

**Rutgers University**  
Mason Gross School of the Arts  
Graduate School of Education  
Dance Education Program  
2015

DANCE EDUCATION PROGRAM  
**TEACHING INTERNSHIP  
LESSON PLAN**

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Submitted to:

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# LESSON PLAN

CONTEXT		Danielson	Other:
Title of Lesson:			
<b>“Too Original” Piece Demonstration Assessment and Critique</b>			
Grade/Class:	Duration/Minutes:		
Company 2, Period 3	40 Minutes		
Demographic/Class Information:		1b, 4b	
<ul style="list-style-type: none"> <li>• Company 2, Period 3 consists of 10 students.</li> <li>• 9 females, and one male, the class consists of juniors and seniors</li> <li>• All students have completed the Intro to Dance elective course a year prior.</li> <li>• 8 have completed Company 1 as a prerequisite; two are in the process of simultaneously participating in Company 2 and Company 1.</li> <li>• The class as a whole is seen as an intermediate level, with some individuals bordering on advanced.</li> <li>• Of the 10 students, 1 is with an IEP.</li> <li>• All are bilingual.</li> </ul>			
Lesson Abstract:		4b	
<p>During this lesson, students will demonstrate their current piece choreographed by me, named “Too Original”. The students perform a high-energy Afro-fusion/street jazz/ballet fusion dance that includes prop use and the costuming of masks. After a warm-up as their “Do-Now”, students will perform the dance once all together. I will then assess them by subtracting random dancers as a way to challenge their memorization and spacing. The subtracted dancers are to watch their peers closely, and after seeing the performance, critique their classmates on the following categories: Energy of Movement, Unison, Musicality, and Overall Technique. The class will then end with the students exchanging critiques to review for homework.</p> <p>Choreography Theme: The theme of this piece originated from my cooperating teacher and I discussing music for possible future works. This class showed an affinity for storyline-based dances from my observation in Practicum II, where they performed a carnival-oriented dance to music from <i>American Horror Story: Freak Show</i>. I gathered two pieces of music: one as a prologue to set the scene and tone of the dance, and the second to have the actual choreography take place. Before I began integrating this piece into my lessons, I first made sure that not only my cooperating teacher approved, but the students as well. They were very excited to have not only fast-paced dance (as this would be their first one), but also have choreography that included partnering, Afro-fusion, and street jazz as opposed to strict lyrical or modern dance. Because we had just completed a character-based piece for a show to be seen in November, I wished to challenge these students further; I asked them if they’d be comfortable with performing in masks, as a way to not only up the creepiness of the dance, but give them the initiative of performing with body language as opposed to facial expression. The students were once again ecstatic; thus bringing the theme of this dance to be about a zombie virus outbreak in which two dancers (patient zeroes) unleash them to perform a dance that ultimately spills into the audience.</p>			
Video Clip Description:			
<p>State the length of the video clip you are providing to TeachScape My Videos.</p> <p>State which episodes/learning tasks you have chosen to demonstrate from this lesson plan in the video clip you are providing.</p> <p>Give a rationale as to why you have selected these particular teaching moments to share via video.</p>			
Developmental Assessment:		1b, 1f, 4b	
<ul style="list-style-type: none"> <li>❖ All of the students in this class are of the Associative stage in learning. I am able to give them multiple tasks to handle in a single class, as well as rely on them to form groups on their own to practice, teach other choreography, and give each other corrections. I work to further this stage by dividing the class into two sections; one with the task of dancing with performance quality, the other with the assignment of watching their peers with the observational intent of critiquing them.</li> <li>❖ It should be noted that 2 students also border on the Autonomous stage in learning. Two females: Meli and Mia, both are able to correct themselves without my prompting, and are also able to detect corrections around them with their peers. They also are able to apply corrections, should I need mention, to their artistry immediately. Because of this, I often challenge them a bit more than the rest of the class, knowing that they take my criticism constructively and in their best interest, with less of a self-conscious tendency or offense. I further this stage of learning in my lesson by asking other students to correct themselves without a verbal cue, and work to reduce the criticism of a critique in</li> </ul>			

favor of compliment.

