p> <ul style="list-style-type: none"> • Demi plies with port de bras • Tendues from first position en croix • Jetes from first position en croix • Relevés in first and second position • Coupes with passes • Grand battements <p>During barre exercises I will continue to informally assess their progress by asking students to try some exercises one at a time or as a group. I will also continue to review the correct pronunciation of the French terms with their meanings.</p> <p>4. After barre exercises I will call the students back to the carpet to sit in a circle to introduce the new lesson. I will show them the pictures from Pilobolus and ask their opinions on the pictures. I will also ask them if they think that this is easy. I will then use the direct instruction model to show the students how it is possible for the human body to create different shapes. I will have all of the students stand up for this in the circle. I will show them using my body how I can create either a very straight line or a curve. I will then ask the students to try it with me and then alone. I will ask them if they think there are any other shapes that they think they could make.</p> <p>5. I will then take two students in the center of the circle and ask them to create the letter “C” with their bodies on the floor</p>
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	<p>lying down. I will then take another two students and ask them to create the capital letter “T.”</p> <p>6. I will then divide the students into two groups by having them count off in twos. I will explain to them that the goal of the activity is to create the words “BALLET IS FUN” with their bodies. One group will have “ballet” letters and the other group will have “is fun” letters. Each group will have their own carpet and should try to create each letter using as many students as possible one letter at a time. I will ask them to grab me after a letter is created so that I can photograph it and document it to show their parents at the celebration in the sixth week.</p> <p><u>Closure:</u></p> <p>7. After both groups have successfully created their letters, I will ask them how they think this lesson applies to ballet. I will explain to them that Pilobolus is a professional ballet company that performs solely based on this concept. I will let them know that I will post the pictures on a poster for their parents and remind them about the celebration the sixth week. I will then present them with the reminder letter and ask them to complete a coloring activity at home also for display at the celebration. I will then dismiss the students.</p>
<p>Assessment Activities</p>	<p>Students will first be assessed informally during stretching and barre exercises. I will ask either individuals or the group to reproduce exercises for me and pronounce them correctly in French. While the students are all together learning about straight lines and curves, I will again assess them informally by allowing the whole class to try the shapes without me on their own. The group activity will also be an assessment. The students will need to collaborate and use critical thinking skills to create letters of the words “BALLET IS FUN” with their bodies in order to show the understanding of the concept. The pictures will document the assessment. <u>Nice!</u></p>
<p>Learner Factors</p>	<p>This lesson will reach out to many types of learners. Those who enjoy the physical process will again be able to thrive. Critical thinking as well as cooperative group skills will also be needed to pull off the final assessment of the lesson by having each group spell out the word “BALLET IS FUN” with their bodies. This is a difficult task, and students who may not be as flexible or as coordinated as the others may be able to offer help in a different form. The students will need to work together and organize themselves well to create the letters.</p>
<p>Environmental Factors</p>	<p>An open space with chairs in it on the side will be necessary for the barre exercises. Two large carpets with open space will be necessary for the group activity at the end of the lesson. A large, open space</p>

	that is quiet is also mandatory.
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| Excellent plan! 3/3

Reflection #4

Today, Tuesday November 2nd, I arrived at the Boys and Girls Club ten minutes early, but I had a scary feeling as soon as I walked in the door that I wouldn't have as many children because it was Election Day. I knew that the club was open because my supervisor had already granted me the dates I had

asked for, but I didn't account for so many students being absent. Upon entering the building I asked what my attendance was. Chris, my supervisor said that the total enrollment for the day was thirty students out of the usual fifty, but she didn't know exactly which of mine were in or not. I decided to carry on with my lesson anyway because this was a hectic week for me with a performance at the end of it with my ballet company. That was the correct decision! If you were in a regular classroom, you would have had to continue, right?

I set up the room as planned. I hooked up the stereo and left the tables where they were. They were pushed to one side of the room and actually with less students, would serve as a good barre. Low and behold I wound up with only four students. I quickly thought about how I could -adapt my lesson plan. This would be a tough one because more bodies would have made it easier. Luckily, two of the stronger students, Naja and Averie were there.

I began on the carpet in a circle as usual. I asked them about their Halloween and they were very eager to tell me about it. I told them about the plan for the day and they were right away extremely interested. Once I mentioned to them that I would be taking their picture, they flew off the carpet. I told them though, that it was important to warm up our bodies properly just as it always is in ballet dance. We stayed on the carpet and began our seated warm up and stretching exercises. These went well and the kids were pretty quiet and focused. Following the stretches I decided to cut the splits and move right to the barre because less students meant more work for that group of children and less time. They immediately asked to do the splits though. I realized that they liked to repeat them every week because they have been working very hard at them. I too remember when being able to do splits elevated one's status—it was a very long time ago that I could do one (possibly before fire was discovered). I let them try one at a time in the center of the circle before we moved to the barre. They are making good progress at them and all of the students now are eager to try.

I then had all four of them hold on to the edge of the table for barre. Three of the four children did very well and were working hard. They even seemed to be picking up some of the French terminology. One of the younger students, a second grader, Gianna was very antsey. She did not want to complete the barre exercises. She wanted to move right on to the activity. She kept moving away from the barre several times. At one point she came up to me and complained that her foot was bothering her and asked to sit down. I told her that this was fine, but that if she chose to sit down now, she would forego her opportunity to participate in the activity. She decided that she wanted to continue with the class. It was still hard to garner her attention and she was provoking the other younger student, Isabella who is also in second grade. I cut out the last exercise at the barre to keep the flow of the class going.

