

TASK 1: PLANNING COMMENTARY

Respond to the prompts below (**no more than 9 single-spaced pages, including prompts**) by typing your responses within the brackets. Do not delete or alter the prompts. Pages exceeding the maximum will not be scored.

1. Central Focus

- a. Describe the central focus and purpose of the content you will teach in the learning segment.

[The central focus of the learning segment is for students to choreograph and revise an original dance based on Fosse technique. The purpose of the central focus is for students to gain confidence in their role as a choreographer, a critical step in developing their creative voices. The basic principles of Fosse technique include five elements: hand precision, finger snaps, turned in knees, rounded shoulders, and isolations (Winkler, 2018). In each of the three lessons, students participate in a Choreographic Workshop to hone their skills of creation and revision. The first lesson is focused on creation, where students develop their original base phrase on Fosse technique. In this lesson, the principles of Fosse are explored, which creates a framework for choreographic expression. Workshops two and three are focused on revision where students critically analyze their own choreography and make improvements. At the completion of the three lessons, students will be able to choreograph and revise an original phrase in order to demonstrate knowledge of dance creation and self-reflective revision.]

- b. Given the central focus, describe how the standards and learning objectives within your learning segment address creating, performing, and/or responding to music/dance/theater by applying
- knowledge/skills (e.g., tools/instruments, technical proficiencies, processes, elements, organizational principles)
 - contextual understandings (e.g., social, cultural, historical, global, personal reflection)
 - artistic expression (e.g., interpretation, creativity, exploration/improvisation, individual choices)

[The first lesson addresses **creating** a dance by utilizing Fosse technique. National Core Arts Standard (NCAS) DA:Cr1.1.II calls for students to “synthesize content generated from stimulus materials to choreograph dance studies or dances using original or codified movement.” This standard will be addressed as students “**create** a 32-count phrase that utilizes the five Fosse elements from stimulus material to choreographic material” (Lesson 1, Language Objective #1); **creating** movement based off their knowledge and skills of the Fosse elements. The standard and objective align for students to **create** choreography with a clear stimulus of the Fosse elements.

New Jersey Core Curriculum Content Standard (NJCCCS) 1.1.12.prof.Cr3. addresses the central focus to revise choreography and **respond** to their work: “Revise a movement study based on self-reflection... Articulate movement choices and revisions”. NJCCCS 1.1.12.prof.Cr3. addresses **responding** by applying knowledge and skills and contextual understandings. 1.1.12.prof.Cr3 aligns to the content objective “revise their choreographic phrase from the first lesson through refining the choreographic structure and applying feedback from peers” (Lesson 2). Through the revision process, students **respond** and develop their contextual understandings of the influence of Bob Fosse and Fosse technique on America’s popular culture through a video. In Lesson 2, students watch and **respond** to the video, “ALL THAT JAZZ/HOT HONEY RAG” (Broadway Baby, 1997, YouTube), by applying the elements presented in the video to their revision process.

In Lesson 3, students apply their knowledge and skills, contextual understandings, and artistic expression through a final **performance** to demonstrate mastery of the content. With respect to **performing** the dance, the learning objective calls for students to “**perform** their **revised** phrase while incorporating stylistic clarity and a clear motif” (Lesson 3, Objective #1). As each student individually **performs** their choreography, they will be developing their artistic expression through showcasing their individuality, choices, and personality. According to the dance educational theorist McCutchen (2006), students need the space to express themselves through their own aesthetic and energy. Given this information, all students, specifically my struggling dancers, need the opportunity for trial and error to **create**, **perform**, and **respond** to dance to successfully develop their artistic expression.]

- c. Explain how your plans build on each other to help students to create, perform, and/or respond to music/dance/theater and in **making connections** to knowledge/skills, contextual understandings, and artistic expression.

[The plans in each lesson build on each other to allow students to **create**, revise, and **perform** Fosse technique while developing their voice as a choreographer. In exploring the first central focus, students will develop the knowledge and skills of the elements of Fosse to **create** their own original choreography. In Lesson 1, students learn the elements of Fosse technique to inform their choreographic process through specific criteria. The first lesson plan focuses on **creating** Fosse choreography so that in later lessons students will be able to revise in order to build upon their choreography. In Lesson 2, students will revise and **respond** to their original choreography with new understandings, based off peer feedback. Students engage in a discussion about Bob Fosse’s background and how he created his technique based off his shortcomings as a technical ballet dancer. During class discussions in Lessons 2 and 3, students make individual, personal connections about Fosse’s shortcomings and how they translate to the elements to inform their contextual understandings of Fosse. Students are guided to make connections to contextually understand the importance of being themselves in choreography similar to Bob Fosse. Through these discussions, students vocalize and **respond** to their own choreographic process.

