

TASK 2: INSTRUCTION COMMENTARY

Respond to the prompts below (**no more than 6 single-spaced pages, including prompts**) by typing your responses within the brackets following each prompt. Do not delete or alter the prompts. Commentary pages exceeding the maximum will not be scored. You may insert **no more than 2 additional pages of supporting documentation** at the end of this file. These pages may include graphics, texts, or images that are not clearly visible in the video or a transcript for occasionally inaudible portions. These pages do not count toward your page total.

1. Which lesson or lessons are shown in the video clips? Identify the lesson(s) by lesson plan number.

[Video Clip 1: Lesson 2 “Embodiment Phrase”; Video Clip 2: Lesson 3 “Performative Qualities”]

2. Promoting a Positive Learning Environment

Refer to scenes in the video clips where you provided a positive learning environment.

- a. How did you demonstrate mutual respect for, rapport with, and responsiveness to students with varied needs and backgrounds, and challenge students to engage in learning?

[Throughout the learning segment, priority was placed on developing a positive learning environment for students to take risks in their choreographing and in their in-class discussions. In order to support the students’ choreographic process, I demonstrated mutual respect, with all students, rapport to encourage learning, and responsiveness to students with varied needs.

Mutual respect is distinct within the learning segment to foster a safe learning environment; through demonstrating respect in the classroom students were able to participate fully in learning activities without fear of ridicule. In each lesson, students came prepared to dance with proper materials for class and with energy to complete the learning tasks. Whether students were in-person or online, all students displayed respect through patiently working through technical difficulties. Students displayed respect to me as the teacher through engaging in the learning activities presented. In Lesson 2, students are fully engaged in embodying the three poses to create their own short phrase (Clip 1: 2:57-4:40); students display respect through remaining on-task and refraining from distractions during the entire 60 minutes. In Lesson 3, due to a COVID-19 infection within the classroom, the final lesson was completed in remote learning with little transition time. The class displayed mutual respect through adapting their final performance to a remote learning environment (Clip 2: 9:00). Students engaged in a final discussion about the contextual understandings of Fosse to connect to their personal experience. The classroom displays evidence of mutual respect through listening to each other’s responses and eagerly sharing. As seen in the second clip (Clip 2: 5:39), nearly all students raised their hands to answer the prompted question, thus displaying a form of respect towards the teacher. Students feel respected by their peers to share their personal experiences and the importance of being yourself as a dancer and choreographer without fear of mockery (Clip 2: 6:35-7:07).

Through participating in shared experiences, personal growth, and delight in the dance classroom, whether remote or in hybrid learning, these aspects of the class have developed a positive rapport. For example, in Lesson 3, a specific student and myself share a moment of laughter to demonstrate rapport (Clip 2: 8:52). For the whole class, I demonstrated rapport through utilizing a “thumbs up”/“thumbs down” checking-for-understanding strategy after verbally explaining the directions (Clip 1: 5:10). In a similar fashion, students are prompted to come to the screen and show me their “jazz hands” to signal that they have finished the specific task (Clip 1: 6:02). Through this tool, students are engaging in the skills of Fosse while

displaying a fun rapport with me at the same time. In Lesson 3, the first student to perform their final Fosse phrase is encouraged through the excitement of their peers, as well as my positive comment, “I love the beginning, you look ready!” (Clip 2: 9:00). Additionally, to demonstrate rapport for my students, prior to the performance, I shared my screen for my students, and I asked for confirmation if all students were able to view the screen (Clip 2: 8:23). Further demonstrating a positive learning environment, after the student performed, the class cheers in excitement after the success of their peer (Clip 2: 9:55-10:00).

I demonstrated responsiveness to all students with various needs by adjusting instruction as needed. Given the challenge that we were all taken by surprise and forced to transition our classroom learning experience into a fully remote setting, I prioritized responding to their needs through Zoom to create an equitable learning experience for all. In Lesson 2, while modeling the three distinct poses, I noticed that the students online were not able to view my whole body and so I repositioned myself to respond to their needs (Clip 1: 0:15). After I taught students the three poses and verbally explained the directions, I checked in with students in remote instruction to respond to two questions pertaining to the task (Clip 1: 2:22-2:50). Once all students had completed the task, students were prompted to provide peer feedback through a Google Document. I individually checked each group’s Google Document to ensure all groups were on-task and able to access the document in case I had to respond to any technical issues (Clip 1: 8:00-8:55). To respond to the needs of the whole classroom, I assessed each learner’s process through note taking to respond to any challenges about the task (Clip 1: 3:37-4:40, 9:36-9:45). After observing a peer, feedback session in a breakout room, I responded to the needs of an individual student to provide feedback on their dance-specific vocabulary use of the term “finger snaps” (Clip 1: 9:47-9:52). Thanks to the culture of respect and rapport that has been established in the classroom, I was able to challenge this specific student to deepen their understanding of one of the five Fosse elements that was least familiar to them.]

