Dance Education Laboratory

DEL Facilitators
Professional Development Training Manual

92Y DEL Dance Curriculum written by
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PART 2
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Please refer to DEL Facilitators Professional Development Training Manual, part 1.

DEL Workshop Proposal Form

DEL Facilitator/s:

Title of Workshop:

Intended Audience/Population/Context:

Workshop Description (Include time frame):

Rationale for Workshop: (Why this workshop theme is relevant to me and brief explanation of value to dance education community in general.)

Enduring Understandings:

Essential Questions:

Goals of Workshop: (Participants will know and be able to do….)

Blueprint Strands Addressed (Or NCCAS):

Assessment: (Pre- Assessment, Formative and Summative)

Evaluation Method: (Survey, Questionnaire, FIT Reflection Process, etc.)

Anything else you want us to know about this proposed workshop?

DEL Facilitators Presentations of Workshops

Please refer to all the DEL facilitator documents on the DELCOR site to help you prepare you workshop.

The 4th DEL FIT session is dedicated to workshop presentations. Each team will have 30 minutes to present your DEL workshop in any of the following ways:

1) Present a section of your workshop (beginning with a brief overview of the topic and scope of workshop, then focusing on one primary section)

2) Present an overview of the entire 75 minute workshop and ask for feedback on specific sections or components

3) Use the DEL Facilitators team to "workshop" your possible ideas for a DEL workshop. (What do you think of this idea? Do you think it would work if I?)

•Or any combination of above

Our goals are for you to:
1) Test out the DEL workshop model with your own content
2) Practice teaching your workshop
3) Receive valuable and constructive feedback on the flow, structure and content of your DEL workshop
4) Brainstorm about possible extensions, revisions and improvements to make in the design and presentation of your DEL workshop.

Our final goal is to figure out when and where these sample DEL workshops will be taught (for example DEL Foundations, DEL Essentials, other DEL workshops or courses).

PRESENTING YOUR DEL WORKSHOP

You and your co-facilitator/s will have **25 minutes** to present your DEL Workshop with **5 minutes** to receive feedback.

Here are some guidelines for organizing the timing of your presentation.

Description of your Workshop – 5 minutes
Provide a brief and concise introduction to your workshop (summarize your workshop overview template).

Make sure you include:
Overview of flow of your workshop.
Describe your workshop and provide specific details about the flow. Describe the specific themes of the workshop and overall goals/objectives.

Brief statement about the focus of your presentation today.
Briefly describe what section of the workshop you will focus on for your presentation. Explain why you chose this section to focus on?

Teaching Part of the Workshop - 20 minutes

Teach one of your workshop activities. Make sure we understand how it fits into the flow of the overall workshop. Try to teach as if we are your DEL participants, and we are also DEL facilitators (you can tell us why you are doing what you are doing if necessary).

Summation & Feedback from peers: **5 minutes**
Cite any sources you feel would be valuable for other teachers. Describe your supplemental handouts. Receive feedback from the group.

Please have copies of your workshop overview and internal workshop agenda (if you have completed it) for all DEL facilitators. (If you email them to us ahead of time we will make copies).

DEL Facilitators Workshop Checklist

__Arrive prepared with all materials and workshop internal agenda
__Provide participants with excellent, high quality resources and materials (if possible, include a technology component)
__Set up your space & post agenda & DEL charts
__Provide a *Do Now* or plan a routine for entering space
__Set a baseline assessment for group (if applicable)
__Think of how you will get to know and respond to needs and limitations of your participants

__Follow the DEL Workshop Model Format

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

__Employ DEL methodologies/facilitation strategies throughout workshop, for example:

- Constructivism Theory
    - Guided exploration/discovery
    - Interactive versus directive
- Higher Levels of Thinking (Bloom's Taxonomy)
- Cooperative Learning/Collaborative group work (Brookfield, Cohen)
- Multiple perspectives (MI theory (Gardner), differentiation, cultural equity (Lomax)
- Use of protocols for group discussion (McDonald, Mohr, Dichter)
- Link to Dance Blueprint or NCCAS

__Follow the DEL Cycle:

Connect Explore Develop Share Reflect Revise Apply Evaluate

__Have fun! Be yourself! Teach from the heart!

PEER FEEDBACK FORM FOR DEL FACILITATORS' FINAL WORKSHOP

Name of facilitator/s: Title of workshop:

Description of Workshop – (No more than 5 minutes)
Did the facilitator provide a brief and concise introduction to their workshop following the DEL workshop description format?

Highlights (2 stars!):

Needs Improvement (1 wish!):

<u>Teaching Part of the Workshop - (20 minutes)</u>
Note evidence with a check mark: (either in presentation or description of full workshop) Add comments to the side or on the back of page.

__Arrived prepared with all materials and workshop internal agenda
__Provided participants with excellent, high quality materials (include tech)
__Set up space & posted agenda & DEL charts
__Provided a *Do Now* or plan a routine for entering space
__Set a baseline assessment for group (if applicable)
__Established a safe and welcoming learning environment
__Followed the DEL Workshop Model Format (check and comment on what was applicable):

- Framed the learning/introduction
- Warm-up linked to theme
- Exploration
- Use of LMA vocabulary
- Development included a dance making activity
- Collaborative learning opportunities
- Culmination/sharing
- Reflection/observation strategies
- Application to teaching context section
- Modeled effective & creative teaching strategies (describe):

Summation/Closing:
Was the facilitator/s able to bring the presentation to a clear ending?