Each lesson plan includes a Choreographic Workshop for students to hone their skills as a choreographer as they **create** and revise their work. Each Choreographic Workshop, lesson-to-lesson, builds upon the previous in order for students to make personal connections about the role of being a choreographer. Prior to **performing**, in Lesson 2, students collaborate in order to co-create a rubric that is teacher-guided, but ultimately student-driven. In this manner, the rubric will be sure to include the necessary **performative** criteria, however it will be articulated through the students’ vernacular, offering itself to differentiation by virtue of the inclusion of individual, student voice. Before performing in Lesson 3, students will revisit the collaborative rubric to include more thoughts on artistic expression and discuss the meaning of the word “**perform**”, as it applies to artistic expression. Finally, students build on their previous lessons of **creating** and **responding** of Fosse technique to **perform** their final choreographic work.]

2. Knowledge of Students to Inform Teaching

For each of the prompts below (2a–b), describe what you know about **your** students **with respect to the central focus** of the learning segment.

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).

- a. Prior academic learning and prerequisite skills related to the central focus—**Cite evidence of what students know, what they can do, and what they are still learning to do.**

[The central focus builds on students' prior academic learning and prerequisite skills of choreographic and performative experiences. Students know how to choreograph based off of a specific stimulus from prior dance experiences. Through previous performance projects, students have demonstrated that they know and can create choreography with their peers in a small group setting, however they have never taken on the challenge of creating individually.

Through prior assessments, students struggled with making impactful revisions to enhance their choreography. The students display an ability to choreograph material based off of a specific stimulus but are still learning tools for the revision process. Since students display little-to-no evidence of the process of revision, in *Lesson 2*, students will learn the importance of revision and how to revise by utilizing different tools. Students are still learning to revise after they create, which informs my central focus for each lesson to have a Choreographic Workshop where students revise based off of a specific topic or activity.]

- b. Personal, cultural, and community assets related to the central focus—**What do you know about your students' everyday experiences, cultural and language backgrounds and practices, and interests?**

[Students in Dance Lab are all sophomores in an academically competitive high school. In order to be accepted into the program, students must pass an entrance exam before a performative audition. The school is located in a suburban area where students from all over the county attend. All students speak English as their native language and are a part of the dominant culture. Students come from all different socio-economic and cultural backgrounds which calls for a wide range of everyday experiences outside the classroom. This is an important factor when planning and relating to the central focus since students are primarily learning remotely. Therefore, some students have Marley floors and an abundant amount of space whereas some students are confined to their bedrooms. Within the learning segment, I created materials and activities that could be altered and performed in any space to provide an equitable learning experience.

Based off research, when students in both low and high socio-economic status have access to first-class learning opportunities all students can achieve success (Burris and Welner, 2005). Planning equitable learning experiences and activities allow for all students, no matter the location of their learning (hybrid or virtual), the ability to succeed in the central focus of creating and revising. When an equitable learning experience is established students are able to build on their community assets of supporting each other's growth as artists and performers. Through observation and assessment, I've noticed a sense of community within the students where they answer each other's questions and root for one another to achieve success.

All students attend dance classes at an outside, private dance studio setting that requires long hours of strenuous training in various dance techniques. Given this knowledge, students are typically engaged in their outside dance training in a cued response narrative. In a cued response learning environment, the teacher is the decision-maker and the learners follow exactly as the teacher prompts (Gibbons, 2007). Students' cultural assets about dance stem from their outside training which informed my lesson plan's central focus to include a spectrum of discovery through the revision process rather than cued response. Students will be tasked to create and revise through the guided discovery cluster to have students make discoveries on their own (Gibbons, 2007). Through their outside, private dance studio, students have heard of Fosse technique or seen a variation but have yet to dive into the contextual and cultural understandings of the style for themselves.