I brought them back onto the carpet to explain the next activity. I presented the image of the Pilobolus dancers to them and they were right away very interested. I told them that we would be doing something similar today. I first asked them all to think about making a very straight line with their body, first on the floor and then in the air. I asked Naja to try. She did very well. I then asked them to think about making a "C" curve with their bodies. We all tried. Averie then tried on the floor. She also did well. I had really piqued their interest.

I obviously had to can the two groups because we didn't have enough students, so I gave all four of the students all of the letters. I mixed up the letters so the students wouldn't know what words they were making to add an additional element of mystery to the lesson. They did extremely well with this. They all worked very well together, taking turns when appropriate and listening to each other. The only sticky spot I ran into was Averie mentioned to me that she thought Gianna had lice and that she didn't want her head touching hers. My head is itching as I read this! I told her to politely ask her to switch her body direction to have her feet touching her head when appropriate. I forgot to ask if Gianna heard this exchange. I hope not. It seemed to work and the situation stayed under control. I took a picture of the students in each letter and they had a ball. At the end, we had five minutes left so I put all of the letters on the carpet and asked them to try to figure out the three words they had just made with their bodies with the index cards. After I gave them a hint and told them to think about dance, they got it. I handed them the letters and a coloring assignment to do at home if they had time and dismissed them. I think this was a great lesson and I would definitely repeat it in the future.

On the way out, I mentioned to Chris my supervisor about the letters I had distributed for the parents. I will hand out the rest of the letters to the students who were absent next week. In the parking lot, I caught site of Isabella and what seemed to be her father. I introduced myself to him and told him about our celebration on the sixth week. I told him that I was very happy to be working with his daughter and he seemed receptive and interested in attending. It was a very productive week all in all for only having four children.

Terrific reflection, Lauren! I can't remember if mentioned that you were going to do this lesson again and have the four children teach their fellow students. This is a great lesson to use in the future in a classroom, helping students to think about how letters are formed (as well as numbers—which you can add in). Many children respond well to the physical element of using their bodies to act out ideas/concepts.

3/3

<p>Lesson Plan # 5</p> <p>Lesson Title: "Dance With Me" Practice Makes Almost Perfect</p>	
<p>Rationale: The purpose of this lesson is to show the students the importance of practicing and being persistent in the discipline of ballet. It will give meaning to their practicing of the barre exercises for the past five weeks. This lesson will also show how there is beauty in imperfection and that anything is possible in the world of ballet with a little hard work and dedication.</p>	
<p>Rhode Island Professional Teaching Standards:</p> <ul style="list-style-type: none"> • Standard #2: "Teachers have a deep content knowledge base sufficient to create learning experiences that reflect an understanding of central concepts, vocabulary, structures, and tools of inquiry of the disciplines/content areas they teach." • Standard #4: "Teachers create instructional opportunities that reflect a respect for the diversity of learners and an understanding of how students differ in their approaches to learning." • Standard #8: "Teachers use effective communication as the vehicle through which students explore, conjecture, discuss, and investigate new ideas." <p>National Dance Standards:</p> <ul style="list-style-type: none"> • Standard #1: "Identifying and demonstrating movement elements and skills in performing dance." • Standard # 6: "Making connections between dance and healthful living." • Standard #7: "Making connections between dance and other disciplines." 	
<p>Instructional Goal/ Performance Objectives</p>	<p>The students will understand the value of consistent practice of the ballet vocabulary.</p> <p>At the end of this lesson, students will be able to:</p> <ul style="list-style-type: none"> • Be able to answer a questioning sequence based on the novel, demonstrate comprehension of the story titled "Dancing in the Wings," by Debbie Allen <u>(the questioning sequence is a means to an end—to provide evidence they understood the story)</u> • Explain why practicing is so important in ballet • Complete a basic ballet barre without my assistance • Make connections between working hard in ballet and working hard in other disciplines of life
<p>Instructional Materials and Resources</p>	<p>CD player CD with barre music Book: "Dancing in the Wings," by Debbie Allen Questioning sequence Old pointe shoes Tiara Black Leotard</p>

	Index Cards Markers
Instructional Activities and Tasks	<p><u>Set:</u></p> <p>1. I will set up the classroom when I arrive and clear the table and chairs for the barre exercises. As the students enter, I will again seat them in a circle on the carpet and greet them. I will remind them that next week is their “performance,” so that means that this week is essentially their dress rehearsal. I will explain to them the importance of practicing which will lead into my read aloud of the book, “Dancing in the Wings,” by Debbie Allen.</p> <p><u>Procedure/Activities:</u></p> <p>2. I will start the read aloud by showing them the cover of the book and asking if anyone has ever read it before. I will then present to them three tangible items from the book: an old pair of pointe shoes, a black ballet leotard, and a tiara. I will then have them do a Think, Pair, Share. I will pose to them the problem which will be to create a possible story using the three items shown that may or may not have to do with the book. The students will be given two minutes to think about it and then three minutes to talk about it with a partner. I will assign the partners. I will then ask one of the students from each pair to share their story to the class.</p> <p>3. I will then proceed into reading the book to them.</p> <p>4. Once the book is completed, I will flow right into my interactive questioning sequence to assess the students’ knowledge of the importance of practicing. The sequence will be as follows:</p> <ul style="list-style-type: none"> • Why is Sassy called “Sassy?” (Convergent) • Who is Hughie? (Convergent) • What did Uncle Redd tell Sassy about her height? (Convergent) • How would you have felt if you were being teased like Sassy was? (Divergent) • Why did Sassy forego the black leotard for a yellow one? (Convergent) • Why do you think this was or was not a good choice? (Divergent) • What happened at the end of Sassy’s big audition? (Convergent) • Have you ever been teased before and how did it make you feel? (Divergent) • What should an ideal ballet dancer look like? (Divergent) • Why is practicing so important in ballet? (Divergent) • Where else in life is practicing important?