Highlights (2 stars!):

Needs Improvement (1 wish!):

General Feedback:

DEL Facilitation Strategies

What does it mean to be a facilitator of adult learning? How is facilitation different from teaching? The role of the facilitator is to be "the guide on the side." The value of experience lets people discover the answers, own what they create, and share it with others. Reflect on the following description of the unique role of a facilitator in learning.

> A facilitator needs to display a totally different set of skills than that of a teacher (Brownstein 2001). A teacher tells, a facilitator asks; a teacher lectures from the front, a facilitator supports from the back; a teacher gives answers according to a set curriculum, a facilitator provides guidelines and creates the environment for the learner to arrive at his or her own conclusions; a teacher mostly gives a monologue, a facilitator is in continuous dialogue with the learners (Rhodes and Bellamy, 1999). Constructivism (philosophy of education) From Wikipedia, the free encyclopedia

In the DEL Model, we tend to value *Process* over *Product* in learning, while still understanding the intrinsic importance of achieving a high quality end result. Our inquiry is centered around the quandary of how to engage all learners to fully utilize higher levels of thinking without compromising the quality of a culminating performance or end product. In this model, process is more important than product, however a skillful teacher can produce a beautiful final product while engaging dancers in a multi-leveled creative process!

In DEL we emphasize exploration as a means to generate a wide range of possible solutions and variations. This engenders a sense of fluency, plurality and multiple perspectives in terms of possible outcomes. Taking a *panoramic view* means looking at concepts, problems and challenges from multiple perspectives and diverse viewpoints. We value this diversity and feel there is no right or wrong way in this work.

Our teaching methodology tends to be non-directive and is based in guided discovery and guided facilitation. Through *guided discovery* we learn to encourage our participants to explore a wide range of options and solutions in order to expand their palate of possibilities both creatively and cognitively. Ownership and individual voice are valued and highlighted. Collaborative and cooperative learning is paramount; DEL facilitators are trained to co-facilitate and design workshops and courses with these values in mind.

DEL Mantras

- Dance for Every Child!
- Focus on the artistry of teaching!
- The Teacher's Heart is at the center!
- You can make a dance about anything!
- Less is more!
- Depth vs. breadth!
- Don't rush! Pause and listen!
- Talk less; dance more!
- Keep it simple!
- Engage all learners!
- Be flexible!
- It's a laboratory!
- Teach what you love; love what you teach!

General DEL Strategies

- Gather pre-course information about participants (e.g. pre-workshop email or survey, read DEL applications (if a course)
- Use personal mapping tasks (*How Did you Get Here?*) to identify what is important to participants
- Immediately establish a safe and nurturing learning environment
- Establish and reinforce group norms
- Find ways to emphasize commonalities and connections (use dance concepts to explore this)
- Direct work towards individual participant's own teaching context & personal experience (quick scan of room – *How Many of You Teach Middle School?)*
- Provide different opportunities for group work/reflection/sharing
- Teach with a non-autocratic approach
- Design a fully interactive workshop
- Provide excellent materials/resources
- Draw from expertise within group
- Choreograph every transition
- Adapt material for diverse perspectives/experiences/abilities
- Be generous with high quality materials and resources (technology)
- Document/write/map/notate/web/research
- Present the material in a myriad of ways
- Be responsive to needs of group
- Be mindful of time! Assign a timekeeper.
- Stay in communication with your co-facilitator.
- Direct the "work" towards each participant's own teaching context/personal experience
- Don't be afraid to say you don't have the knowledge
- Make connections between dance and other disciplines
- Choose content which is relevant to your target audience
- Remember to have fun and be your authentic self!

DEL Facilitation/Teaching Strategies

As facilitators leading DEL based professional development workshops, let's look at some specific strategies and tools to use when you facilitate DEL workshops.

Think about what else can you add from your teacher toolkit?

Focusing Signals (creative ways to focus the group or draw attention to something)

- Call n response clapping
- Dance drum
- "Freeze when music stops"
- 1, 2 ,3 eyes on me!
- When you hear my voice touch your head, etc….
- Count down. 5…4..3..3..2..1
- You have 10 counts to …
- Stop look and listen. Ok.
- Hand signal
- **Spotlighting -** places focus on an exemplar
    - Use participants as models
    - Draw from expertise in-group

Fun Ice Breakers

- Walk around room and find a partner for a quick connection, then move on to another partner
- Duck, duck, goose in a circle
- Dance the syllables of your name
- Pass an energy ball around the circle
- Trust games
- Simon says (leader changes around the circle)
- Name game w/movement
- Speak to partner about yourself then partner introduces you
- My grandmother's closet (group memory game)
- Red light/ green light
- Timed challenge to build something with your group
- Elbow tag
- Greeting dance
- Hello/goodbye song
- 4 corners game
- Common ground activity (see full description in appendix)

Creative Ways to Present Material (How else can I present my workshop material?)

- Create a signature phrase to introduce yourself to group in lieu of a conventional introduction/bio
- Present example of end product first and go backwards (reconstruction)

- Set up technology stations (use ipads, i-phones, laptops)
- Engage participants in research through a *Dance Dig*
- Invite participants to respond to photographs, video clips, selections of text, audio clips and different
- entry points to dance making
- Set up the space in the room in creative ways
- Dance your transitions between sections of the workshop
- Use a gallery walk protocol to share group work
- Create fun and engaging activities which are multimodal (skits, use of visual art, music etc.)