- ❖ This class is to be considered at Stage 5: Advanced Performance (Sophisticated) in terms of kinesthetic-motor development. They have performed multiple times on stage and are able to show controlled, complex movement with simultaneous rhythmic accuracy. They seek challenge when called to learn choreography and take pride in their showings, always wishing to prove themselves to other sections or the Intro to Dance students. My lesson helps this stage by having students not perform once, but twice with a challenge introduced the second time.
- ❖ The Aesthetic-Artistic stage of this class is between Stage 2: Operational (The Beautiful Stage), and Stage 3: Connectional (The Expressive Stage). The majority of the class are able to sense quality of movement and recognize when a dance becomes more intense, exciting, or complex; as well as when a piece decreases in such characteristics. Some are less prone to expressing at Stage 3, and instead speak on a Stage 2 level with the traditional, "I thought it was good" or "I thought everyone was in time with the music". This lesson seeks to have students step out of Stage 2 and into Stage 3, with also giving them a prompt on paper rather than anxiety of having to critique orally on the spot. They will be able to write their thoughts down and read them aloud instead.
- ❖ The Psychological-Social stage of this class is at Stage 5: Prosocial. They are all aware of the classroom's operations and work to continue a healthy, supportive, and positive rapport with each other. They are sensitive to each other's feelings, and while shy to critique each other at first, usually open up quickly and give advice to benefit the entire class's performance. This is a closely-knit class, in which all the students are friends outside the classroom. This lesson works to provide a Company 2 in which critiques can happen on a daily basis, where students can help their peers without the worry of offending each other.

(Mirus et al., 1993)  
 (Fitts & Posner, Motor Development, in Haibach et al., 2007)  
 (George Graham, Motor Development in McCutchen, 2006, p. 66)  
 (Michael Parsons, Aesthetic/Artistic Development in McCutchen, 2006, p. 72-76)  
 (Nancy Eisenberg - Psychosocial Development in McCutchen, 2006, p. 87-88)

<b>Developmental Rationale:</b>	<b>1b, 3e</b>
<ul style="list-style-type: none"> <li>❖ I have selected these learning objectives because I wish to simultaneously polish and practice new choreography with my students while simultaneously increasing their Aesthetic-Artistic stage. Giving their minds incentive to not only observe, but also search for specific elements of the dance: body language, unison, musicality, professionalism in the absence of a classmate or partner, and being able to write or speak such observations.</li> <li>❖ This class has only brushed performing with a theme, character, or storyline, and my wishing to have them critique each other is to not only move them further for more valuable and expressive corrections, but also give them the opportunity to apply such corrections for a better autonomous behavior. I want my students to recognize if they need to increase the intensity of their steps or fix a mistake the first time. Subtracting their peers also tests them cognitively with spatial awareness: maintaining formations, complete movement without a partner, and knowing musical or numeral cues as opposed to using peripheral vision of others.</li> </ul>	

LEARNING SCOPE		Danielson	Other:
Big Idea/Concept/Organizing Principle(s): (Wiggins & McTighe, 2011)		1a	
<ul style="list-style-type: none"> <li>✓ Body</li> <li>✓ Effort</li> <li>✓ Space</li> <li>✓ Shape Change</li> <li>✓ Relationship</li> </ul>	<ul style="list-style-type: none"> <li>✓ Unity vs. Diversity</li> </ul>	<ul style="list-style-type: none"> <li>✓ Memorization</li> <li>✓ Spatial Awareness</li> <li>✓ Personal Vs. General Space</li> <li>✓ Improvisation</li> <li>✓ Constructive Criticism</li> </ul>	
Learning Objectives:		1c, 1f	
<p>1. Students will perform the choreographed piece with a primary focus of maintaining performance quality:</p>			

- a. Executing steps with energy correlative to the fast-tempo music.
  - b. Maintaining unison with classmates at all times or remaining in time with the beats of the music.
  - c. Remaining within the appropriate character: frantic, crazy, sassy, wild. Full head-tail connections and body-half initiations when improvising during the zombie “prologue”.
  - d. Performing the piece with subtracted peers: Maintaining the piece with proper spatial awareness; keeping gaps in space open, performing without a partner, upholding formation structures.
2. Demonstrating constructive criticism: both written and verbal. Participation in discussion to help improving the piece or give an individual advice on how to execute a portion of the dance.