3. Engaging Students in Learning

Refer to examples from the video clips in your responses to the prompts.

- a. Explain how your instruction engaged students in developing and applying
 - knowledge/skills (e.g., tools/instruments, technical proficiencies, processes, elements, organizational principles),
 - contextual understandings (e.g., social, cultural, historical, global, personal reflection), **AND/OR**
 - artistic expression (e.g., interpretation, creativity, exploration/improvisation, individual choices).

[The instruction engaged students in **developing** and **applying** the knowledge and skills, contextual understandings, and artistic expression through Fosse technique. In Lesson 2, students **developed** the skills learned in Lesson 1 to create an embodiment phrase utilizing the dance-specific vocabulary of the five Fosse elements (Clip 1: 0:58-1:06, 2:57-4:40). Students **apply** the elements to strengthen their ability to create based off of a specific stimulus. I engaged students in continuing to **develop** their skills through individualized feedback. For example, I observe students struggling with the element of hand precision as I teach the poses and I engage students to **apply** hand precision within the pose through correcting one student’s energy in the fingers (Clip 1: 0:23-0:28). This individualized feedback created a ripple effect within the students, because although my feedback was specified for one, specific student, the rest of the students in class took notice of my feedback and proactively corrected themselves on their own. In Lesson 3, students revisit the co-created rubric from the previous lesson and **apply** the knowledge and skills learned throughout the learning segment to strengthen the rubric. My

instruction engaged students through prompting students to **apply** and **develop** their knowledge and skills throughout the entirety of the discussion (Clip 2: 0:40, 5:32, 7:15).

Throughout this learning segment, the students came to understand that Bob Fosse was a man who experienced hardship in the dance world, broke the mold, demonstrated resiliency, created his own technique, and whose choreography and style is still recognized to this day. In Lesson 3, I prompted the students to engage in a discussion to **apply** their contextual understandings of Bob Fosse and Fosse technique, specifically highlighting the importance of being oneself while choreographing (Clip 2: 3:30-3:50, 4:30-7:07). For example, as one of my students mentions, “You can be yourself while your dancing and add your own mannerisms throughout your movements...everybody dances a different way” (Clip 2: 5:05- 5:25).

The purpose of my central focus was for students to gain confidence in their role as a choreographer to develop their own choreographic voice, thus **developing** and **applying** their artistic expressions about dance. In Lesson 2, students **develop** their artistic expression through making personal choices and demonstrating their creativity by choreographing a short, embodiment phrase based off of three Fosse poses (Clip 1: 0:58-1:06, 2:57-4:40). Later in Lesson 2, students **apply** artistic expression through exploring performance by dancing individually in small groups (Clip 1: 9:00-9:36). In Lesson 3, one student identified “high energy” and “facial expressions” as two crucial factors of performance qualities, and so the class revisited their co-created rubric and modified the language to reflect this (Clip 2: 1:10-1:15). Through this discussion, students are **applying** their artistic expression of dance through interpreting their own revision processes and identifying what makes a dance impactful (Clip 2: 5:06-5:22, 6:35-7:07). Specifically, I prompted students to connect the discussion to performance qualities to engage in higher-order thinking skills to **apply** artistic expression. (Clip 2: 7:15-8:00). Finally, each student **applies** their artistic expression while performing their final Fosse phrase through showcasing their original choreography and individual choices (Clip 2: 9:00-10:00).]

- b. Describe how your instruction linked students’ prior academic learning and personal, cultural, and community assets with new learning

[Prior to this learning segment, students are already well-versed in the process of creating choreography off of a specific set of criteria. Knowing this, in Lesson 2, I felt comfortable asking the students to successfully create a short phrase by incorporating three of the five Fosse elements in poses (Clip 1: 2:57-4:40). Thanks to discussion of Bob Fosse in Lesson 3, students came to the realization that dance is not just a conglomeration of fancy jumps and turns, as they previously had come to believe. With this new learning and understanding, it helped to guide students in their journey to create purposeful choreography without the urge to include those “fancy” moves (Clip 1: 6:35-7:07).

As previously identified, students’ personal assets stem from their goals in the course to improve as choreographers and learn about new dance techniques. Students previously expressed their desire to learn about new dance techniques and that compelled me to focus on the specific elements of Fosse technique. In Lesson 2, I selected three poses from the Fosse video presented to familiarize students with a new technique (Clip 1: 0:00-1:06). Throughout the lesson, students learn the tools to revise their choreography to link to their personal assets in order to grow as choreographers (Clip 1: 0:58-1:06, 2:57-4:40). In Lesson 3, students engaged in a discussion where they formed their thoughts around their personal assets about dance (Clip 2: 6:35-7:07).