Shifting leadership (Engage participants by delegating leadership roles)

- Follow the leader. *Can you do what Imani is doing?*
- Assign leadership to different participants within group
- Shift leadership opportunities throughout the workshop
- Assign different roles/jobs within a group (notator, choreographer, timekeeper, scribe, etc.)
- Draw from expertise in the group (helps to know ahead of time who will be attending your workshop)

Brainstorming Techniques

The value of brainstorming:

- *A way to stimulate <u>divergent</u> thinking, which is a thought process or method, used to generate creative ideas by exploring many possible solutions.* (Source: Leslie Owen Wilson)
- Thinking together and generating multiple solutions, variations, possibilities which involves team work and includes every voice

Some common brainstorming techniques used in DEL:

- Group webbing – use large chart paper to brainstorm ideas around a theme
- Piggyback- Brainstorming can have multiple layers and can be scaffolded (add on to what was said before)
- Brain dump! It's about quantity not quality! Generate as many ideas as possible (example: list ads many movement sentences as you can think of)
- Brain challenge- brainstorm within a fixed time limit
- Collective improvisation to build seed ideas

COLLABORATIVE GROUP WORK STRATEGIES

The value of collaborative group work

- Participants in groups generate multiple variations and solutions; many voices are better than one!
- Group creative tasks can engage participants in multi-step high level thinking, learning and creating
- Participants learn to listen to each other and are exposed to diverse perspectives
- Group work supports community building, teamwork and cooperation, and professional kinship
- Group work enables everyone to participate and contribute according to their ability and experience
- The group is held accountable for the work, and hence is less likely to drift off task
- Participants learn to rely on each other and use each other as resources
- The focus of the work is not on the "authority" of the facilitator but is a collective construct
- Participants gain the ability to reach concerns often through conceding personal preference/s
- Participants gain the ability to evaluate different options in terms of the usefulness of reaching the goal.

Setting up group work

- Set norms for group creative work/discussion
- Maintain clear timelines and communicate clear expectations for group work
- Make sure group choreography tasks are clearly explained, supported with excellent visual aids or handouts and allow for differentiation
- Provide clear structure of established group roles or jobs to keep group focused - scribe, choreographer, notator, analyst, timekeeper, sound engineer, researcher, tech genius, etc.
- Use protocols for group work (see Protocols)
- Build group rapport by creating a group identity, naming the group or creating a group mantra or cheer!
- Be prepared to intervene if groups are having difficulty working together

Varying group relationships (Think creatively about how to rotate between whole group, small group and individual work)

- Divide class in half and watch
- Small group tasks (create clear and specific guidelines for small group work)
- *Turn and talk*- quick and effective means to engage in a one-on-one dialogue with a peer
- Working Pairs- decide together what conclusions they have come up with and what they want to share out with the larger group
- Peer feedback - give and receive feedback and/or constructive criticism in a non-threatening manner
- Concentric circles of sharing (match up an inner and outer circle)
- Holding the space -solo in middle of small supportive group
- Fish bowling (small group in center engaging in a discussion or movement problem while the outside group watches and then responds to what they see and hear)
- DEL *Whisper* Technique- individuals coach each other by whispering suggestions in the facilitator's ear.
- Individual work time (choreographic task, free write, personal refleciton etc.)

Common group discussion techniques:

- Whip around- discussion in the round where each person takes a turn
- Start with a sentence completion idea. *When I think of… I…*
- Circular response- give a specific time frame for each speaker and clear parameters for response (e.g. active listening, jotting down main idea, give one word response, web it)
- Remind participants it is Ok to pass on offering a contribution
- Voluntary order of speaking out (time to feel at ease)
- Key word or idea- ask participants to capture the essence of the experience in one word
- Timed response (*take one minute to…*)

Common strategies for reporting out to whole group:

- Group performs dance task for another group or whole group
- Group decides top ideas/thoughts /insights to share out
- Turn taking of sharing out
- Chart it and share our key takeaways
- Group shares presentation thru technology (powerpoint, prezi, poster)
- Gallery walk share out
- Post its on wall/mirror/floor
- Stations and groups leave and add their contributions to chart at station

Use of Protocols in Group Work (*The Power of Protocols*, McDonald, Mohr, Dichter, Teachers College Press, 2013)

- Protocols are useful when you want to focus group work with some imposed parameters or time constraints.
- There are times when the use of protocols is very helpful and times when you will want a more flexible and open-ended group process.
- Click below for free download of abbreviated protocols are available: http://www.tcpress.com/pdfs/mcdonaldprot.pdf

FEEDBACK/OBSERVATION STRATEGIES

- **Use the DEL deconstruction process**
    - **What did we do?** (Lens of movement concepts/vocabulary/structures/choreographic devices/LMA framework)
    - **What did you learn?** (Skills? Knowledge? Understanding? Why would a teacher choose this activity? Look at impact on student learning. What will your students KNOW and be able to DO after this experience?)
    - **What did teacher/facilitator do?** (Methodology of teaching. Strategies? Sequence? Scaffolding learning? Classroom management & setting up class climate).
- Use a feedback protocol when sharing group work such as Larry Lavender's ORDER protocol or Liz Lerman's Critical Response Process
- Use prompts to focus responses to work
    - One thing that worked well; one suggestion for revision…
    - A wish and a star!
    - Offer a *What if?*
    - *See, Think, Wonder*
        - What do I see when I look at this work?
        - What do I think the things that I see mean?
        - What questions do I have based on the meaning I found?
- Watch a specific person and offer feedback.
- Group decides what is important to look at and builds a collective rubric
- Work with a partner to offer feedback
- Use journaling as a means to offer feedback (self, peer, group)
- Engage in "physical observation" as you watch piece – move with performer
- Reflect on dance using a different medium such as visual art, photography or music
- Use video documentation as a means to capture what you want to observe and analyse