In the beginning of the year, I provided the students with the opportunity to create their own goals through a written assignment. Upon reviewing their work, it was clear that the two main goals the students set for themselves was to create original choreography and learn about different styles of dance other than modern or ballet. Given these goals, I built upon student's personal assets to introduce and familiarize students with Fosse technique and choreograph utilizing this style.]

3. Supporting Students' Performing Arts Learning

Respond to prompts below (3a–c). To support your justifications, refer to the instructional materials and lesson plans you have included as part of Planning

Task 1. **In addition, use principles from research and/or theory to support your justifications.**

- a. Justify how your understanding of your students' prior academic learning and personal, cultural, and community assets (from prompts 2a–b above) guided your choice or adaptation of learning tasks and materials. Be explicit about the connections between the learning tasks and students' prior academic learning, their assets, and research/theory.

[As prior learning suggests, students are proficient in creating choreography based off of a specific stimulus, however, students are still learning how to revise their choreography for improvements. For example, in previous classes, students would carry out their choreography, meeting the desired criteria, but would not take part in the process to revise and refine their work. Dance scholars, Blom & Chaplin (1982), agree that an important factor of the choreographic process is to scaffold students higher order thinking skills of dance composition through revision. As a result, the central focus was identified to support students in choreographing and developing their ability to analyze and refine their choreography.

As indicated by Riconscente (2013), when lessons connect to students' personal interests, a positive learning environment and engagement is achieved. On the first day of school, students pinpointed two goals for the course: learn about different genres of dance and choreographic processes; which impacted my decision for the central focus to be to create and revise original Fosse choreography. Lesson 1 links students' prior knowledge of choreographing with a specific stimulus to a new technique of Fosse. These goals are students' personal assets, which guided the theme of Fosse in each of the three lessons to be about a new technique of dance that is not included in their dance curriculum.

Riconscente (2013) also alluded that a positive student perception of the classroom environment is critical for meaningful learning to occur. I have taken the steps to promote an environment within the classroom that invites students to take on challenges without hesitation of failure. In each of the three lessons, students' community assets of a supportive school environment encourage the students to take risks in their Choreographic Workshops. In Lesson 1 and 2, students individually share their phrases after the Choreographic Workshop for peer feedback. Given students' community assets, this prompted my planning of the feedback sessions to be a successful, safe space for constructive criticism.

Based on remote learning guidance, Reich (2020) suggests to the fact that it is important to acknowledge the current state of learning by tailoring instruction in the classroom to meet the needs of each individual student. It is important to note that, due to the unfortunate circumstances of the pandemic, this learning segment was forced to occur in a hybrid-instructional setting, in which two to three students were present in the classroom and the remaining students participated via Zoom. As previously stated, due to students' contrasting socio-economic backgrounds, this heavily impacted my choices in planning for an equitable learning experience through modifications and adaptations for each activity. Specifically, this

guided my decision to include the dance-specific vocabulary of the five Fosse elements based off of the ability to create, revise, and perform in a limited space, whether in-person or remote.

According to Hockett (2013), a pre-assessment is a useful tool that gathers evidence of students' interests and learning profiles to impact the plan of instruction. Each student enters the classroom with a variety of different interests and prior, dance-specific learning experiences from their outside, private dance education which heavily impacts students' cultural assets of dance. To respond to their cultural assets, in the first lesson students participate in a pre-assessment through a Kahoot and I use that data to tailor instruction to their needs.]

- b. Describe and justify why your instructional strategies and planned supports are appropriate for **the whole class, individuals, and/or groups of students with specific learning needs**.

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).

[There are seven students enrolled in the Dance Lab course with different instructional and learning needs; these learners include visual learners, gifted students, and one student with an Individualized Education Plan (IEP). In *Empowering PowerPoint: Slides and teaching effectiveness*, Brock & Joglekar (2011) praise the use of PowerPoint in the classroom as an effective visual tool to aid in the teacher's instructional strategy. All students respond well to visual supports which informs my teaching strategy to include PowerPoint presentations for *Lesson 2* and *Lesson 3* with imagery and written directions.

Another visual aid that I utilized as a planned support was a Fosse virtual poster that allowed for students to use the images as inspiration for creation and see different examples of the five Fosse elements. The Fosse virtual poster is considered to be an example of *Seed imagery*, which Franklin (1996) refers to as any visual aid that has the ability to spark creativity in students.