	<p style="text-align: center;">(Divergent)</p> <p>5. At the end of the questioning sequence I will explain to the students that their time to practice is now because their ballet work will be on display for their parents the following week. I will place the students one at a time at a spot at the barre.</p> <p>6. I will explain to the students each of the exercises listed below and assess them by letting them try them alone without my guidance. If the students need help, I will jump in of course. I will give them corrections on their placement and form and also assess their knowledge of the names of the steps by asking the students one at a time.</p> <ul style="list-style-type: none"> • Demi plies with port de bras • Tendues from fist position • Jetes from first position • Relevés in first and second position • Coupe passes • Grand Battements • Review of the five positions <p><u><i>Closure:</i></u></p> <p>7. I will bring the students back into a circle on the carpet and ask them to write down on an index card why practicing is important in ballet and how they can use this important skill of practicing something diligently in other areas of their lives. I will ask them to make a connection between ballet and another discipline. I will display these cards at the performance. I will then hand out the remainder of the letters and dismiss them.</p>
Assessment Activities	The students will be assessed on the concepts from the book, "Dancing in the Wings," by Debbie Allen with an oral interactive questioning sequence. After the sequence is over, I will draw upon the students' comprehension, and again assess them informally by asking them one by one why practicing ballet is so important. Their knowledge of the basic barre will be assessed by having the students complete the barre without me standing in front of them mirroring them. Finally, the students will be asked to tie the idea of practicing ballet into real life by writing a personal statement about it on an index card to hand in and be displayed next week.
Learner Factors	Several learner factors will be addressed in this lesson. The students will work on reading comprehension skills. They will draw upon prior knowledge and knowledge from the book by Debbie Allen to complete an interactive questioning sequence. Physical and musical learners will also again be accounted for during the barre exercises. Both students who enjoy moving around and who excel academically will enjoy this lesson.

Environmental Factors	A carpet will be needed for the read aloud and for the end of the class. A large open space with closed doors and no carpet will be needed for the barre portion of the lesson. An outlet for the radio is necessary.
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Excellent plan!! 3/3

Reflection #5

This week overall was a successful week and I was very pleased with my lesson. I again arrived early and went into my room. When I arrived, the carpet that we typically use for my set had toys all over it and there was a child that I had never seen before cleaning up. I immediately decided to move my set to a smaller carpet in the center of the room. This carpet had a table near it, so I knew that the kids would be itching to sit on the chairs next to it but I would have to adapt anyway. The child who was cleaning up was soon joined by another child. They were moving very slowly and I knew it would be a distraction.

As my kids arrived, I noticed I had much better attendance from last week, and even had received two new students. I guess that they either wanted to be in my room to be with their friends or that they wanted to be in the program. The two new students will be called Deborah and Inagah. The two students cleaning up were somewhat of a distraction and it was hard to gather everyone on the carpet. They were very curious as to why the other two were cleaning up the mess and wanted to know why they couldn't clean it up faster. Once I finally got them all seated on the carpet, I did my set. I explained to them that we had a very important lesson for this week, and that they really needed to pay attention. Once we started, Gianna who I had some problems with in weeks past, did not want to sit on the floor with the rest of the children. She noticed the chair and said that her leg hurt and that she wanted to sit in the chair. I asked her if she wanted to see a nurse and she said no. I explained to her that if it wasn't that bad and did not need to see a nurse, she needed to sit on the carpet with the rest of the children. She eventually came to terms and sat on the floor.

I introduced Debbie Allen's book to them and the cover immediately caught their attention. I specifically chose this book because Debbie Allen was a very influential African American dancer and all of the illustrations in the book are of African American dancers. I think this was such a wonderful example of a model for children! It's so important for them to be able to see that this dream is possible. Most of my children are either African American or Latino so I wanted to make a good connection with them and show them that all different sorts of races can dance. The cover had a great illustration on it so they were very excited. I began by placing my three items on the carpet: a pair of old pointe shoes, a tiara, and a pink leotard. I proceeded on with a Think, Pair, Share and assigned them partners. I told them to create a story using the three items on the carpet to possibly illustrate a scenario from the book. This went really well. They dispersed to different sections of the room to think. Some of them wanted to write their stories down, others didn't.

Once they all finished we re-assembled on the carpet. I had a little bit of trouble because some of the students took a longer time than suspected and

while the others were waiting, they grew fidgety. I tried to usher the slower paced students along as calmly as possible. Two of the groups of students could not come up with a story, one of them being Gianna's group. I decided not to force them to speak and asked them to listen to the other groups. The rest of the four groups came up with really good stories. I was very impressed out how creative they were. One group spoke of how the shoes were magic dancing shoes, while another, Jada and Averie, came up with a story of a dancer who broke her foot and could not wear the crown. All in all it was a good exercise. One of the new students, Deborah also came up with a great story. She seemed very interested and it was a shame she had not been in the program the whole time. I hope she will join us again next week. I'm so glad you were able to see the power of concretizing the story.