DEL Assessment Strategies

Pre-assessment

- Introduction and warm-up
- Quick write
- Web
- Do now
- Asking the essential question
- Revisit essential question
- KWL
- Word wall
- Question wall

Formative Assessment

- Peer to peer
- Facilitators go from group to group
- Group share out
- Working with a template
- Mini tasks
- Drafts of dances
- Quick write
- Visual arts task
- Sharing
- Performing
- Reflection
- Analyzing each other
- Questions?
- Verbal/written response
- Choreo task sheet
- Solo group work
- Thumbs up, thumbs down
- Verbal OK
- Scan the room
- *"Do you need more time?"*
- *"What do you need?"*

Summative

- Culmination of sharing of group work
- Application of workshop course to teachers own teaching context
- Revisit the essential questions to assess understanding
- KWL with emphasis on What You Learned?
- *I used to think? Now I think...*
- Written evaluations of course
- Video documentation of workshop to review

Educational and Philosophical Foundations of DEL

Constructivism

DEL goes beyond pure discovery-based teaching techniques and believes in the importance of providing clear but fluid structures within a *constructivist* learning environment. Below is a brief description of constructivist teaching.

Constructivist teaching is based on constructivist learning theory. Constructivist teaching is based on the belief that learning occurs as learners are actively involved in a process of meaning and knowledge construction as opposed to passively receiving information. Learners are the makers of meaning and knowledge. Constructivist teaching fosters critical thinking, and creates motivated and independent learners. This theoretical framework holds that learning always builds upon knowledge that a student already knows; this prior knowledge is called a schema. Because all learning is filtered through pre-existing schemata, constructivists suggest that learning is more effective when a student is *actively engaged* in the learning process rather than attempting to receive knowledge passively. A wide variety of methods claim to be based on constructivist learning theory. Most of these methods rely on some form of *guided discovery* where the teacher avoids most direct instruction and attempts to lead the student through questions and activities to discover, discuss, appreciate, and verbalize the new knowledge.
(Source: Wikipedia)

The two key components of constructivist teaching which align with the DEL model are the emphasis on active engagement in learning and the principle of guided discovery.

For additional research related to constructivist teaching, investigate the work of the following educators who influenced constructivism:

- John Dewey (1859–1952)
- Maria Montessori (1870–1952)
- Jean Piaget (1896–1980)
- Lev Vygotsky (1896–1934)
- Jerome Bruner (1915–)

It is important to note that constructivism is not a particular pedagogy. In fact, constructivism is a theory describing how learning happens, regardless of whether learners are using their experiences to understand a lecture or following the instructions for building a model airplane. In both cases, the theory of constructivism suggests that learners construct knowledge out of their experiences.

Bloom's Taxonomy

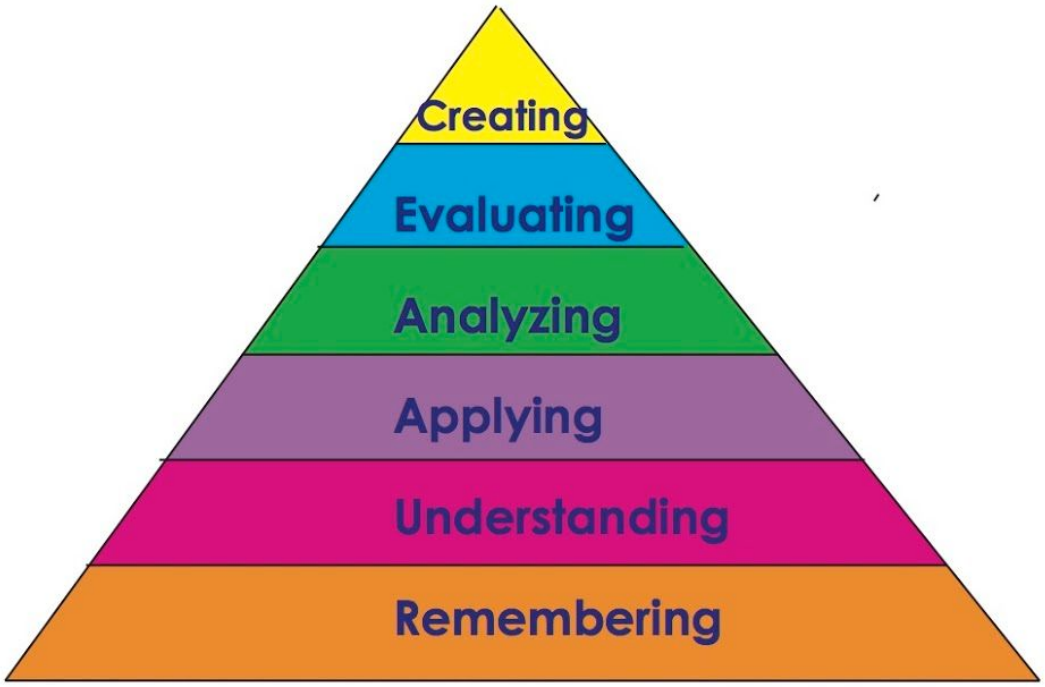
Bloom's taxonomy is a classification system created by a team of cognitive psychologists in 1956 at the University of Chicago under the direction of Benjamin Bloom. The original taxonomy defined and distinguished a hierarchy of different levels of human cognition and included six classification levels: *Knowledge, Comprehension, Application, Analysis, Synthesis*, and *Evaluation*. Educators have used Bloom's taxonomy to inform or guide the development of assessments, curriculum (units, lessons, projects, and other learning activities), and instructional methods.