Dr. Andrade (2015) highlighted the effectiveness of using checklists and rubrics to establish clear criteria for any given task. Furthermore, Andrade mentions that students enhance their own learning through self-checking and analyzing, and that is why I believe a checklist and rubric will be essential to all students, especially those with special needs (i.e. visual learners, gifted students, and students with IEPs). These tools support students in creating and making adjustments in their own approaches to learning.

Likewise, another student-focused, planned support that I incorporate into every lesson is differentiation. As indicated by Tomlinson (2014), "there will be many times when some students are ahead of or behind others in a particular segment of learning...or when it's sensible to offer students more than one path to accomplish important goals" (p. 9). In my particular class, I have assessed the students dance abilities in the following categories: two gifted dancers, three students that struggle with dance-specific content, and two other decent dancers. In Lesson 2, students are split into three groups to provide individualized, constructive feedback for their revision process. The groups are split based on their learning levels to allow me to provide differentiated instruction tailored to their needs.

It is noteworthy to mention that I have one student with an IEP who struggles with social interactions. To accommodate their needs, I have instructed the student that they may utilize the chat feature in Zoom to participate in discussions. Additionally, when the class performs individually, I have given this student the opportunity to submit their performance via a private video rather than a live performance.]

- c. Describe common student errors, weaknesses, or misunderstandings within your content focus and how you will address them.

[Tending to a variety of learners and given the fact that I am to expect common errors, weaknesses and misunderstandings in my students' first, individual, choreographic endeavor I anticipate and address these shortcomings within the central focus of creating and revising throughout the Fosse learning segment. As students learn the Fosse elements prior to creating, I will address any misunderstanding through imagery (Franklin, 1996) and teacher modeling.

In *Lesson 1*, two common errors may occur while students choreograph for the first time which are 1) using the same examples of movement from the warmup and 2) thinking of each element separately rather than combining the elements creatively. In order to avoid these common errors, I will refer to the checklist before the students begin creating individually, and if I observe any errors during the Choreographic Workshop, I will address any particular student on an individual basis.

In *Lesson 2*, the central focus calls for students to revise their phrase from *Lesson 1* with specific choreographic devices and structures. Before diving into *Lesson 2*, I will address any misunderstandings from *Lesson 1* that was collected in the exit slip. Since the concept of revision is new to students, I plan to address any weaknesses that may occur during the revision process. Given this challenge of revising and weaknesses, I tailored my main discussion in *Lesson 2* to focus on the importance of the revision process through a web cluster graphic in order to organize their thoughts. To anticipate any misunderstandings about the discussion, I will provide examples from Bob Fosse's revision process for students to link to their own revision experience from the lesson.

In *Lesson 3*, students are tasked to revise their phrase one last time to ensure there is a clear motif before the final performance. A common error of motif could be that a motif is strictly a gesture rather than a reoccurring theme of a jump, travelling step, or stillness. I plan to address this common error through a Jam Board discussion before students begin their final Choreographic Workshop.]

4. Supporting Performing Arts Development Through Language

As you respond to prompts 4a–d, consider the range of students' language assets and needs—what do students already know, what are they struggling with, and/or what is new to them?

- a. **Language Function.** Using information about your students' language assets and needs, identify **one** language function essential for students to learn the performing arts knowledge within your central focus. Listed below are some sample language functions. You may choose one of these or another more appropriate for your learning segment.

Analyze	Compare/contrast	Create	Describe	Evaluate
Explain	Identify	Improvise	Perform	Respond
Summarize				

[The main language function for the learning segment is to **create**. Students **create** a base phrase and continue to **create** revisions to enhance their choreography. **Create** is a higher-order thinking skill of *synthesis* in Bloom's Taxonomy (Sosniak, 1994), which requires learners to apply knowledge and skills, contextual understandings, and artistic expression.]

- b. Identify a key learning task from your plans that provides students with opportunities to practice using the language function. Identify the lesson in which the learning task occurs. (Give lesson/day number.)

[In *Lesson/Day 1*, Part 3: Choreographic Workshop, students are tasked to **create** a phrase that utilizes the knowledge and skills introduced in the lesson. In order to support the language function of **create**, students are provided with a checklist of the clear criteria to include in their choreography. Within this learning task, students are applying the key vocabulary of the five Fosse elements of turned-in knees, hand precision, isolations, finger snaps, and rounded shoulders to **create**.]