After the Think, Pair, Share, I read the book aloud to the students. I was surprised at how well they paid attention because the last book, about the stories of the ballet didn't go as well. I think because this was fictional and so appropriate, it worked better. I think it's also because you gave them a reason to listen—their curiosity was piqued to discover how the artifacts came up in the story and whether their stories were similar. The only challenge I had was getting them all to see the pictures. They had to move around a lot before they were comfortable. They really enjoyed the story and when I told them it was a true story they were even more interested. I then proceeded with my questioning sequence which is detailed in the reflection below, which also went very well. They made great connections to practicing and to real life which was one of my major objectives for the lesson. I was so pleased with the connections they were making, that I decided to have them document them on index cards at this point as opposed to waiting until the end of the lesson. This was great, except I again ran into some of the students taking longer then expected. In fact, since so many of the students are in second grade it takes them longer to spell. They are afraid to spell words incorrectly and are constantly asking me how to spell them. I keep reassuring them that this is not important. They finished and I collected the index cards.

At this point I had planned on doing another barre, but like you mentioned in class to me, the students were still buzzing about the photos from the last lesson and I had luckily decided to bring my camera again. I decided that last week was such a success that I should repeat it with the rest of the class who missed it and save the barre exercises for the extra time at the end of the class. I had Averie, Isabella and Gianna demonstrate since they were the only ones who were there from last week. They did a great job. Averie is doing much better and I can see her progress. She enjoys when she excels at things and is feeling better about herself since we are doing less of actual physical ballet these past few weeks. Gianna still struggles to participate but enjoyed being the demonstrator. The other kids caught on very fast and I had them work in groups of twos and threes to create the letters from the saying "Dance is Fun." We used all capital letters again because those shapes are easier to create with your body.

After the body shapes we only had five minutes remaining so I used the time to review and assess the five basic ballet positions. This was a good review and they held their attention together. Deborah, the new student did extremely well for her first day and I was very pleased. I handed out my reminder letters again and told them to expect a very good time next week. They are very

interested in coming to see one of my performances. I will try to bring in some kind of advertisement for the Nutcracker for them so if they want they can come and see. Hopefully I will get a good turnout of parents for the celebration. I am remaining positive.

Super job on this reflection; I am appreciating your focus on individual students. 3/3

Interactive Questioning Lesson Reflection

All in all, my questioning sequence relating to the book, "Dancing in the Wings," by Debbie Allen went really well. Leading into the lesson with the Think, Pair, Share was a great way to start up the imagination, and the content of the book also helped with the sequence. I explained to them the rules of the questioning sequence and that if they wanted to respond they needed to raise their hand. I also explained to them that they needed to be respectful and listen as other children spoke.

The questions worked well in stimulating thinking. I tried to make some of the convergent questions at the beginning of the sequence really straightforward just to test for comprehension. They did really well with these and got them all correct. They were able to right away answer the first two which were convergent identification questions. The next question was a convergent question that required a little more thinking. Again, several of the students were able to come up with a clear answer. My next question was a divergent question that had to do with teasing or bullying. The main character in the book was often teased for being too tall, and my divergent question was asking how they would have felt if they were being teased like Sassy, the main character was. This stemmed a great discussion about teasing and almost all of the students had something to contribute to the discussion. I talked about the main character's choice of wearing a colored leotard to stand out. First I posed it as a convergent question asking why she did this, and then I posed it as a divergent and asked why they thought this was a good idea. I then threw in one more convergent just to keep their minds going about the end outcome of the book and ended with three divergent questions. In this set of divergent questions, I tied in what an "ideal" ballet dancer should look like and explained to them that there really is not an "ideal" look. I then explained to them that practicing and trying hard has more weight in ballet than what you look like. I asked them why practicing was so important to tie it up and then asked them how they can apply this lesson to other areas in their life. They came up with a lot of sports examples. I had to add in school work for them. I was generally pleased with their thinking process and participation in the sequence.

Many of the convergent questions were easy to pose. I used the word "forego" in one of my convergent questions so I had to rephrase that one. I was wondering how that would go when I read it in your plan. I had a feeling that this word might have been too hard for them when I created the lesson. Once I rephrased it they understood though. Other than that, I didn't have to explain much to the students and the questions were pretty straight forward.

I adapted my questioning plan only once. I had two divergent questions about bullying in two different spots of the sequence. The discussion from the first question was going so well that I decided to continue right on into the

second divergent question about the same topic. This didn't bother me though because I had a lot of participation at the time and it was more important for me to keep their thinking on track then to not alter the sequence. In hindsight, I probably just should have placed them back to back initially.

I learned that the use of questioning can be very powerful to promote learning. I think the students feel less threatened by this type of assessment, so they actually pay attention more. When I had administered the mini quiz in the third week, they were scared. I think they tried to pay attention so much that they actually didn't retain anything. In this lesson, they paid attention because they wanted to. Also, the questioning sequence is good because it gives every child a chance to voice their opinion. It gives children who have good reading comprehension skills a chance to excel and it also gives students a chance to elaborate on their current knowledge. The divergent questions give children a chance to really think and question their own thought process. I also like the informality of it and how the students feel comfortable in this kind of setting. It can really create a thought-provoking discussion which I was so pleased to see in my lesson.