A revision of Bloom's original taxonomy, led by Lorin Anderson and David Krathwohl, was released In 2001 and presented a more useful and educator friendly version aimed at reflected the common ways in which Bloom's taxonomy had come to be used in schools. In the revised version, three categories were renamed and all the categories were expressed as verbs rather than nouns. *Knowledge* was changed to *Remembering*, *Comprehension* became *Understanding*, and *Synthesis* was renamed *Creating*. In addition, *Creating* became the highest level in the classification system, switching places with *Evaluating*. The revised version is now *Remembering, Understanding, Applying, Analyzing, Evaluating,* and *Creating*, in that order.

The relevance of Bloom's revised taxonomy to the field of dance education is quite significant as *Creating* in dance is regarded as the highest cognitive level and is an integral part of every high quality dance education program. Within the DEL model, dance making is a central component dance learning.

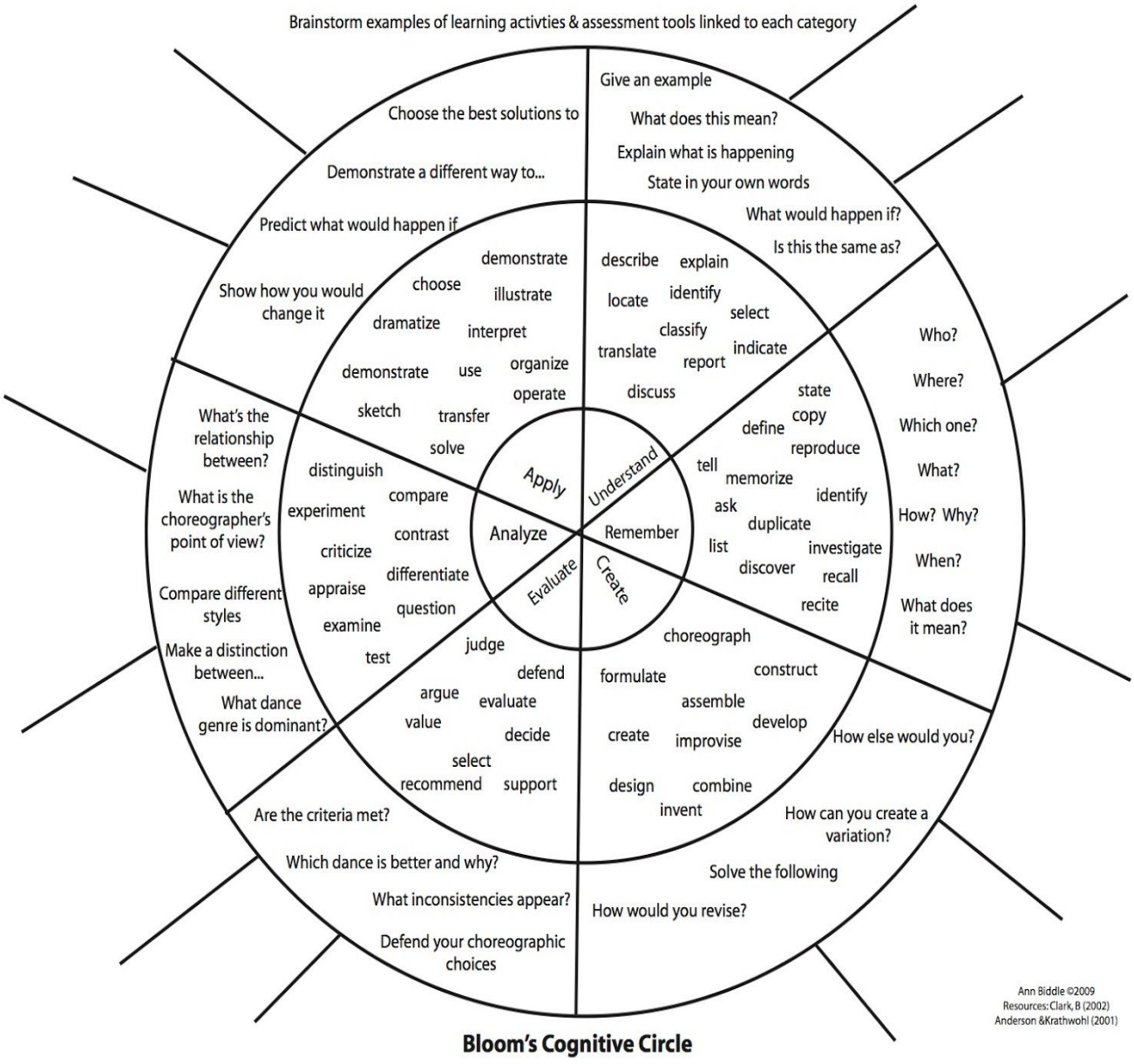
Below are two visual representations of Bloom's taxonomy. In the first pyramid image, the revised taxonomy is presented in a hierarchical order with an emphasis on the verbs associated with each cognitive classification. The second image is a non-hierarchical circular wheel which includes verbs as well as guiding questions framed with dance assessment in mind.

