

# Dance Education Laboratory

DEL Facilitators  
Professional Development Training Manual

92Y DEL Dance Curriculum written by  
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PART 1

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# SECTION 1

## Introduction

### Our Story

Jody Gottfried Arnhold founded Dance Education Laboratory (DEL) in 1995, with Joan Finkelstein as Founding Director and Ann Biddle as Founding Faculty. These three visionaries saw a need for a practical and focused dance pedagogy program outside of a university setting. An experimental laboratory, DEL is a safe place for new and experienced dance teachers to enhance their skills, develop sequential curriculum, and learn from one another. For over twenty years, DEL has been training and supporting the work of dance educators, equipping the teachers of today with the tools they need to succeed in the classroom.

### What is DEL?

DEL offers a variety of dance education courses: weekend workshops, intensives, and a summer institute for educators and artists interested in developing as dance educators. Foundations in Dance Education is the first course that DEL recommends for new students. All DEL courses align with the New York City Department of Education Blueprint for Teaching and Learning in Dance Grades K-12. The approach is built on Laban Movement Analysis (LMA), a language and system developed by Rudolf Laban. The LMA vocabulary provides a mode of clear communication, in addition to guiding unit and lesson planning. Course topics include technique, improvisation, composition, classroom management, conflict resolution, dance history, and anatomy.

Through SUNY Empire State College, DEL provides undergraduate and graduate college credit. DEL also provides professional development for the New York City Department of Education.

DEL is a program of the 92nd Street Y Harkness Dance Center. 92Y is a world-class center that connects people to the worlds of education, the arts, health, and wellness and Jewish life.

### Mission

The mission of DEL is to bring dance into children's and teens' lives and education by inspiring teachers to be lifelong learners, by encouraging experimentation and observation in teaching, by promoting the artistic development of teachers and by empowering teachers to give students ownership of the art form as a means of communication, collaboration and problem-solving, as a key to understanding their cultural heritage and as a medium for personal aesthetic expression.

DEL...art at the heart of teaching™

# Who Are DEL Students & Teachers?

DEL students and teachers have varied backgrounds, ages, and levels of dance training and come from a wide range of learning environments. Participants of DEL, representing multiple perspectives, learn from one another; they value diversity. DEL is a program at 92nd Street Y, a community center that serves people of diverse racial, religious, ethnic, and economic backgrounds.

- University dance students and dance faculty
- Aspiring as well as veteran dance educators seeking new teaching tools and strategies
- Current classroom teachers looking for dance education professional development
- Students seeking their bachelors and masters degree through SUNY Empire State College
- New York City Department of Education teachers seeking college credit for salary differentials
- Professional dancers who wish to expand their dance experience with teaching tools and strategies
- Physical Education teachers
- Educators of other arts disciplines
- Choreographers, school and cultural arts/dance administrators
- Students and teachers who wish to satisfy dance content credits required for New York State Dance Department of Education dance licensure
- Students seeking to fulfill dance content prerequisites for entry into college graduate dance education Programs

## DEL Collaborations

DEL collaborates with a number of cultural arts and educational organizations to provide the broadest network of opportunities and resources for its students, alumni, and the dance community-at-large.

## SECTION 2

### DEL Facilitators Training Overview

#### Professional Development Program

DEL Facilitators (DEL FIT) is a professional development program specifically designed for current and prospective DEL instructors to ensure that DEL's core principles and best practices are consistently and most effectively woven throughout all of our course offerings and partnerships. This training program offers a series of workshops that were created to reinforce DEL's mission to train dance educators with the highest quality of teaching expertise and resources. Now in its fifth year, the DEL FIT program was designed by DEL Founding Faculty, Ann Biddle and DEL Founder, Jody Arnhold to train master dance educators to become DEL facilitators in the field of dance education.

Enrollment in the DEL Facilitators training program is by invitation only. DEL Facilitators represent a diverse group of accomplished professionals in the field of dance education who are committed to furthering the field through professional development and leadership training.

#### Professional Development Workshop Goals

The primary goals of the DEL Facilitators Program are to:

- Cultivate, inspire and train a cadre of DEL facilitators to lead professional development courses and workshops following the DEL model.
- Provide professional development at the highest level to experienced dance educators that will support advancement and leadership in the field.
- Clarify and conduct the DEL FIT program as a rigorous professional development-training model applicable in a range of professional settings.