I think you set them up with this sequence by using the think-pair-share and giving them a motivating reason to listen to begin with. You chose a story that was of high interest to them, and then used questioning to foster their connection to the story! Superior!

3/3 on your questioning sequence!

Lesson Plan # 6 Lesson Title: "Dance With Me" Now and Beyond	
<p>Rationale: The purpose of this lesson is to solidify the students' new knowledge of ballet as an art form. All of the five previous lessons will be combined to culminate in a performance celebration demonstrating what they have learned. It will be shared with their parents. They will walk away from this lesson with a tangible real pointe shoe designed by themselves as a memory and reminder of this unit.</p>	
<p>Rhode Island Professional Teaching Standards:</p> <ul style="list-style-type: none"> • Standard #7: "Teachers work collaboratively with all school personnel, families and the broader community to create a professional learning community and environment that supports the improvement of teaching, learning and student achievement." • Standard #8: "Teachers use effective communication as the vehicle through which students explore, conjecture, discuss, and investigate new ideas." • Standard #9: "Teachers use appropriate formal and informal assessment strategies with individuals and groups of students to determine the impact of instruction on learning, to provide feedback, and to plan future instruction." <p>National Dance Standards:</p> <ul style="list-style-type: none"> • Standard #1: "Identifying and demonstrating movement elements and skills in performing dance." • Standard #3: "Understanding dance as a way to create and communicate meaning." • Standard #7: "Making connections between dance and other disciplines." 	
Instructional Goal/ Performance Objectives	<p>The students will be able to demonstrate a basic knowledge and respect for the art form of ballet.</p> <p>At the end of this lesson, students will be able to:</p> <ul style="list-style-type: none"> • Correctly execute a warm up series of exercises • Perform a basic ballet barre • Correctly pronounce in French ballet terminology • Be able to create a shape with their body • Design a pointe shoe for a performance • Explain why ballet is an important art form
Instructional Materials and Resources	CD Player CD Poster with photos and index cards on them 15 individual pointe shoes Set of markers for decorating Refreshments for parents Paper towels for clean up
Instructional Activities	<u>Set:</u>

and Tasks	<p>1. I will prepare the room with my poster and radio before the children arrive. I will greet the children and place them in the circle on the carpet. I will talk to them about how this is our last class and tell them the plan. I will distribute the pointe shoes to each student and ask them to take their shoe over to the table.</p> <p><u>Procedure/Activities:</u></p> <p>2. I will distribute the markers and give the children the task. I will reflect back upon the time when we learned about the five different story ballets: the Nutcracker, Don Quixote, Giselle, Sleeping Beauty and Swan Lake. I will then assess the students' knowledge of the story ballets by asking them to design a shoe specifically for one of those ballets. I will explain to the students' that after the celebration they will be able to take these shoes home. We will roughly spend fifteen minutes on these shoes and then I will collect them and put them on display for the parents.</p> <p>3. After the coloring of the shoes, I will bring the students back over to the carpet and begin our warm-ups. Hopefully at this point, the parents will be arriving to share in our celebration. I will assess the students and have them execute the following series of warm-ups, first with my assistance and then alone:</p> <ul style="list-style-type: none"> • Hamstring stretches with the legs in front • Foot exercises with the legs in front • Stretches in a straddle split • Splits of their choice <p>4. I will then greet the parents and tell them a little about the program that we have been working on. I will explain to them how hard the children have been working and give them a little background about what they are about to see. I will then turn the music on and model the series of barre exercises for the parents. After I model the exercises, I will again assess the students by having them correctly execute them without me. I will also ask the students to periodically tell me the names of the exercises in French to assess their knowledge of the vocabulary. I will ask the parents to repeat after the students.</p> <ul style="list-style-type: none"> • Plies in first and second position with port de bras • Tendues from first position • Jetes from first position • Rond de jambes • Relevés • Coupes with passes
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	<ul style="list-style-type: none"> • Grand Battements <p>5. After the barre exercises, I will bring the students back over to the carpet and split them up into groups of three. I will assign each group a letter and ask the groups, one at a time to create that letter with their bodies without my assistance while the parents are watching. I will also assign some shapes to students who want to try as an individual for an extra challenge.</p> <p><u>Closure:</u></p> <p>6. After the letter exercise I will bring everyone together and ask the students to one by one share why they now think that ballet is an important art form to assess their knowledge of the entire six week program. I will share my refreshments with them and celebrate the students' progress while displaying their decorated pointe shoes, writing work, and photos from the past six weeks. I will close the lesson by telling the parents how they can continue sharing ballet with their children in the community and spend some time talking with them.</p>
<p>Assessment Activities</p>	<p>The students will be assessed of their knowledge of the story ballets from the third week by designing a pointe shoe that fits the criteria and mood of the specific ballet of their choice. They will informally be assessed on their knowledge of the warm up series of exercises by executing them alone after my modeling. The same type of assessment will occur for the barre exercises. The children will complete the exercises alone and will also be asked to pronounce the vocabulary correctly in French. They will also be assessed of the fourth week's lesson in creating art with your body by asking them to work in a small group and create a letter or shape. Finally, they will be asked why ballet is important one at a time to assess their understanding of the importance of the arts, and mainly ballet in the community.</p>
<p>Learner Factors</p>	<p>All of the greatest learning moments of my six week unit will be highlighted in this lesson to culminate the unit and to also share the students' hard work with their parents. Several learner factors will be included. Students will be able to demonstrate physical awareness, musicality, artistic skills, language interpretation, and coordination. They will also work independently and in a group. This lesson will tie together the most important reasons why ballet is such an important art form and hopefully the students' will go home with a new appreciation and love for it.</p>
<p>Environmental</p>	<p>A carpet will be needed for the set, for the stretching exercises</p>