Bloom's Revised Taxonomy



Remembering: Can the student recall or remember the information?
VERBS: Define, duplicate, llist, memorize, recall, repeat, reproduce, state, name
Understanding: Can the student explain ideas or concepts?
VERBS: Describe, discuss, explain, identify, locate, recognize, report, paraphrase
Applying: Can the student use the information in a new way?
VERBS: Choose, demonstrate, dramatize, illustrate, employ, interpret, solve, change
Analysing: Can the student distinguish between the different parts?
VERBS: Compare, contrast, differentiate, distinguish, examine, question, seperate
Evaluating: Can the student justify a stand or decision?
VERBS: Critique, argue, defend, judge, select, support, value, evaluate, rate
Creating: Can the student create new product or point of view?
VERBS: Choreograph, assemble, construct, create, design, develop, formulate

Ann Biddle, DEL, 2009
Sources: Richard Overbaugh, Lynn Schultz,
Old Dominion University,
J. Dalton & D. Smith



Bloom's Cognitive Circle

Multiple Intelligences Model

Dr. Howard Gardner, a psychologist and professor of neuroscience from Harvard University, developed the theory of Multiple Intelligences (MI) in 1983. The theory challenged traditional beliefs in the fields of education and cognitive science. Unlike the established understanding of intelligence -- people are born with a uniform cognitive capacity that can be easily measured by short-answer tests -- MI reconsiders our educational practice of the last century and provides an alternative.

Historically, only two intelligences—linguistic and logical mathematical—were valued and tested for in schools; therefore the advent of multiple intelligences theory recognizes a broader range of intelligence measures. Musical Rhythmic Intelligence and Bodily/Kinesthetic intelligences are used primarily in the arts, especially dance and music.

According to Howard Gardner, human beings have nine different kinds of intelligence that reflect different ways of interacting with the world. Each person has a unique combination, or profile. Although we each have all nine intelligences, no two individuals have them in the same exact configuration -- similar to our fingerprints.

For Gardner, intelligence is:

- the ability to create an effective product or offer a service that is valued in a culture;
- a set of skills that make it possible for a person to solve problems in life;
- the potential for finding or creating solutions for problems, which involves gathering new knowledge.

HOWARD GARDNER'S NINE MULTIPLE INTELLIGENCES:

1. Linguistic Intelligence: the capacity to use language to express what's on your mind and to understand other people. Any kind of writer, orator, speaker, lawyer, or other person for whom language is an important stock in trade has great linguistic intelligence.

2. Logical/Mathematical Intelligence: the capacity to understand the underlying principles of some kind of causal system, the way a scientist or a logician does; or to manipulate numbers, quantities, and operations, the way a mathematician does.

3. Musical Rhythmic Intelligence: the capacity to think in music; to be able to hear patterns, recognize them, and perhaps manipulate them. People who have strong musical intelligence don't just remember music easily, they can't get it out of their minds, it's so omnipresent.

4. Bodily/Kinesthetic Intelligence: the capacity to use your whole body or parts of your body (your hands, your fingers, your arms) to solve a problem, make something, or put on some kind of production. The most evident examples are people in athletics or the performing arts, particularly dancing or acting.

5. Spatial Intelligence: the ability to represent the spatial world internally in your mind -- the way a sailor or airplane pilot navigates the large spatial world, or the way a chess player or sculptor represents a more circumscribed spatial world. Spatial intelligence can be used in the arts or in the sciences.