Participants will receive professional development training in the DEL Model. Upon completion, participants will be able to:

- Investigate, embody, model and apply key components of the DEL model within professional development contexts.
- Analyze, synthesize, integrate and implement teacher training facilitation strategies and methods based on the DEL model.
- Design, create and facilitate DEL-based professional development workshops, courses, and/or intensives within a range of educational contexts.

- Collaborate with, contribute to, and celebrate a community of dance education professionals dedicated to the next generation of dance educators and artists.

## Overview of DEL FIT Workshops

There are four 4-hour training workshops, which are required to complete the DEL FIT program. Below is a brief outline of each session.

### **Session 1**

Key Components of DEL

DEL model

Overview of goals of DEL FIT program

Getting to know each other

DEL lesson plan

### **Session 2**

DEL workshop model

Facilitation strategies and methods

### **Session 3**

Facilitation strategies continued

Designing a DEL Workshop

### **Session 4**

Presenting your DEL workshop

Next steps in DEL FIT program

Assessment/evaluation of DEL FIT program

## How to Make the Most Out of Your DEL FIT Program

We recognize that DEL FIT participants are actively engaged in their field as teachers and professionals in the field; however, it is vital to attend all four sessions for continuity and consistency.

The DEL FIT community is an opportunity for you to grow as an educator and leader in your field. DEL invites you to bring your unique perspective and experience to this work. The framework we offer allows for a range of applications, so please take advantage of this opportunity to receive valuable feedback and collegial support from this cadre of experts in the field. Your colleagues are vital resources for this growth and the relationships that you build during the training can lead to future professional and/or artistic collaborations and partnerships.

Please feel reach to reach out to Ann or Jody at anytime if you are experiencing difficulty in fully participating in this training.

# SECTION 3

## DEL Workshop Model

The DEL professional development workshop format was developed by Ann Biddle and Jody Arnhold over the course of multiple years designing and teaching DEL workshops, courses and intensives. Based on the core components and inherent values of the DEL model, this workshop model is designed to give facilitators a structure and format to follow when facilitating a DEL based professional development workshop. This is not meant to be prescribed, but is recommended as an overall framework of what constitutes a successful DEL workshop.

The flow and sequence of the DEL Workshop model is highly recommended, though may not always fit exactly into your content area. Feel free to use your professional discretion and adapt this material as necessary given the needs of your audience and the specific content area. For, example, at times you may flow back and forth between the different sections of the workshop format.

We recognize that flexibility and responsiveness is a key characteristic of masterful teaching; at times you will need to adjust the framework.

As you begin the process of designing and facilitating DEL workshops and courses, we ask you to keep in mind the core values and principles of DEL. In that vein, we have asked DEL students and teachers over the course of many years to describe what characterizes the DEL experience. Culling from years of reflections from DEL participants, the following key statements describe the essence of DEL.

### **DEL is:**

- The center of cutting edge and innovation in dance education training
- A place to train, connect, recharge and grow as an artist and educator
- A vehicle for expanding awareness of how vital dance education is for every human
- A pedagogy with improvisation and dance making (based on LMA) at its core
- A laboratory learning environment and community of dedicated dance education professionals
- An approach and methodology which celebrates all learners and is inclusive for all levels/backgrounds
- A clear methodology which is dedicated to giving educators the tools to provide quality dance education to children everywhere
- A collective resource of best practices, exemplars and tools for teaching dance

Embedded within the Facilitator training program are these embodied core values of DEL. What follows is the DEL professional development workshop outline and full overview. Section 4 includes a wide range of supplemental resources in educational best practices which inform the DEL model, and facilitation strategies, and additional resources to help support you in your growth as a DEL Facilitator.

# Key components of the DEL model

*At the center is the Teacher's Heart!*

- Philosophical roots of progressive and child centered education
- Rationale and benefits of dance education for all children
- LMA (body, effort, space, relationship)
- LOD (Language of Dance)
- DEL Lesson Plan format
- Movement Sentence
- Dance Making
- Making Connections to other Disciplines
- Teaching all students (developmental stages/inclusivity/diverse learners)
- Classroom management / teaching strategies
- Applications to diverse teaching contexts
- Link to NYC Dance Blueprint or NCCAS

Surrounding the DEL model are the guiding principles of:

- Creativity
- Imagination
- Innovation
- Diversity
- Risk
- Flexibility
- Humor
- Communication
- Community
- Patience
- Generosity