<b>NCAS Dance Standards Addressed:</b>	1c	
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- DA:Pr4.1.HSI a.Develop partner and ensemble skills that enable contrasting level changes through lifts, balances, or other means while maintaining a sense of spatial design and relationship. Use space intentionally during phrases and through transitions between phrases. Establish and break relationships with others as appropriate to the choreography.
- DA:Pr6.1.HSI a.Demonstrate leadership qualities (for example commitment, dependability, responsibility, and cooperation) when preparing for performances. Demonstrate performance etiquette and performance practices during class, rehearsal and performance. Post-performance, accept notes from choreographer and apply corrections to future performances. Document the rehearsal and performance process and evaluate methods and strategies using dance terminology and production terminology.
- DA:Re7.1.HSI b.Analyze the use of elements of dance in a variety of genres, styles, or cultural movement practices within its cultural context to communicate intent. Use genre-specific dance terminology
- DA:Re9.1.HSI a.Analyze the artistic expression of a dance. Discuss insights using evaluative criteria and dance terminology.

<b>Related NJCCCS Dance Standards</b>	1c	
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- 1.3.12.A.2 Aesthetic quality results from conceptual coherence and from understanding and application of the principle unity of form and content.
- 1.3.12.A.3 Dance artistry is achieved through refined technique, musicality, clarity of choreographic intent, stylistic nuance, and application of proper body mechanics.

<b>Related NYC Blueprint Strands Addressed:</b>	1c	
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From GRADE 12: Dance Making and Developing Dance Literacy

1. Develop Skills and Techniques: Demonstrate proficient technical skill in one genre, style, or technique, use expressive musical phrasing and dynamic control.
2. Perform: Make appropriate performance choices to express choreographic intent, dance with a unique personal style, self-evaluate to improve performance
3. Analyze, Critique, and Communicate About Dance: Use a broad descriptive and technical dance vocabulary, describe dances and deconstruct phrases, identify specific movement and staging elements to infer choreographic intent.

NJCCCS 21<sup>st</sup> Century Life & Career Skills Standards Addressed:

1c

Career Ready Practices:

- CRP4. Communicate clearly and effectively and with reason.
- CRP6. Demonstrate creativity and innovation.
- CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.

Performing Arts:

- 9.3.12.AR.VIS.2 Analyze how the application of visual arts elements and principles of design communicate and express idea

Education and Training:

- 9.3.12.ED.1 Apply communication skills with students, parents and other groups to enhance learning and a commitment to learning.
- 9.3.12.ED.2 Demonstrate effective oral, written and multimedia communication in multiple formats and contexts.

Common Core or Other Subject Standards Addressed:

1c

CCSS.ELA-LITERACY.W.9-10.3.C

Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.

CCSS.ELA-LITERACY.W.9-10.3.D

Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

CCSS.ELA-LITERACY.W.11-12.1.B

Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level, concerns, values, and possible biases.

CCSS.ELA-LITERACY.W.11-12.2.E

Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.

Prerequisite Knowledge Needed:

1a

- Students need to have completed the "Intro to Dance" elective course and both displayed interest, proficient grades, and overall interest in dance.

- Students need to have progressed through the “Company 1” elective course and shown enough development in order to be placed into Company 2.
- Students need to have mastered body isolation, weight shift, speed manipulation, and general memorization.
- Students need to have proficient spatial awareness: able to work with absent dancers without altering the piece negatively.
- Students need to have character-based dance qualities: able to show beyond just basic choreographic expression and manipulating the entire body to portray a different entity.
- Students need to have basic ballet training acquired from Intro to Dance, Company 1, and so far of Company 2.

PEDAGOGICAL APPROACH			Daniels on	Other:
INSTRUCTIONAL MODES			1a, 1e, 3c	
<b>Mosston/Gibbons (2007) Spectrum of Styles:</b> ✓ Cued Response ✓ Practice ✓ Self-Check ✓ Inclusion ✓ Guided Discovery ✓ Learner Initiated ✓ Self-Teaching	<b>Jensen (2005) Brain Based:</b> ✓ Prepare ✓ Create Environment ✓ Engage ✓ Frame ✓ Acquire ✓ Elaborate ✓ Connect ✓ Settle ✓ Rehearse	<b>Hunter (2004) Mastery Teaching:</b> ✓ Mental Set/Anticipatory Set ✓ Sharing objective & purpose ✓ Input & Information ✓ Modeling Demonstration ✓ Checking for Understanding ✓ Practice Guided ✓ Practice Independent Closure	<b>Fischer &amp; Frey (2008) Gradual Release:</b> ✓ Teacher demonstration ✓ Guided Instruction ✓ Collaborative	
LEARNING MODES			1a, 1e, 3c	
<b>Gardner (1983) MI:</b> ✓ Verbal-Linguistic ✓ Musical ✓ Visual-Spatial ✓ Interpersonal	Other:			