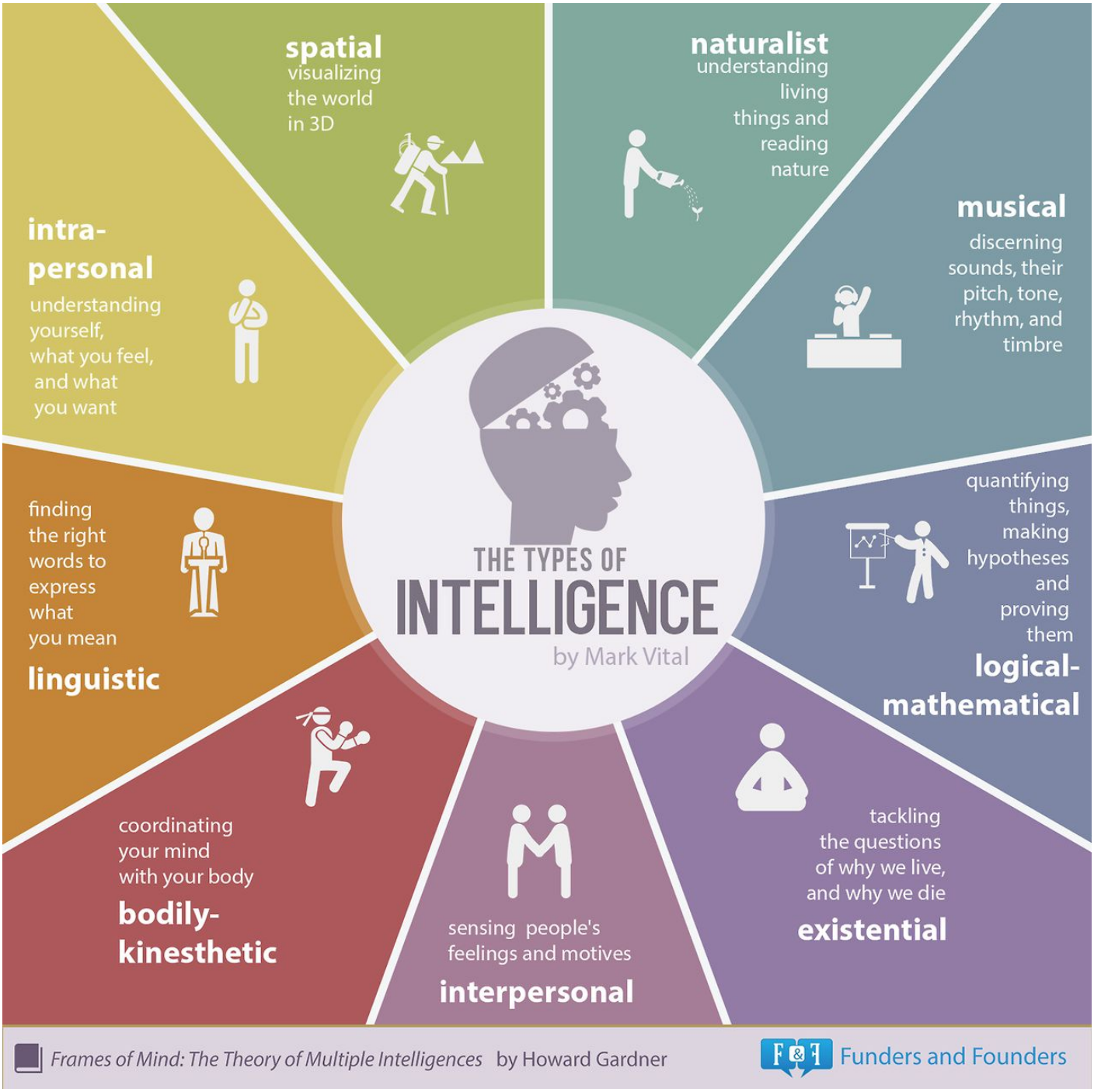
6. Naturalist Intelligence: the ability to discriminate among living things (plants, animals) and sensitivity to other features of the natural world (clouds, rock configurations). This ability was clearly of value in our evolutionary past as hunters, gatherers, and farmers; it continues to be central in such roles as botanist or chef.

7. Intrapersonal Intelligence: having an understanding of yourself; knowing who you are, what you can do, what you want to do, how you react to things, which things to avoid, and which things to gravitate toward. We are drawn to people who have a good understanding of themselves. They tend to know what they can and can't do, and to know where to go if they need help.

8. Interpersonal Intelligence: the ability to understand other people. It's an ability we all need, but is especially important for teachers, clinicians, salespersons, or politicians -- anybody who deals with other people.

9. Existential Intelligence: the ability and proclivity to pose (and ponder) questions about life, death, and ultimate realities.

Sources:
http://multipleintelligencesoasis.org/
https://howardgardner01.files.wordpress.com/2012/06/443-davis-christodoulou-seider-mi-article.pdf
https://howardgardner01.files.wordpress.com/2012/06/mi-after-twenty-years2.pdf
http://thesecondprinciple.com/optimal-learning/multiple-intelligence-indicators/

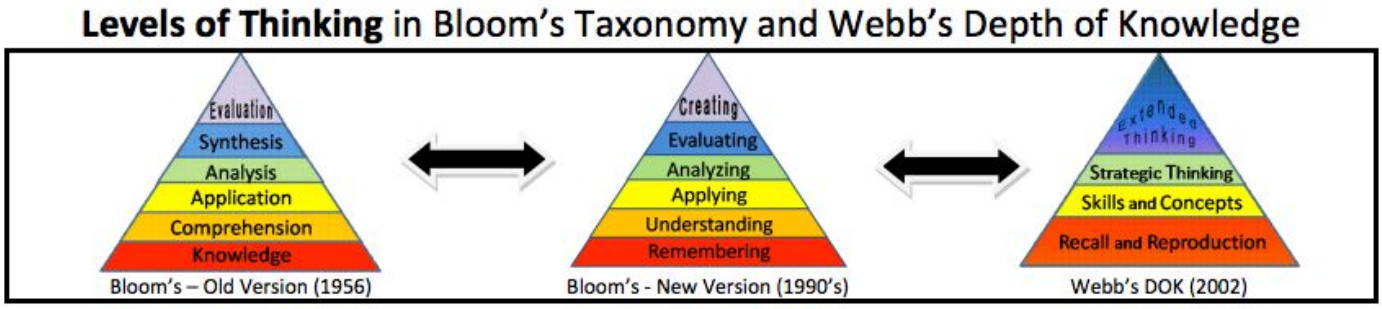


Journal of Dance Education

Intelligence Past, Present, and Possible: The Theory of Multiple Intelligences in Dance Education

Edward C. Warburton

Pages 7-15 | Published online: 18 Mar 2011



Norman Webb's Depth of Knowledge Levels (1997)

1. ***Recall*** - Recall or recognition of a fact, information, concept, or procedure

2. ***Basic Application*** *of Skill/Concept* - Use of information, conceptual knowledge, follow or select appropriate procedures, two or more steps with decision points along the way, routine problems, organize/display data

3. ***Strategic Thinking*** - Requires reasoning, developing a plan or sequence of steps to approach problem; requires some decision making and justification; abstract and complex; often more than one possible answer

4. ***Extended Thinking*** - *A*n investigation or application to real world; requires time to research, think, and process multiple conditions of the problem or task; non-routine manipulations, across disciplines/content areas/multiple sources

Additional Resources

What is Exploration in the DEL Model?