# DEL Workshop Model

- Introduction/Framing the Work
- Warm-up
- Exploration
- Development
- Culmination/Sharing
- Reflection
- Application
- Summary/Evaluation
- Closing the circle
- \*\*\*\*\*
- Assessment (ongoing)
- Deconstruction/Reflection (post-workshop for facilitators)

## **DEL Workshop Model – Full Overview**

### **Title of Workshop:**

### **Names of DEL Facilitators:**

**Materials:** (Music, visual aids, markers, drum, i-pad, video, camera, charts, etc.)

**Handouts:** (articles, lesson plans, resources, bibliography etc.)

**NOTE: Formative assessment strategies should be imbedded throughout the workshop flow.**

### **Introduction/Framing the Work:**

How do you start the workshop? Think about “choreographing” every section of your workshop including transitions from the moment participants enter the space to the final closing.

First, gather the group and introduce yourself and provide a brief introduction.

Your introduction could include:

- A brief introduction of who you are vis a vis the dance education field
- A quick focusing activity to gather and greet the group
- A Do Now activity as participants enter
- A fun icebreaker
- A quick write or small group webbing activity to engage participants in collaborative thinking

NOTE: Any of the above activities can be used to assess participants’ prior knowledge through a group discussion or webbing task to provide you with some baseline information about your participants’ prior knowledge and experience.

Your introduction should include:

- An overview of your workshop including your goals/objectives
- The posted agenda (verbal, PPT, chart) of the flow of the workshop
- Essential questions or big ideas you will focus on in the workshop
- Course expectations and/or syllabus & final project requirements if applicable
- Info to access course materials, online forum, etc.

### **Movement Warm-up:**

How do you prepare your participants’ bodies and minds for the experience of the day?

If you are leading a movement-based workshop, you should include some physical warm-up to prepare participants for the dance work. Be mindful of participants’ physical limitations and differentiate instruction to meet the diverse needs of your group.

Your warm-up could include:

- A guided greeting, name dance or movement game as an icebreaker
- A movement warm-up around the theme of the day
- A technical warm-up linked to a specific cultural style or genre
- A yoga inspired or stretching warm-up
- A guided LMA based structured improv
- An accumulated warm-up based on participants' suggestions

**NOTE:** You could use a variety of different formations and group organization: circle, whole group, seated in chairs, standing, personal space or general space, traveling, non-traveling, or proscenium facing etc.

### **Establish Group Norms:**

Before you engage your participants in collaborative group work it is essential to establish group norms. You can either state the norms that you have used in the past or engage participants in creating shared group norms. Examples of group norms might be:

- Assume best intentions!
- Equal air time!
- Step forward; step back!
- Be Here Now!

### **Exploration:**

How do you introduce and explore the main theme or concept of the workshop?

**NOTE:** Please see the *Exploration* handout for more information about this important concept.

Your exploration could include:

- A guided exploration of a section of a lesson plan or unit
- A directed teaching of a phrase of movement or LMA based movement sentence linked to the theme
- An active response to viewing a masterwork or piece of repertory
- An exploration of a theme or idea linked to the content of the workshop
- An analysis of a poem, painting or story linked to the theme.
- Historic or cultural “dance dig” to explore background information about the theme

### **Development /Elaboration:**

How do you develop and expand the theme through dance making and/or other meaningful activities?

Think about how you take your exploration to the next level. This is a perfect section for guided group work which culminates in groups generating material through dance making.

Your development could include:

- Opportunities for dance making by providing a choreographic task linked to the theme in small groups
- Deeper analysis, research or synthesis of information gained
- Formalized development of material in response to task (memorized, recorded, notated)
- A solo or group analysis or synthesis task linked to theme
- Facilitated group work to solve a problem, conduct research or develop a curricula plan etc.
- Process of drafting work to share

**NOTE: The next 2 sections of the workshop are interconnected and often happen simultaneously.**

### **Culmination/Sharing:**

How do you culminate the development process and share each other's dances and/or work? How do reflect on and talk about each other's dances and/or work?

Provide an opportunity for participants to share their "developed" work to the larger group and receive feedback from facilitators and peers. Think about what your protocols are for sharing group work.

Your culmination or sharing could include:

- Sharing and discussing group work (E.g. dance making tasks, lesson plan and/or curriculum planning tasks, assessment tasks, etc.) following a reflection protocol
- Peer share, whole group, witnessing, gallery walk, ½ group performs, inter and intra small group share
- Video and assess, journal response, dance response etc.
- Performing for an audience and following a feedback protocol

### **Revision/Reflection:**

What was the experience we just had? What kinds of revisions can we make? How do we get to the next level with this work?