PROVISIONS		Danielson	Other:
Materials List:		1d, 1e, 3c	
Music:  Fantasia, 2004, <i>Summertime</i>  Major Lazer, 2015, <i>Too Original</i> (with an included prelude from) Buzz-Works, 2009, <i>The Panic Spreads</i>	Web & Ed. Tech Resources: iTunes		
Video: N/A	Literature/Books/Articles: N/A		
Props/Materials: Ballet barres “GhostFace” masks from the MTV television series <i>SCREAM</i>	Visuals/Charts/Graphic Organizers: Critique Paper for Observing Students Homework for the following day.		
Educational Technology Resources: Apps, Acclaim, Quizlet, Triptico, VoiceThread, WebQuest, etc.		1d, 1e, 3c	
N/A			
Vocabulary/Word Wall:		3a, 3c	

While completing observation critiques, students will refer to the following vocabulary words to better communicate their corrections and compliments:

- ❖ Spatial Awareness
- ❖ Characterization / Body Language
- ❖ Performance Quality / Performance Energy
- ❖ Memorization
- ❖ Unison
- ❖ Musicality
- ❖ Improvisation

**Preparations:**

1d, 1e

- ❖ Printing all critique sheets to be issued during the lesson
- ❖ Removed masks from storage box for access by students
- ❖ Placed the ballet barres in appropriate formation
- ❖ Have the piece's song ready to play on laptop
- ❖ Have the audio functionally working
- ❖ Make sure the camera is functional
- ❖ Ensure the floor is clean of any debris

<b>LESSON OPENING</b>		Danielson	Other:
Procedure Number:	Minutes:		
1	8-9		
Name of Activity /Episode:			
ANTICIPATORY SET/ENGAGE			
Materials:		1d, 1e, 3c	
Used by Student: <ul style="list-style-type: none"> <li>Masks</li> <li>Ballet barres</li> <li>Dance clothes</li> </ul>		Used by Teacher: <ul style="list-style-type: none"> <li>Laptop</li> <li>Stereo System</li> </ul>	
Activity Description:		1e, 2a, 2b, 2c, 2d, 2e, 3a, (3b), 3c, (3e)	
<ol style="list-style-type: none"> <li>Upon changing into dance attire, students will await my instruction by sitting in the center of the room. Time allotted for changing is limited to 3 minutes.</li> <li>When everyone is seated, I will then greet them, take attendance, and announce any essential notices or upcoming events. (2-3 minutes).</li> <li>I will then begin floor-based warm-up to "Summertime" by Fantasia. During the 2:47 song, I will "subtract" myself at a certain point and observe my students to see their reaction: who follows another peer, which peer takes control of the warm-up, and who displays confusion. I will then choose one to three individuals to "freeze", and continue to assess my students in their reactions. Do they keep going? Do they look to me to lead? Are they autonomous enough to take control and continue the warm up for themselves? (3 minutes).</li> </ol>			
Activity Analysis:		4a	
Following the typical classroom procedures, this warm up will set the tone for class: students will be tested in their ability to perform under certain pressures. We as dancers need to be able to maintain a performance in the absence of others or use problem solving to continue a routine even if we aren't sure what comes next.			



LESSON OPENING (CONT)		Danielson	Other:
Procedure Number:	Minutes:		
2	5		
Name of Activity /Episode:			
COMMUNICATING LEARNING OBJECTIVES AND PURPOSE			
Materials:		1d, 1e, 3c	
Used by Student: <ul style="list-style-type: none"> <li>• Masks</li> <li>• Ballet Barre</li> <li>• Dance clothes</li> <li>• Pen</li> </ul>		Used by Teacher: <ul style="list-style-type: none"> <li>• Laptop</li> <li>• Stereo system</li> <li>• Critique papers</li> </ul>	
Activity Description:		1e, 2a, 2b, 2c, 2d, 2e, 3a, (3b), 3c, (3e)	
<p>I will communicate to the students the objectives of the class and important points of focus:</p> <ul style="list-style-type: none"> <li>• “As you probably noticed, I subtracted myself from the warm-up and chose a few of your peers to freeze. In the professional world, we must be able to continue dancing, performing, rehearsing with certain pressures; the most common being the missing of individuals.”</li> <li>• “Today’s lesson will be called ‘Subtract and Succeed’. After we do the piece all together with full out performance quality, I will scenario a situation in which 5 of your peers will be subtracted. We will imagine that they could be injured, sick, with family, but for whatever reason, they will not be doing the dance with you.”</li> <li>• “Your task in the ‘Performer’ position is to simply, or NOT so simply, continue the piece as if your peer was never subtracted at all. Exercising this ability allows us to keep the show going no matter what the issue. The audience doesn’t know the choreography, but YOU do. Keep the piece a unified whole despite the missing spaces and convince the audience that they’re seeing what they’re supposed to see.”</li> </ul>			