Students’ cultural assets stem from their outside, private dance education. The cultural assets determine the students view on the essence and values of dance technique. These focal ideas link to new learning about Fosse as students are challenged to deepen their thoughts on what dance is. In Lesson 3, as we discussed their interpretations and final takeaways from the

learning segment, I was able to take certain liberties and challenge their thoughts based off of the fact that all seven students come from a background of years of private, dance education which informs their cultural assets (Clip 2: 3:35-5:22).

Our positive classroom environment lends itself to a learning experience in which everyone roots for each other's success to support their community goals and assets. Given their community assets, students felt comfortable providing feedback to one another on their new choreography (Clip 1: 9:00-10:00). My instruction linked to students' common goals and practices by providing an environment conducive to positive peer feedback and interactions. In Lesson 3, students discuss their interpretations of Fosse technique to link to their personal journey in the learning segment. The students tapped into their community assets to speak for one another and form ideas as a collective whole. For example, one student spoke on the importance of authenticity in choreography and felt comfortable to speak on behalf of their peers (Clip 2: 5:02-5:05). All in all, from each feedback session all the way up to the final performance, the students exemplified a safe, classroom community in which the backgrounds and experiences that each student brings to the table is welcomed. Such an environment is one in which students feel safe to engage in tasks without the fear of failure and the confidence to take risks to create something new (Clip 1: 2:57-4:40; Clip 2: 9:55-10:00).]

4. Deepening Student Learning during Instruction

Refer to examples from the video clips in your explanations.

- a. Explain how you **evoked and built on student performances and/or responses** to support students' development and application of knowledge/skills, contextual understandings, and/or artistic expression.

[Throughout Lesson 2, I guided students' development and application of knowledge and skills to **build** upon student performance. In Lesson 2, as students are learning the three Fosse poses, I **built** upon their informal performances to develop their application of the skills of the hand precision element. As I modeled and taught the material, I noticed a lack of energy and dynamics within students' upper body. I **built** upon students' informal performance to demonstrate energy within all ten fingers to broaden student's application of the skills (Clip 1: 0:23-0:28).

In Lesson 3, students engaged in a class discussion about enhancing the co-created rubric to apply their knowledge and skills and contextual understandings of Fosse technique. The first student to provide their thoughts on the performance criteria of the rubric to include effort qualities. I **built** on this students' response by asking for a specific example; the student then responded utilizing Fosse knowledge and skills with dance-specific vocabulary (Clip 2: 0:40-1:00).

Students continued to chime in with different areas of criteria to include within the co-created rubric. I **built** upon all of these responses by prompting students to connect their thoughts to Fosse technique and the contextual understandings. Students then discussed Bob Fosse's backgrounds and the adversities he faced in the dance community and how he overcame them. I **evoked** student responses to connect their thoughts on their understanding of the learning segment to Fosse's message of being yourself in your choreographic process (Clip 2: 5:32-5:40). Students began to apply their contextual understandings of Fosse's message to their past Choreographic Workshop (Clip 2: 6:07-6:28).

In Lesson 3, I **evoked** students' responses about their contextual understandings to connect and apply to their artistic expressions. One student provided the example of facial expressions (Clip 2: 7:27-7:50); through this students' response students utilized this performance quality to enhance their artistic expression.]

- b. Explain how you used modeling, demonstrations, and/or content examples to develop students' knowledge/skills, contextual understandings, and/or artistic expression for creating, performing, or responding to music/dance/theater.

[I utilized different teaching strategies such as **modeling**, **demonstrations**, and **content examples** to develop students' knowledge and skills, contextual understandings, and artistic expression to create, perform, and respond to Fosse technique. In Lesson 2, I physically **demonstrated** the three poses from the video to develop students' knowledge and skills of the Fosse elements to successfully create a short embodiment phrase (Clip 1: 0:00-0:50). As students begin to finish the phrase they successfully created based off of the **demonstration**, students will be tasked to add the element of finger snaps in their phrase. I **model** the element of finger snaps in two, distinct ways to develop students' knowledge and skills to create with this specific element (Clip 1: 5:50-6:00).

In Lesson 3, I provided the students with the opportunity to deepen their contextual understandings of Fosse technique by opening the floor to engage in conversation to revise and enhance the co-created rubric and their takeaways. Within this discussion, I **physically modeled** the five Fosse elements to contextualize the students' understanding of the Fosse technique in hopes that it would trigger more conversation between the students (Clip 2: 2:30-2:55). Additionally, as shown in the video clip (Clip 2: 3:30-4:14), a student recalled that quality dance does not need big, flashy moves, thus showcasing their contextual understanding of the Fosse technique, as referred to in the **content example** video I provided students with from Lesson 2: "ALL THAT JAZZ/HOT HONEY RAG" (Broadway Baby, 1997, YouTube).