- c. **Additional Language Demands.** Given the language function and learning task identified above, describe the following associated language demands (written or oral) students need to understand and/or use:
- Vocabulary and/or symbols
 - **Plus** at least one of the following:
 - Syntax
 - Discourse

[Students use the dance-specific **vocabulary** of the five Fosse elements to successfully **create** in the key learning task, Part 3: Choreographic Workshop of this learning segment. In Lesson 1, students are familiarized with the dance-specific **vocabulary** to carry out each of the five elements with clarity. After students clearly understand the difference between each element, students will display **syntax** through verbally identifying each element. Specifically, during the learning task, students **create** a phrase through applying the **key-vocabulary** in their choreographic endeavor to display **syntax** through **creating** the structure of the five elements. Students display a higher-order level of thinking of **discourse** by applying their own artistic choices and construction to form choreography. Students engage in **discourse** through their choreography, practicing a discipline-specific process to demonstrate understanding of the concepts of the five Fosse elements and the stylistic intent. In Lessons 1-3, students display **discourse** as they **create** and develop their Fosse choreography and revisions.]

- d. **Language Supports.** Refer to your lesson plans and instructional materials as needed in your response to the prompt below.
- Identify and describe the instructional supports (during and/or prior to the learning task) to help students understand, develop, and use the identified language demands (vocabulary/symbols, function, syntax, discourse).

[In order for my students to reach my objective in Lesson 1 of carrying out a 32-count Fosse phrase, I consciously took various steps in order to provide the necessary supports to take my students from the level of recognizing and understanding vocabulary and symbols, to creating and speaking of this vocabulary on their own through discourse.

Prior to the key learning task, I carried out a pre-assessment through virtue of a Kahoot in order to gather data on my students' prior knowledge. Within this Kahoot, students were exposed to the vocabulary of the five Fosse elements through interacting with questions full of images and background information on Bob Fosse and his technique (Task 1 Part D p.1). I was able to utilize the data from the Kahoot to identify students that would need additional attention and support in order to inform my future teaching.

I formally introduced the five Fosse elements to my students by physically modeling and saying the five, dance-specific vocabulary terms aloud as I danced a 40-count phrase. In

addition, I utilized a Fosse poster, which depicts dancers showcasing the angular style of Fosse in order to provide additional visual aid and support during the learning process.

Once the students demonstrated to me a basic understanding of the five Fosse elements, I invited a number of students to model a specific element through an eight-count phrase, while asking their peers to identify the name of each movement. By doing so, I was able to informally assess any gaps in vocabulary before moving on to the main language function to create.

During the key learning task, Part 3: Choreographic Workshop, I explained the task and introduced the criteria through use of a student-checklist. For this task, students are displaying syntax by creating a 32-count original choreography, demonstrating the ability to organize the five Fosse elements into a choreographic structure. During the learning task, I supported students to successfully create by making constant reference to the student-checklist, poster, and by tailoring my instruction, especially to those students that struggled with the vocabulary earlier in the lesson.

In my construction of this lesson, I wanted to give the students the opportunity to apply discourse through connecting to their artistic expression and personal traits as they create. In order to do so, I chose the 1950's song, "Steam Heat" from Bob Fosse's first choreographed musical to inspire the students to connect to Fosse's style in their own way.]

5. Monitoring Student Learning

In response to the prompts below, refer to the assessments you will submit as part of the materials for Planning Task 1.

- a. Describe how your planned formal and informal assessments will provide direct evidence of students creating, performing, and/or responding to music/dance/theater by applying knowledge/skills, contextual understandings, and artistic expression **throughout** the learning segment.

[Upon designing the learning segment, I utilized the *Understanding by Design* framework (Wiggins & McTighe, 2005) to identify the goals of the segment, determine the evidence for assessment, and then plan each lesson to support the goals and assessments. Students are informally assessed so that I may tailor my instruction for the following activity or lesson.