This section of the workshop allows participants to revise and reflect upon their work individually or in small groups.

Ongoing moments of reflection and revision can be embedded within the workshop at different points along the way or be a stand-alone section at the end of the group work.

Your revision/reflection could include:

- Verbal or written protocol for decision about what kinds of revision are necessary based on feedback from peers and facilitators
- Deconstruction of group creative work related to own learning and teaching context

- Creation of another draft of dance or group work to share based on peer feedback and group reflection protocol
- Individual, small group or whole group facilitated reflection to gather data about level of understanding and skills gained from workshop
- Individual, small group or whole group reflection relating back to essential questions posed or big ideas posted at beginning of workshop
- Deconstruction of group process (What did we do? What did you see? What worked well? What could be improved upon?)

### **Application:**

How do we apply newly gained knowledge, skills and understanding to your own teaching context?

Encourage participants to apply their new knowledge and understanding to their own teaching and/or performance context. Draw connections to other disciplines and guide participants to apply their learning to their unique teaching context. Move from the abstract to the concrete so that participants leave the workshop with a plan of action!

Your application could include:

- Ask participants to design a new lesson plan or outline of a curricular unit based on the theme and content of the workshop
- Guide participants to revise a previous lesson plan or curricular unit in order to apply new information gained in the workshop
- Brainstorm with participants further applications of this work across disciplines or grade levels
- Invite participants to identify connections and extensions within their own instructional practice and teaching context where they could apply this new knowledge

### **Summary/Evaluation:**

What are your next steps? What did you gain from this experience?

Summarize the workshop content and experience. Provide a clear summary of the workshop's big ideas. Reflect back to the essential questions and enduring understandings. Organize a final sharing of group work if applicable. Determine how you will ask participants to evaluate your workshop.

**Note:** The workshop summary can be facilitated or arise organically from group contributions and reflections.

Your summary and evaluation could include:

- Draw conclusions as a group or individually
- Revisit initial “do now”
- Reflect back on essential questions or KWL charts posed at beginning of workshop
- Reflect back on entire experience and deconstruct knowledge and understandings gained
  - *I used to think...*
  - *Now I think...*
- Share new perceptions and observations gained
- Reiterate big ideas imbedded in workshop
- Share group work/or new applications after reflection process
- Provide time for evaluations (written)
- Reflect on final assessment of participants’ learning
- Implement an exit ticket as participants leave the workshop to assess learning

### **Closing the Circle:**

How do you conclude your workshop and say goodbye in an interactive and meaningful way?

Think of how to *close the circle* with authenticity and meaning.

Your closing could include:

- Lead participants in an “ending dance” which is linked to the workshop theme
- Create a goodbye movement based ritual with participants
- Conclude with a group circle share-out

**Assessment** (Note: Assessment is embedded throughout your workshop to help you know where your participations are in their learning, so you can adjust instruction accordingly.)

- Pre-assessment- pre-survey, do now, warm-up, whip around
- Formative assessment- periodically throughout workshop to assess understanding
- Summative assessment- final culmination of group work

### **Post Workshop Deconstruction/Reflection** (For DEL Facilitators only)

After the workshop spend some time with your co-facilitator or do a personal reflection about the success of the workshop.

Think about these reflection questions:

- What worked?
- What did not work?
- How did we vary the plan and what was the impact?
- What needs to be tweaked for next workshop?

- How else can we improve the overall workshop?
- If co-facilitated, how did we do as co-facilitators?
- What insights or big takeaways did we gain as a result? What is our evidence that the workshop was successful?

Take time to review participants' work (dances co-created, small group research tasks, share outs, etc.) and engage in a dialogue about how the workshop went overall. Make sure you keep track of how you altered your internal agenda (if you did) and keep track of these changes in a shared doc.

**Suggested Time Flow for a 75 min DEL Workshop:**

Introduction/Warm-up: 10 min

Exploration: 15 min

Development/Elaboration: 20 min

Culmination/Sharing: 10 min

Revision/Reflection: 5 min

Application: 10 min

Summary/Evaluation/Closing: 5 min

**Suggested Time Flow for a 2 Hour DEL Workshop:**

Introduction/Warm-up: 15 min

Exploration: 30 min

Development/Elaboration: 30 min

Culmination/Sharing: 10 min

Revision/Reflection: 10 min

Application: 15 min

Summary/Evaluation/Closing: 10 min