Factors	and for the body shapes. A large open space with chairs will be needed for the barre exercises, and a table and chairs will be needed for decorating the pointe shoes. Parents will be invited in midway through the class to view the performance put on by the students and have refreshments.
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| Terrific job once again! 3/3

Reflection #6

On my final day, I had a lot of preparation materials to bring in. I had decided to go to the store earlier in the morning to purchase more materials for decorating the shoes in order to make the experience better for the students. I also purchased several snacks, so I had my hands full upon entering the building. I worked straight up until 3:30pm that day, so I was right on time for my program. I walked right into my room and immediately after, all fifteen students followed. Some greeted me with hugs, but all of them had a lot of energy. I could tell that the energy of this evening would be different. They were very excited and told me that they had been waiting for our "celebration," all afternoon. I organized as much as I could and decided to skip the set on the carpet and go right into the shoes.

There was a small table with the perfect amount of chairs in the center of the room. I decided that this was a better set up and that it would be easier to share the craft materials if they sat at this table. I gave each student an old pointe shoe. Of course, there were different kinds and they had to swap around a little before they were all satisfied. Once they all had a shoe, I put all of the craft materials which now included: glue, glitter, paint (squeezeable), markers, stickers, pipe cleaners and pom poms in the center of the table. I told them that they could only hold one marker or material at a time in order to share. It is a good thing that I told them this because their first reaction was to grab as many markers as they could at the beginning. I then explained to them that I wanted them to decorate their shoe representing one of the five story ballets that we had learned in the previous weeks. Many of the students chose a ballet and did a great job depicting it. Piaga who is a dance expert, chose Don Quixote and did a very colorful shoe because she said it was a "very exciting ballet." Averie chose Cinderella and kept hers very plain but pretty. I encouraged her to use some of the materials that nobody had used, mainly the pom poms because I knew she could handle it. She did and I was happy because after she did others took the same path. Luckily the glitter glue came off the satin on the shoes easily so mistakes could be accounted for. Also, it was a good thing that I bought a roll of paper towels because boy did it get messy. Keanna had to leave right away; her mother arrived early to pick her up. The other children commented and felt bad that she had to leave. Isabella who is in second grade had a hard time spelling Sleeping Beauty on her shoe and Averie offered to help her. I thought this was a

nice teachable moment. I encouraged the gesture. Some of the students chose to just design a colorful shoe and I didn't object because I wanted it to be something that they were proud of.

The next part of the class proved to be very challenging. I asked them to start cleaning up and set aside their shoes to dry. As expected, I was cleaning by myself and they were off admiring the shoes. One of the two new students, Deborah, who is very smart but mouthy got paint on her face. Instead of getting upset, she turned this into a "cool" activity. Before I turned around they were all painting their faces. I had to raise my voice slightly to regain control of the class. It was a hard transition for me because I had first off never really done a craft before in the class and also second, had to clean up as I was going because the room gets used right after me. I guess I had lofty goals thinking the students would be interested in cleaning up. At this point Averie told me her mother was coming. I decided to start the warm-ups on the floor. Two of the other students asked me if they could grab their brothers from upstairs since their parents weren't attending, I wanted the students to have an audience so I didn't object. They ran and grabbed their two brothers. To my surprise, the two boys not only wanted to watch, but participated.

Once I got everyone sitting down, which took a good three minutes from all of the excitement, we began our warm-ups. Some of the students asked me if they could take their shoes off and I said yes. Many of them, including Deborah commented on how Francesca's feet smelled. Once Deborah started commented they all started joining in. I tried explaining to them how we don't have to comment on everything, especially when it was hurtful. Piaga, one of the senior members of the class agreed with me and tried to direct the other students in the right direction. This class has a very hard time with this type of thing. They seem to enjoy picking on one another and if I was their regular teacher I would really put in some effort in trying to change that. Francesca did a good job of ignoring it and not being hurt. I was happy for her. They did well with the warm up exercises and we went right into the splits. Even the boys tried and did well.

At this point Averie's mom was here. I tried to keep the door open to catch other parents as they were coming in, but I once again had to close it because the hustle and bustle of the hallway noise was too much of a distraction for the kids. I stood them all up and did my barre and positions assessment with them with music. Averie's mother was very impressed and all of the students were very interested in helping the two boys out. I wish that they had been there the entire time because they really seemed to enjoy it. Piaga had been asking me for weeks to do some big jumps across the room and even though it wasn't in my lesson plan, since it was the last day I let them all have a try at it. I wanted her to have her moment to shine. Next I broke them up into groups of three and did a small activity making shapes with their bodies just to incorporate the boys and to tie everything up. At the end, I took a few group pictures of them. They really enjoy posing for pictures! I had just wanted one of the group, but they insisted on doing "ballet poses." I took one of all of them standing and one of all of them on the floor.