LESSON CORE		Danielson	Other:
Procedure Number:	Minutes:		
3	5.5		
Name of Activity /Episode:			
LEARNING TASK 1: Full Performance Quality Demonstration			
Materials:		1d, 1e, 3c	
Used by Student:	Used by Teacher:		
<ul style="list-style-type: none"> <li>Masks</li> <li>Ballet Barre</li> <li>Dance clothes</li> </ul>	<ul style="list-style-type: none"> <li>Laptop</li> <li>Stereo</li> </ul>		
Activity Description:		1e, 2a, 2b, 2c, 2d, 2e, 3a, (3b), 3c, (3e)	
<ol style="list-style-type: none"> <li>I will issue the students their masks. Once the masks are secured on their head, the student is to take their place and wait for my music cue.</li> <li>Students will perform “Too Original” with sound and full performance quality. I will stand to the side of the room and watch for anything I can critique.</li> <li>After, all students will sit along the front of the room. I will then move into my critique example.</li> </ol>			
Assessment:		1f, 3d, 4b	
<p>While watching the piece, I will think of the following topics to base my critique on:</p> <ol style="list-style-type: none"> <li>What areas of the piece lack character energy? Is the energy effectively expressed throughout?</li> <li>Which areas are students out of unison or off with the music? Are there portions of the dance where their movement is sharp and clear?</li> <li>Is technique consistent throughout the piece: pointed feet during the ballet tendus, straight or bent arms during partnering sections, flexed feet when appropriate, and full body integration when doing even the smallest steps (marching, swarming, posing, etc.)</li> </ol>			
Activity Analysis:		4a	
<p>This first analysis will be strictly call and response in my lone position. I am the sole observer of the piece and I alone am watching for a critique to create.</p>			

LESSON CORE		Danielson	Other:
Procedure Number:	Minutes:		
4	5		
Name of Activity /Episode:			
LEARNING TASK 2: Teacher Critique			
Materials:		1d, 1e, 3c	
Used by Student:	Used by Teacher:		
<ul style="list-style-type: none"> <li>• Masks</li> <li>• Ballet Barre</li> <li>• Dance Clothes</li> </ul>	<ul style="list-style-type: none"> <li>• Laptop</li> <li>• Stereo System</li> </ul>		
Activity Description:		1e, 2a, 2b, 2c, 2d, 2e, 3a, (3b), 3c, (3e)	
<ol style="list-style-type: none"> <li>1. Students will sit in the front of classroom and I will give my critique.</li> <li>2. I will use the following points to map out my critique example and the etiquette it is to be written or spoken:</li> <li>3. “I saw very high energy during the beginning, for example, but I noticed movements slowing down or falling out of sink during...”</li> <li>4. “(Student name), you did very well during the Afro-fusion section. Your head-tail connection during the sways were great, but afterwards, you seemed a bit confused transitioning into...”</li> <li>5. “Remember as a whole group to keep that circle open to allow those entering it enough room to dance...”</li> <li>6. “Notice how my critiques involve close observation to detail? I avoid generalization or lumping everyone into one correction.</li> <li>7. “Remember constructive criticism isn’t biased or opinionated. Instead of saying, ‘I didn’t like this...’ or ‘I think you did that wrong’, help your peer and educate yourself by saying, ‘I was a little confused during this section. Where you supposed do this? Or...’</li> </ol>			
Assessment:		1f, 3d, 4b	
I will be assessing students visually and verbally. My critique will consist of the examples listed above in the description. I will also include my overall impression of the piece: Would this be performance ready immediately, or does it still need practice and polishing?			
Activity Analysis:		4a	
This activity serves two purposes: For myself to provide an example of what I constitute as a proper critique, and for students to respond to my comments and questions.			