Building upon this point, I agreed with their sentiments and highlighted additional details brought up in the **video** in order to spur more conversation (Clip 2: 3:55-4:14). With this, another student took the opportunity to express her understanding of artistic expression by combining the contextual understandings learned from the entirety of the learning segment and her own personal interpretation of what it means to be an artist (Clip 2: 5:02-5:38).]

5. Analyzing Teaching

Refer to examples from the video clips in your responses to the prompts.

- a. What changes would you make to your instruction—for the whole class and/or for students who need greater support or challenge—to better support student learning of the central focus (e.g., missed opportunities)?

Consider the variety of learners in your class who may require different strategies/support (e.g., students with IEPs or 504 plans, English language learners, struggling readers, underperforming students or those with gaps in academic knowledge, and/or gifted students).

[After analyzing and reflecting on the learning segment, I could have better supported students to learn the central focus of creating and revising of Fosse technique in a few ways. In each lesson, I realized I could've done a better job at providing clear instruction so that students were fully aware of their expectations and daily objectives. For example, in Lesson 2, I realized that I had only provided directions verbally for their first task. It became clear to me that this method was ineffective, as shown in the video clip (Clip 1: 2:22-2:55) given that two remote students asked questions because they were unsure of the instructions. Looking back, it would have been more effective to provide both written and oral instructions for students to enhance the skills of choreographing.

Another missed opportunity, occurred in Lesson 3, in which students were tasked to engage in a discussion about the co-created rubric along with their final takeaways of Fosse technique. After analyzing the lesson, it would have been more effective for students to revisit their co-

created rubric *and then* perform their choreography before taking part in Part 3: Concluding Discussion (Task 1 Part B p. 10). Students were able to make significant connections to their contextual understandings (Clip 2: 5:42-6:06, 6:35-7:07) however, students were not able to make significant connections to their artistic expression due to the sequence of my lesson. If the structure of the lesson changed, students would have had the opportunity to analyze their own performance with respect to their thoughts on artistic expression.

In Lesson 3, in reference to the structure of my lesson, I realized that it would have been valuable to have provided the students with more opportunities to engage in higher order thinking during their concluding discussion. Moments such as these (Clip 2: 5:00-7:07), demonstrated that students were capable of higher order thinking and looking back I wish I would have provided more opportunities for these moments to take place. For example, students provided excellent examples of facial expressions and Fosse takeaways, but I missed the opportunity to push their thinking further (Clip 2: 1:10-1:15, 6:07-6:38).

Additionally, during the learning segment, I made it a priority to provide students with meaningful feedback whenever possible, however upon analyzing my lessons, I realize that there were a few missed opportunities. First, I made the effort to take extensive notes (Clip 1: 3:37-4:40) during the students' creation of their embodiment phrase, however, I missed the opportunity to relay that feedback to all of my students before they transitioned to the next step in the learning task (Clip 1: 5:32).

Similarly, one of my students has an IEP for social anxiety and I always tried to ensure that they were comfortable during the learning segment. In Lesson 2, as students worked individually, I overlooked the fact that this student was standing for a substantial amount of time without engaging in the task (Clip 1: 4:44). I could have provided this student with more support and individualized attention with tailored feedback as their peers continued to work.]

- b. Why do you think these changes would improve student learning? Support your explanation with evidence of student learning **AND** principles from theory and/or research.

[According to Carol Tomlinson, differentiated instruction “should have *clear goals* for what students should know, understand, and be able to do as the result of any segment of learning” (2013, p. 6). In Lesson 2, my unclear, verbal instructions led to student confusion and therefore wasted instruction time. Given this mistake, it would have been a more sound, pedagogical practice of differentiated instruction to include a Google Document with written instructions that could serve as a scaffold and/or reference for any student that struggled to comprehend my oral instructions.

Wiggins & McTighe remarks, “Learning is enhanced when teachers think purposefully about curricular planning” (2005, p. 1). Additionally, they state that, “Understanding is revealed when students autonomously make sense of and transfer their learning through authentic performance” (year and p. 1). In Lesson 3, the most important change to improve learning would have been to adjust the sequence of the lesson to allow the opportunity for higher order thinking with regard to their artistic expression. If I changed the order of the lesson according to Understanding by Design, students would have been able to apply personal interpretation and synthesis of their Fosse performance after the fact rather than beforehand.

Dr. Andrade states, “Feedback from the dance community, including peers and teachers, is important to students' growth as dancers” (2015, p. 52). In Lesson 2, if I had provided more meaningful feedback during their individual creation process, my whole class, including my student with an IEP, would have been able to reflect, revise, and enhance their choreographic skills. Additionally, by providing feedback to my students it opens up the opportunity to hear feedback from my students themselves. With this information, I will be able to use their feedback to guide my future instruction, thus maximizing their learning and growth as dancers and choreographers.]

References

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