Time was coming to an end and I wanted a few minutes to chat with Averie's mother so I opened up the floor and let them have a "free dance," while I set up the snacks. They devoured the food! It seemed as if they hadn't eaten in

weeks and they tried to take any of the leftovers (including whole bags of food) with them after class. I told them that they could take whatever fit in their hands to seem fair. Meanwhile I chatted with Averie's mother who was very pleased with the program. I showed her the poster I made of the pictures of the students in the letters and the index cards of their writing. Averie was very excited to show her mother which index card was hers. The students were very happy with the whole class and when they realized that they wouldn't be seeing me anymore, they were confused. They didn't understand why this was my last week and why I wouldn't be returning. Many of them commented that they would "definitely do this again next year," even the boys. I took that as a good sign. They gave me hugs, I gave them back their shoes to take home and said goodbye. Even though my schedule is very crowded, I am giving some deep thought to volunteering there in the future since they already threw the invite out there to me.

Excellent reflection; it sounded wonderful, but exhausting, with both high and low moments. You really made a difference to them and I would not be surprised if some of them continue with dancing if they possibly can. 3/3

Family Interactions Reflection

When I first spoke to my supervisor at the Boys and Girls' Club, Chris, she was not hesitant to warn me that it was going to be very hard to get parents to join the students for their celebration during the sixth week. She explained to me that this program is essentially child care for these students and that most of their parents work very late. Most of the time in fact, their parents are not the people picking their children up. The children leave the program as their parents come; there is no dismissal time. This was another challenge for me during the rest of the program because during any given day I would have two to three children being picked up in the middle of my lesson. Regardless, I gave her the initial contact letter that I sent out to be distributed to the families. In the letter which you will find below, I gave some personal background on myself as well as introduced the program. I gave out my personal email address and phone

number. Based on the demographic and nature of the program, I did not anticipate much contact. I also encouraged the parents and their friends to join me for the celebration at the end of the program. I gave them a brief overview of what they would discover at it and opened up the invitation. In the second reminder letter I send out in the fourth week which you will also find below, I again introduced myself and gave them some of the specific things that they would see in the celebration.

Aside from the two letters, it was very hard to make contact with the parents of the students in my program. Most, if not all of the students are of Hispanic or African American descent, and based on the area (which I live in myself), I can take a guess that it is of moderate to low income level families. My kids were none the less very friendly and when they spoke about their families or parents I often just let them speak. I felt like if I couldn't meet them directly; this would make the children feel like I was at least interested in their home life. When I came in to start the programs, and left at the end of the day there were never any parents around. When the parents pick the children up they come right to the front door and leave fairly quickly. It is extremely hard to develop a relationship with them. They work so hard and are probably very tired at the end of the day.

On one occasion, I was leaving and Isabella's father was picking her up at the same time. They were getting in their car and I was driving away, but I decided to take a chance, roll down my window and say hi. I introduced myself to him, shook his hand, and told him that I was very pleased with Isabella's work in the class and was glad to have her. He smiled, and didn't seem to speak much English. He said thank you and then I told him about the celebration. Luckily this was the week I had handed out the reminder letters so I told him to take a look at it. I said that I would be glad if he or other members of his family could join us and he said he would try. We said goodbye and parted ways. Isabella was one of the better behaved students in the class and I was glad that I took the initiative to stop and say hi.

The second contact that I made with a family was at the celebration. Although only one mother showed up, several of the students told me that they were expecting people. I wasn't disappointed; I was in fact happy because at least the students tried to rally their families. They seemed interested in sharing the program with their families and to me this was half the battle. I understand that the logistics of actually showing up can be much harder than expected. Averie's mother showed up roughly five minutes after the time I had put down on the letter. I introduced myself and gave her a seat. I felt bad that she was alone but she seemed to enjoy watching. At the end when the students were having their snacks, I sat down and spoke to her. She said that Averie spoke very highly of the program and that she would always be excited to come on Tuesdays. She said that she really wanted her mother to come and watch her do ballet. I told her that I was very happy with Averie in the class and that she had progressed very nicely. I told her that she had a lot to contribute and was very interested in the material. I showed her the shoes that Averie made that day in class and showed her the pictures of Averie and what she wrote. She was happy and told me a little bit more about the after school program. She said Averie had been there for six years and she was said that this was Averie's last year. She then picked up Averie and left for home.

The contacts that I made weren't overwhelming, but they were a start. For the location of my program, I was pleased with the two actual contacts and the interest of the students in actually trying to involve their families. They worked very hard and were eager to share their work. When I begin teaching, I intend on working just as hard at developing these relationships with my students' families. My mother was a math teacher for thirty years and I can remember her being on the phone with parents for a good portion of my childhood. I always remember asking why she called their homes so much. I was always a good student and never needed this type of parent teacher interaction, so it was foreign to me. She worked in a tough school and being in a similar demographic, I can see the benefits it can have. What a great role model to have!

I would most definitely create a letter before the start of the school year introducing myself and hitting on some of the important things that are required of the students for that year. I will probably tell them the supplies needed and what is expected of them. I will include how to reach me by phone and email and encourage them to contact me often. I will invite them to the Meet the Teacher evening at the beginning of the school year.