LESSON CORE		Danielson	Other:
Procedure Number:	Minutes:		
5	7		
Name of Activity /Episode:			
LEARNING TASK 3: Subtract and Succeed – Round 1			
Materials:		1d, 1e, 3c	
Used by Student:	Used by Teacher:		
<ul style="list-style-type: none"> <li>• Masks</li> <li>• Ballet Barres</li> <li>• Dance Clothing</li> <li>• Critique Sheets</li> <li>• Writing Utensils</li> </ul>	<ul style="list-style-type: none"> <li>• Laptop</li> <li>• Stereo System</li> </ul>		
Activity Description:		1e, 2a, 2b, 2c, 2d, 2e, 3a, (3b), 3c, (3e)	
<ol style="list-style-type: none"> <li>1. I will ask my students to stand upon conclusion of my critique.</li> <li>2. The following students will be subtracted: Diana, Meli, Leticia, Tatyana, and Sonia.</li> <li>3. The students who will be performing and critiqued will be: Adrian, Mia, Giana, Natalie, and Ashley.</li> <li>4. While the students to perform take their place, I will issue the critique sheets to the 5 students who will be observing.</li> <li>5. The students to be critiquing will be told who to specifically observe the person at the top of their sheet only, according to what their sheet says. For example, if Sonia’s critique sheet informs that she observe Adrian; her critique sheet is only to be directed at Adrian’s performance.</li> <li>6. Once the students have their sheets and writing utensils, I will instruct them to sit at the front of the room, spaced 3 feet apart.</li> <li>7. The students remaining perform “Too Original” a second time while being observed by all.</li> </ol>			
Assessment:		1f, 3d, 4b	
Both my students and myself will be assessing the performance visually, and my students will be assessing through writing as well. We will both look for positive aspects of the performance and areas of constructive criticism. While my students’ main focus is critiquing individual students, I myself will be focusing on the group as a whole. Are they succeeding in the piece despite my subtractions? Are they keeping formations intact? Could the piece withstand a stage performance even with half the dancers missing?			
Activity Analysis:		4a	
Through guided discovery, I will lead my students to expressing on paper what I see. Once the piece is over, I will listen to what they have written down first, before expressing my individual critique.			

LESSON CLOSURE		Danielson	Other:
Procedure Number:	Minutes:		
6	8		
Name of Activity /Episode:			
CULMINATION/REVIEW/ CLOSURE: Group Critique Discussion			
Materials:		1d, 1e, 3c	
Used by Student:	Used by Teacher:		
<ul style="list-style-type: none"> <li>• Critique sheets</li> <li>• Writing utensils</li> </ul>	<ul style="list-style-type: none"> <li>• Laptop</li> <li>• Stereo</li> </ul>		
Activity Description:		1e, 2a, (2b), 2c, 2d, 2e, 3a, (3b), 3c, (3e)	
<ol style="list-style-type: none"> <li>1. After the five students have performed a second time, they will sit in a close semicircle at the front so those critiquing can be heard.</li> <li>2. The critique students will then choose from ONE of the categories on the paper, and read aloud to the person they were assigned to. For example, if Meli goes first, she will say, "Adrian, in terms of movement energy, you did very well during our section in which I wasn't there. You kept the duet going and I could see you didn't hesitate at any moment. However, during the Afro-fusion circle, I did notice you were a little less energized because your arms weren't as full as the others."</li> <li>3. All 5 students will be given about a minute each to give their critiques to their partners.</li> <li>4. After all 5 have shared, I'll lead a 3 minute discussion about what I saw, using the following questions:</li> <li>5. "My performers, do you feel like my subtraction of the class made the piece more difficult?"</li> <li>6. "Do you think the piece could have been effectively performed if I subtracted down to a quartet? What if it was a trio?"</li> <li>7. "We see now that this exercise teaches us problem solving in the absence of others. Critique students, do you feel like this performance could be pulled off with high quality from what you've seen today?"</li> <li>8. "When we do this activity next week, those who performed will switch rolls and become the critique group."</li> </ol>			
Activity Analysis:		4a	
Through guided discovery, I will draw my students to expressing verbally proper constructive criticism. I also will elaborate the discussion with additional prompts so ensure my students that have performed have their say in the activity.			