Exploration is an essential component of the DEL Model which uses LMA vocabulary to generate movement possibilities.

- Exploration in dance class encourages students/participants to discover and experiment with the myriad of movement possibilities that exist.
- Exploration leads students/participants to find new solutions to movement problems and helps them break habitual movement patterns.
- Exploration goes beyond free improvisation and frames parameters for improvisation with a clear focus.
- Exploration guides students/participants to discover variations of movement without telling them what they should be doing—so they are active participants in the learning process.
- Exploration is guided from the teacher/facilitator using voice and/or drum or music with cues.
- Exploration helps reinforce movement concepts through variation and repetition.
- Exploration enables students/participants to apply knowledge and understanding to their improvisations.
- Exploration helps students/participants expand their movement vocabulary.
- Exploration leads to dance making and is a precursor to generating choreography.
- Exploration is inclusive of all students'/participants' abilities and backgrounds and reinforces that there is no right or wrong in dance.
- Exploration discoveries need to be shared and acknowledged!
- **Exploration is essential to include in your DEL lesson plan/workshop!**

What is guided discovery?

- Guided discovery is the method by which teachers/facilitators lead students/participants through the process of exploration.

- Guided discovery focuses on leading questions, which help lead students/participants to discover their own solutions.

- Guided discovery questions can be both open ended and also very directed.

    - Can you show me another way to…?
    - What happens if…?
    - How many ways can you…?
    - Where else can you travel…?
    - How can you solve this problem in a creative way?
    - Can you show me something I have never seen before?
    - Can you show me how you would …?
    - Can you make that shape with another body part?
    - Can you travel on a curvy pathway maintaining that shape?
    - How else could you move in a percussive manner?
    - Is there a different way you can turn quickly?

Examples of Group Protocols

A favorite protocol to use to engage participants at the beginning of a workshop process is the **FEARS AND HOPES** protocol listed below:

Purpose: To acknowledge the fears and hopes that participants bring to a meeting and by doing so to build a sense of shared expectations.

Details: Time: 5 to 20 minutes. Size of group: up to 25.
Supplies include writing materials for individuals, chart paper, markers.

Steps:
1. Introduction. Write briefly your greatest fear/your greatest hope.
2. Pair-share. Share with a partner, if time.
3. Listing. Facilitator charts fears and hopes.
4. Debriefing. Did you notice anything surprising? What was your reaction to expressing negative thoughts? Would you use this activity?

Here are two other favorites:

JIGSAW PROTOCOL
Purpose: To allow participants to learn from a greater amount of text than time permits everyone to read or view. Any size group can participate.

Copies of texts are distributed. They should be parts of the same whole (chapters of a book or separate articles on same topic) and can be verbal, visual or a mix of media. Chart paper, markers, smaller post-it notes, and pens are needed.

Steps 1. Introductions and grouping. Facilitator creates the groups, assigns the texts.

2. Reading and individual highlighting. Participants read the text for their group and highlight the points that interest them as individual readers and that they think others should attend to.

3. Discussion and group highlighting. Each group has a discussion and constructs a list of key points for posting and sharing with others.

4. Gallery walk. Groups move as individuals or as a group depending on logistics of time and space. Participants create and attach post-its to what they see in the gallery walk: with questions, affirmations, comments, examples.

5. Revisit and response. Participants return to their initial group to review and discuss comments posted on their chart by others. A spokesperson for each group shares reactions.

6. General discussion and debriefing. Participants share general comments about the topic of discussion and/or the process.

TUNING PROTOCOL

Purpose: To provide direct and respectful feedback to presentations of ongoing practice. To tune the practice to larger and/or different perspectives or standards.

Details: Forty-five to 60 minutes. 6 to 12 people (or larger, with modifications).

Steps:

1. Introduction. Goals and norms reviewed, steps explained.
2. Presentation. Presenter shares the problem, or draft of a plan, or draft of dance task. Responders are silent.
3. Response. Respondents share warm and cool reactions. Presenter is silent.
4. Reaction. Presenter reacts to any responses he or she chooses to react to. Respondents are silent.
5. Conversation. Open conversation.
6. Debriefing. “How did it feel hearing warm and cool feedback?” “How did it feel not being able to respond to the feedback?” “How can you apply this protocol in your ordinary work?”

Other important education resources:

Blueprint for Learning in the Arts (Dance) NYC
http://schools.nyc.gov/offices/teachlearn/arts/blueprints/dance-blueprint.html

NCCAS: National Coalition for Core Arts Standards http://nccas.wikispaces.com/

21st Century Skills (2007)- The Framework for 21st Century Learning was developed with input from educators, education experts, and business leaders to define and illustrate the skills, knowledge, expertise, and support systems that students need to succeed in work, life, and citizenship.
http://www.p21.org/storage/documents/docs/P21_framework_0816.pdf

Common Core Standards http://www.corestandards.org/

Danielson Framework (2013) for teacher evaluation- http://a94.4c8.myftpupload.com/framework/