After the initial letter, I will make time to make these kinds of personal contacts not just whenever necessary, but whenever possible. I will make connections with parents whenever I see them. I will make phone calls when needed, not only for struggling students, but for students making strides. I will make the extra time to meet after or before school if necessary as well. Depending on what grade I am teaching, I would like to initiate some kind of weekly contact via a journal with parents. I would like to have one day a week or every few weeks where I send home some work for the student to work on with a parent or family member and have the family member write back and note the students' progress in their own words. Children often work differently in the comfort of their own home. I will not make it mandatory because I understand that this can be hard for working parents, but I will encourage it. I will also invite parents on field trips and encourage them to come and join us in the class when we are doing something creative or displaying projects. Making contact with families can make or break some students' educations and I plan on making it a priority in my teaching career.

Super reflection about contacts with families and plans for the future, Lauren! You will be able to flesh out your ideas and determine what will work based on the school where you work. You also are to be commended for your efforts in connecting to the families in this program.

Congratulations on the service you provided! 3/3

October 13, 2010

Dear Families,

A resident of Providence, residing blocks away from Wanskuck Boys and Girls Club, my name is Lauren Menger and I am currently studying in the Masters in the Art of Teaching program at Rhode Island College. I am also a professional ballet dancer with Festival Ballet Providence and it is my pleasure to be able to bring this exciting after school program to your child.

Starting October 13th, I will meet with your child for six weeks, one hour a week. I have designed a very special program called "Dance With Me." In the next six weeks your child will be introduced to three of the most popular styles of dance: ballet, jazz and tap. They will be actively participating in classes in all three styles of dance. They will also be preparing their own dance for the end of the six weeks which will culminate in an open performance celebration. I would love for all of you and your friends to join me and the children as we celebrate their first dance performance which will happen on Tuesday October 16th at 4:30 pm at the Wanskuck Boys and Girls Club. Refreshments and dancing for all will also be included! You can reach the club at 401-444-0762 with any questions about my after school program or the culminating performance.

At the bottom of this letter you will find the six scheduled meeting times I have planned for the students. Please send your child with comfortable clothes and a good pair of dark socks that can get dirty. Dance clothes and shoes are also encouraged if your child happens to have them as well as water bottles and a small snack. You will also find a permission slip at the very bottom of this letter for photography rights. The photos taken will be for educational purposes only and will allow me to document this project for my masters program. I assure you that they will not be posted anywhere. Please sign it and send your child in with it the next time they are at the club. Finally, if you have any questions or are interested in finding out more about this program or dance in the Providence community, please do not hesitate to contact me at Lmenger5483@aol.com or at 631 807 0937. I look forward to meeting you and working with your child!

Meeting Times:

Wednesday, October 13 4:30 pm
Tuesday, October 19 4:30 pm
Tuesday, October 26 4:30 pm

Tuesday, November 2 4:30 pm
Tuesday, November 9 4:30 pm
Tuesday, November 16 4:30 pm ***

*** Performance Date!

Child's Name _____

Permission to photograph: yes _____ no _____

ELED 500

Parent's Signature _____

November 2, 2010

Dear Families:

As some of you may know, my name is [REDACTED] and I have been working with your children at the Wanskuck Boys and Girls Club for the past four weeks. A neighbor of the Boys and Girls Club, I reside right in Providence very close by, and currently am in the Masters in the Art of Teaching program at Rhode Island College. Also a professional ballet dancer with Festival Ballet Providence, it is my pleasure to be able to share my love of dance and teaching with your children in my six week after school program at the club. They have been working extremely hard, and I would like to invite you to join us during our final class to share with you some of the work we have accomplished together. The children will be presenting some of the ballet steps they have learned. There will also be refreshments and a display of some of their artwork. I mainly would love to meet you all after getting to know your fabulous children. Please see the information below and feel free to bring friends or even just pop in if you can't make it for the whole time. I look forward to seeing you there!

Tuesday, November 16
Wanskuck Boys and Girls Club
4:30 PM-5:00 PM

Sincerely,

[REDACTED]
[REDACTED]@aol.com

Family Interactions Reflection

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ELED 500

October 13, 2010

Dear Families,

A resident of Providence, residing blocks away from [REDACTED] Boys and Girls Club, my name is [REDACTED] and I am currently studying in the Masters in the Art of Teaching program at Rhode Island College. I am also a professional ballet dancer with Festival Ballet Providence and it is my pleasure to be able to bring this exciting after school program to your child.

Starting October 13th, I will meet with your child for six weeks, one hour a week. I have designed a very special program called "Dance With Me." In the next six weeks your child will be introduced to three of the most popular styles of dance: ballet, jazz and tap. They will be actively participating in classes in all three styles of dance. They will also be preparing their own dance for the end of the six weeks which will culminate in an open performance celebration. I would love for all of you and your friends to join me and the children as we celebrate their first dance performance which will happen on Tuesday October 16th at 4:30 pm at the [REDACTED] Boys and Girls Club. Refreshments and dancing for all will also be included! You can reach the club at [REDACTED] with any questions about my after school program or the culminating performance.

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Tuesday, November 16 4:30 pm ***

*** Performance Date!

Child's Name _____

Permission to photograph: yes _____ no _____

Parent's Signature _____

[REDACTED]
ELED 500

November 2, 2010

Dear Families:

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Wanskuck Boys and Girls Club
4:30 PM-5:00 PM

Sincerely,

[REDACTED]