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Scenario: Ms. Thompson's Jazz 1 Class (Video Example, Jazz IV)

Source: [High School Jazz Class- Grade 9-12](#)

TEKS: Dance, Level 1

1(A), 1(B), 1(C), 2(A), 2 (B), 3(B), 3(C), 3 (D), 5(A), 5(C)

Scenario Background

The Jazz I students will start with an awareness of body alignment in a neutral position.

Through the use of body movement, guided by Ms. Thompson, each student will experience stretching up, weight into the floor, abdominal muscles used to support the center, as well as weight being centered both front to back and side to side.

Through Biology cross-curricular connections, all students will be able to identify the major muscles as they apply isolations to develop awareness of movement.

Performance Level: Developing, Improvement Needed

Reinforcement:

Observed Evidence by Domain:

1. Planning	2. Instruction
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<ul style="list-style-type: none"> • Most goals aligned to state content standards. • All objectives aligned to the lesson's goal. • All activities, materials and assessment are relevant to students. • Lesson makes some connection to other disciplines (e.g., science). • Few formal and informal assessments to monitor student progress. • Lesson connects to some of student's prior knowledge and experiences. • Encourages little or no complex, higher-order thinking. • Instructional groups based on the needs of most students. 	<ul style="list-style-type: none"> • Allows student mistakes to go unaddressed or confronts students in a way that discourages further effort. • Sets academic expectations that may challenge most students. • Conveys accurate content knowledge in multiple contexts. • Does not anticipate possible students misunderstanding. • Directs lesson with little opportunity for dialogue, clarification or elaboration. • Differentiated instructional methods and content not designed to facilitate student's needs. • Rarely utilized input from students to monitor and adjust instruction and activities.
<h3>3. Learning Environment</h3>	<h3>4. Professional Practices and Responsibilities</h3>
<ul style="list-style-type: none"> • Students depend on the teacher to direct them in managing student groups, supplies and or equipment. • Classroom is safe and organized to support learning. • Engages all student in relevant learning. 	<ul style="list-style-type: none"> • In accordance with the Code of Ethics and Standard practices for Texas Educators. • Sets short term goals for self-assessment. • Collaboratively practices in all scheduled professional development activities.

Summary

Ms. Thompson's lesson on Jazz I Kinesthetic Awareness - Muscle Engagement- begins with her leading all students with movements that will stretch muscles groups. The class will focus becoming weighted into the floor along with engagement of core muscle groups that are used to support the center core of the dancer. As the students become aware of their personal core, Ms. Thompson will introduce weight shifting and how the muscles engage to move into different directions in the environment of the dance studio. Directionals (facings) will be introduced to the dancer as they begin to weight shift from front to back and side to side. As instruction continues, Ms. Thompson walks around the room to see if they have an understanding of muscle engagement throughout their personal space. Questions that can prompt discussion: Why is it important to have strong abdominal muscles in dance? How are the stretches and movements helping to foster those outcomes?

Ms. Thompson's lesson could be enhanced by the students individually building their personal sensory information as well as building on visual imagery of movement. Awareness of their personal learning style will establish confidence in movement. The addition of peer and teacher feedback will elevate their personal mastery level. Through making cross curricular connections with Biology, the students can identify and analyze the specific muscles of engagement along with specific dance movements that contract and release the muscles used in performing a step in the Jazz genre. Ex. Plie, Releve, Ball Change, Contraction, etc.

Reinforcement:

Refinement:

Suggested enhancements from T-TESS:

1. Planning	2. Instruction
<p>Planning 1.1</p> <ul style="list-style-type: none"> Integrate and reinforce concepts from other disciplines. All activities and assessments are integrated with technology for immediate feedback. <p>Planning 1.2</p> <ul style="list-style-type: none"> Formal and informal assessment assessments to monitor progress of all students. Consistent feedback to students 	<p>Instruction 2.1</p> <ul style="list-style-type: none"> Provide opportunities for students to self-monitor and self-correct mistakes. Enable students to set goals for themselves Students monitor their progress over time. Use assessment for students to reflect their performance using a chart or rubric. Most students can provide accurate feedback to each other.
<p>Planning 1.3</p> <ul style="list-style-type: none"> Provide opportunities for students to use their knowledge to enhance their peer's learning experiences. Guidance for students to connect with prior knowledge of personal life experiences to enhance their own learning. 	<p>Instruction 2.2</p> <ul style="list-style-type: none"> Anticipate potential student misunderstandings. Displays extensive content knowledge of the specific genre taught. Sequences instruction that allows students to understand how the lesson fits within the structure of the discipline.
<p>Planning 1.4</p> <ul style="list-style-type: none"> Create opportunities for students to generate their own questions. Guide students in setting their own goals. Plan for more student-centered instructional groups for 	<p>Instruction 2.3</p> <ul style="list-style-type: none"> Provides explanations that are clear and coherent. Balances wait time, questioning techniques and integration of student response to support student-directed learning.