In Lesson 1, students are informally assessed to provide direct evidence of understanding of the knowledge and skills of the five Fosse elements. I ensure the students are able to identify the elements through a class discussion before they create individually (Lesson 1, Assessment Strategy #2). Once students demonstrate a clear understanding of the knowledge and skills of the elements, students are ready to **create** a phrase utilizing the key vocabulary. The planned formal assessment (Lesson 1, Assessment Strategy #3) aligns to the language objective for students to **create**. The formal assessment displays direct evidence of students' ability to **create** by synthesizing their knowledge and skills. From the pre-assessment Kahoot (Lesson 1, Assessment Strategy #1) to the post-assessment exit slip (Lesson 1, Assessments Strategy #4) students demonstrate measurable growth from both assessments to display a clear understanding of knowledge and skills.

In the following lessons, students build upon their choreographic phrases in Lessons 2 and 3 to **respond** to their dances with insightful revisions. In Lesson 2, students complete two formative assessments to provide evidence of their ability to **respond** to their choreography by applying contextual understandings from the lesson. Students are tasked to revise their choreography based off of a choreographic structure (Lesson 2, Assessment Strategy #1) to **respond** to the video "ALL THAT JAZZ/HOT HONEY RAG" (Broadway Baby, 1997, YouTube). Students display evidence of learning through their use of the dance-specific terminology *splicing* and *embodying* which is embedded in their choreography. Students reflect and **respond** to their choreographic process through a Venn Diagram to compare and contrast their choreography from the first lesson to the second. Through this formal assessment (Lesson 2,

Assessment Strategy #2), students display direct evidence of the ability to articulate the knowledge, skills and contextual understandings to respond to their choreography.

In order to support students in a strong, final **performance** in Lesson 3, students articulate their artistic expression through a class-discussion. Students then **perform** their final Fosse phrase to demonstrate evidence of the central focus to create and revise their own choreography. The final performance serves as students' formal assessment (Lesson 3, Assessment Strategy #1) to display their artistic expression of Fosse's technique. The students are **performing** with artistic expression to share who they are as performers and creators. Students will then synthesize all of their learning through a final, summative, written assignment (Lesson 3, Assessment Strategy #2). Through this summative assessment, students will demonstrate their knowledge and skills, contextual understandings, and artistic expression of the Fosse technique. Finally, students will provide evidence of understanding through their ability to articulate the dance-specific vocabulary and skills of Fosse, analyze the contextual understandings of Bob Fosse's journey as a choreographer and how it applies to their experience, and discuss the discovery of their artistic expressions.]

- b. Explain how the design or adaptation of your planned assessments allows students with specific needs to demonstrate their learning.

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).

[Assessment strategies in the learning segment provide opportunities for all students with a variety of learning needs to demonstrate their dance-specific strengths. Assessments are intentionally created to allow the whole class (gifted students, visual learners, and a student with an IEP) to succeed through different adaptations and design strategies. Specifically, I have planned and adapted my assessments to cater to Howard Garner's theory of *Multiple Intelligences* (1992) within each lesson.

In Lesson 1, students are supported with images and visual aids to provide visual-spatial learners with the opportunity to grasp the task. For example, students in the Choreographic Workshop (Lesson 1, Assessment Strategy #3) are provided with a checklist that visually appeals to students. For linguistic-verbal learners, students engage in an informal assessment (Lesson 1, Assessment Strategy #2) through a discussion to identify the five Fosse elements. For bodily-kinesthetic learners, I gave them the opportunity to model the specific elements to the rest of the class so that their peers may identify the essential vocabulary orally.

In Lesson 2, the planned assessment of their Choreographic Workshop (Assessment Strategy #1) provides bodily-kinesthetic learners the opportunity to present their understandings through movement. Within this assessment, students that are musical learners benefit from the use of the song "Steam Heat" to guide their choreography. Students with linguistic-verbal strengths have the opportunity to articulate their knowledge through a Venn Diagram (Assessment Strategy #2). The student with the IEP, who is an interpersonal learner, was given the opportunity to organize their thoughts in the Venn Diagram rather than the in class-discussion to alleviate any social anxiety (Task 1 Part B p. 6-7).

In Lesson 3, the planned assessment of a written, summative assessment (Assessment Strategy #2), as Gardner alludes, allows logical-mathematical learners to write open-ended responses to organize their thoughts. Lastly, the bodily-kinesthetic learners have the opportunity to excel in the final performance (Lesson 3, Assessment Strategy #1) by demonstrating their learning of the Fosse skills and contextual understandings through movement. In essence, I firmly believe that success looks different in every student, therefore I want to put the adequate measures in place to provide every one of my learners the opportunity to succeed.]

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