HOMEWORK PLAN		Danielson	Other:
Procedure Number:	Minutes:		
7	1-3		
Name of Activity /Episode:			
HOMEWORK: Critiques & Compliments			
Materials:		1d, 1e, 3c	
Used by Student:	Used by Teacher:		
<ul style="list-style-type: none"> <li>Pens/Pencils</li> <li>Homework Sheet</li> </ul>	<ul style="list-style-type: none"> <li>None</li> </ul>		
Activity Description:		1e, 2a, (2b), 2c, 2d, 2e, 3a, (3b), 3c, (3e)	
<ol style="list-style-type: none"> <li>I will inform my students of the homework using the following key points:</li> <li>“Those who critiqued today, please give your sheet to your partners.”</li> <li>“Partners, take this home and look at what your peer wrote. Do you feel like they observed you well enough? Did they fill all the categories?”</li> <li>“Those who’ve RECEIVED critiques today, for written homework, fill out your personal reaction to the notes you were given. Anything you agreed with? Anything that could be more elaborate?”</li> <li>“I’m not looking for ‘I thought it was good’, or ‘I thought it was bad’ from either the critique students, or the reactions from the performers. Tell me WHY you think it’s helpful or not.”</li> <li>“This homework is a joint effort, just like the activity today. The critique student should be elaborate enough to successfully communicate to the performer, and the performer should be able to write an in-depth reaction to their feelings about the critique.”</li> <li>Afterwards, the students will be dismissed to change and wait for the bell.</li> </ol>			
<b>Homework Assessment:</b>		1f, 3d, 4b	
I will be grading the homework on 3 levels:			
<p><b>Low:</b> Nor the critique student OR the performer provide acceptable critiques of each other. For example, “I thought the way they danced was good.” OR “I thought the critique helped.” Further explanation isn’t provided, and categories are missing input.</p> <p><b>Medium:</b> The critique student successfully writes about their reaction to their peer’s performance in terms of the categories provided. All spaces are filled. For a critique example, “The energy was high at the very beginning during the vogue. It could use improvement during the marching section.” For a performer example, “I thought the critique was helpful to me because I’ve noticed my technique needs some work. I tend to flex my feet or overextend.”</p> <p><b>High:</b> The critique student provides elaborate constructive criticism, for example, “I thought the Afro-fusion circle was the best part. You did the movement with big arms and the zombie walks were very creepy. I also liked how you continued the duet even though no one was there with you.” The performance student provides elaborate response to the critique, “I believed this was helpful. I was able to check myself in every category and I can use this to better my performance in the future. The advice during the marching</p>			

section was also a big correction I needed to fix.”

**Activity Analysis:**

4a

Through guided discovery, students will employ self-checking along with my question prompts and their own cognitive reasoning.

**SCAN AND ATTACH 3 EXAMPLES OF COMPLETED STUDENT HOMEWORK**

- Low achievement of learning objectives
- On target achievement
- Above average achievement

**APPENDIX B: HOMEWORK HAND OUT**

***CRITIQUES & COMPLIMENTS!***

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

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

Peer to be reviewed: \_\_\_\_ [Student name will already be written] \_\_\_\_

**Instructions:**

1. During your time watching the piece, focus specifically on the peer chosen for you above. Only write your critique about his or her performance (not the whole group).
2. Be elaborate and clear! What was done well? What could use improvement? What part of the dance did this occur during? Make sure your performer can apply your advice.
3. Be ready to share out loud ONE section (Energy, Unison, Musicality/Execution, OR Technique) as part of our group discussion after watching.

**ENERGY OF MOVEMENT [LOW, DECENT, HIGH]:**

What he/she did well:	Possible improvements:



UNISON WITH CLASSMATES [NEVER, SOMETIMES, ALWAYS]:

What he/she did well:	Possible improvements:

MUSICALITY / EXECUTION OF COUNTS [NEVER, SOMETIMES, ALWAYS]:

What he/she did well:	Possible improvements:

TECHNIQUE [POINTED TOES, CORRECT ARMS, ETC.]

What he/she did well:	Possible improvements:

PERFORMER NAME: \_\_\_\_\_[Student Name will already be written]\_\_\_\_\_

Instructions:

1. Performer! Review what your peer wrote about you during today's activity. In the space below, fill out the two categories on what you found helpful, or what you felt was unclear. Remember that you are helping your classmate help *you*!
2. Have your response ready to hand back to me upon entering our next class.

What did I find helpful about this critique?	What was unclear/confusing to me?

**APPENDIX B: VISUALS/CHARTS/GRAPHIC ORGANIZERS**

N/A