<p>immediate feedback and individual accountability.</p>	<p>Instruction 2.4</p> <ul style="list-style-type: none"> • Provide differentiated instructional methods and content to ensure students have the opportunity to master what is being taught. • Consistently monitors the quality of student participation and performance. <p>Instruction 2.5</p> <ul style="list-style-type: none"> • Continually check for understanding through purposeful questioning. • Adjust instruction and activities to maintain engagement.
<p>3. Learning Environment</p>	<p>4. Professional Practices and Responsibilities</p>
<p>Learning Environment 3.1</p> <ul style="list-style-type: none"> • Establish and use effective routines, transitions and procedures. • Provide opportunities for students to take active leadership in managing classroom routines, groups, supplies and/or equipment. <p>Learning Environment 3.2</p> <ul style="list-style-type: none"> • Involve students in adopting and maintaining classroom behavior standards. <p>Learning Environment 3.3</p> <ul style="list-style-type: none"> • Provide students the opportunity to collaborate with each other and the teacher. • Students collaborate positively and encourage each other's efforts and achievements. 	<p>Since educators are not expected to demonstrate elements of this domain in the lesson, consider the following question:</p> <p style="padding-left: 40px;">What kinds of professional learning might help Ms. Thompson improve her teaching of this and other lessons?</p> <p>Professional Practices 4.1</p> <ul style="list-style-type: none"> • Model professional practices. • Advocate for the needs of all students in the classroom and on campus. <p>Professional Practices 4.2</p> <ul style="list-style-type: none"> • Set short and long-term goals. • Implement substantial changes in practice resulting in significant student improvement performance. <p>Professional Practices and Responsibilities 4.3</p> <ul style="list-style-type: none"> • Leads colleagues in and beyond the school.

- Build faculty knowledge and skills
- Develop and fulfill school and district improvement plans.

Professional Practices and Responsibilities 4.4

- Leads in communicating school mission.
- Develops collaborative efforts within the community to enhance student learning.
- Systemically contacts with parents/guardians regarding each individual student's learning using various methods.

Enhanced Scenario (added text is in red)

The Jazz I students will start with a **kinesthetic** awareness of body alignment in a neutral position. Through the use of body movement, guided by Ms. Thompson, each student will **start with** experience **in** stretching up, weight into the floor, abdominal muscles used to support the center **core**, as well as weight being centered both front to back and side to side.

Through Biology cross-curricular connections, all students will be able to identify the major muscles as they apply isolations **and movement** to develop awareness **integrating jazz vocabulary**. **Ms. Thompson will ask the students to use their phones and play a muscle memory game reviewed from a prior lesson using a technology tool (refer to kahoot-it).**

Ms. Thompson will introduce basic Jazz movement vocabulary while emphasizing each muscle group of engagement highlighted by a PowerPoint. The students will focus on imitating the movement so they can sense the ability to feel the position of their body and limbs in space- kinesthetic sensing.

Ms. Thompson will divide the students in pairs asking the question 'As you initiate the step, describe to your Partner what you feel in the specific muscle target area?' As she continues to emphasize specific movements of jazz, each student will analyze their findings in becoming more body aware of when the engagement of the contraction and release are demonstrated with each step.

Ms. Thompson gives the groups another kinesthetic challenge to compare and contrast steps that are demonstrated in the jump, leap and turn category 'How do muscles play a part when you move through space, time and elevate off of the floor?'

Choreography Enhancement- Jazz I-IV

Utilizing the prior knowledge in Jazz instruction, the students will create jazz movements that contract and release focusing on specific muscles. In small groups, the students will receive a set of muscle cards. Collectively as a group, the students will select the order of the muscle which will determine the order of steps to choreograph a movement phrase.

After each group completes their phrase of jazz movement with cross curricular connections, they will define the counts to the phrase and the transitions. All students will collaborate with the final performance product.

All groups will perform their Anatomical Choreography as the observers will be asked the question "Can you identify the order of the muscle cards performed by each group?", "With muscle awareness, how does it affect the performance outcome in the progression and pathway of the movement created?"

The following questions can be applied as the students continue to further set goals for themselves: "What other muscle groups might lend themselves to this exploration? How might students design activities for each other that build on lesson? How could they use them with other dance students or as a way to teach younger children of the importance of both strength and flexibility, and the meaningful connections to a lifelong ability to create expressive movement?"

Note: Jazz I-IV can be modified by the level of jazz steps introduced to integrate into the Anatomical Choreography. Jazz I will have the basic level of movement as Jazz IV will have the most advanced. If students enter your class with prior knowledge, instruction may be differentiated with different avenues of learning to challenge all students with a varied level of experience.

Example: Differentiation for student without prior knowledge - Build the foundation with steps that are more stationary in their dance environment: jazz square, isolations, contraction, ball change, etc.

Example: Differentiation for student with prior knowledge - Enhance their foundations with the addition of steps that travel in space and have variations in rhythm patterns: chasse, chaine turn, jazz pas de bourree, grand jete, etc.