

Presenter _____

Scorer WMT

Date 11/20/04

Total Score 5.8

Grade _____

0736d-1

Scoring Guide for a CBI Classroom Project #1 Bales

Notes: 1) Project 3 (proposal for entire course also needs [Factor 4 "Pieces"] an overview / Table of Contents). 2) For Projects 1 & 2, presentation is not as important, so Factor 4 "slides" by one performance level. 3) Evidence of pedagogical consciousness" will vary in length with the size of the project, and will be much more extensive for a project that presents the design of an entire course. Evidence can be by reference to secondary literature or just "teacher talk" that shows consciousness of CBI concepts and their implications.

Global	Factor 1: Is It CBI?	Factor 2: Language Level Fits Activity?	Factor 3: Time Appropriate?	Factor 4: The Pieces	Factor 5: Presentation
6 After tryout in real class goes to conference / can be used as exemplary for a later CBI class.	Is essentially equivalent to instruction in the other subject area (except for the inescapable oddities that the language level does not match the cognitive level of the other subject level, and that there are specific language targets).	Central language level is exactly right, and the activity, even as is, can fit the neighboring level above and below.	Entirety of activity is a very close fit to the declared available time, and is also, even as is, flexible in both directions.	More than just the basic set of instructor directions, student setup, support resources (realia, etc.), assessment tool, and evidence of pedagogical consciousness; all pieces of high quality.	Extremely accurate language (spelling, punctuation, syntax, paragraph structure, organization of parts, voice) AND strong visual management of the text (typography, layout).
5 Needs 1/4 hour with me, then 1 hour of revision of small-scale content.	Needs minor transformation of one aspect, but no content is missing.	Needs slight adjustment (ex.: one learner activity is above or below level).	Very close fit, but not flexible.	Needs a couple of adjustments that can be carried out with little help from me beyond the initial criticism.	Close to 6: errors of language are individual, not systematic. Needs a pointer or two about typography / layout.
4 Will work adequately for its creator, but use by others would need serious support.	Needs to add something and cut something, or transform (the) two chunks.	Entire project needs adjustment by one major ACTFL sub-level (ex: IntMid vs. IntHigh is major; IntLow vs. IntMid is minor)	Needs 50% adjustment (cut by half, stretch to twice what's there), but this requires no major rethinking.	One piece (or equivalent sub-pieces of multiple pieces) needs my earnest help (half-hour discussion) and then several hours of your attention.	One systematic exposition flaw and a couple small-scale errors. Format is plain but not confusing.
3 Most parts will work adequately for its creator, but one major part should not be used yet.	Needs several major changes, but the underlying idea is indeed CBI	Entire project belongs to a distinctly different level (ex: IntLow/Mid v. Advanced, LANG 103 v. LANG 203). Score 2: level is even more inappropriate (ex: Adv v. NH, LANG 301 v. LANG 101)	Much too short or much too long for the available time.	Needs an hour of my time and probably 5 hours of yours.	To become 4, presentation (this alone) needs an hour of consultation, followed by several hours of your time.
< 3 Survey of project reveals that the organizing principle is not CBI, but something else, most likely a language lesson, and probably a pedagogically traditional / reactionary one (=hard-nosed grammar-translation approach).					

FL 508

CBI Project #1

19 May 2009

final version

Improving Spanish Through Classical Ballet Instruction



The following lesson plan is designed for aspiring dance instructors who have expressed interest in studying and/or working abroad (teaching dance in Spanish-speaking countries. It has been structured in such a way so as to provide learners with a simulated experience of the below-stated event. This lesson plan contains a variety of activities and exercises in the target culture's language that are appropriate for Intermediate Low to Intermediate High learners of Spanish in accordance with ACTFL guidelines. The purpose of this class is to expose learners to the Spanish vocabulary and language structures that are essential in order to effectively observe and describe classical ballet form and movement. By the end of the class, learners will be able to comment upon dancers' movement and provide simple suggestions in Spanish with the aim of improving ballet form and technique. The learner profile is comprised of high school to college-aged students who possess expertise and/or experience in the area of classical ballet instruction. The spatial resources required to execute this plan call for the instructor's dance studio of choice or any sort of large open room that is conducive to movement. This sixty minute lesson would theoretically serve as the students' initial exposure to the content area.

El Lago de los Cisnes



Se buscan instructores de ballet para asistir en las selecciones de papeles para El Lago de los Cisnes.

*11 a 13 de junio, 1-5 de la tarde
Departamento de Bellas Artes, U.R
Monterrey, N.L, México*

Ballet Instructors needed to assist judges in auditions for Universidad Regiomontana's upcoming aproduction of Swan Lake. June 11th-13th, Monterrey, N.L., Mexico.

Linguistic Elements

Identified Grammatical Structures (for use in lesson):

- The implementation of negatives
- Imperatives
- The present progressive
- The conditional

Identified Vocabulary:

- Body parts - **la cabeza, el cuello, las manos, los pies, la pierna, el brazo, la nariz, etc.**
- Ordinal numbers - **primero, segundo, tercero, cuarto, quinto (posiciones)**
- "Too high", "Too low" - (**Demasiado alto, bajo**)

Materials and Setup

- A DVD of a recent student production of Swan Lake will be provided
- Teacher will need to obtain TV/DVD player in storage room of studio
- Mini notebooks will be provided for teacher to distribute to students (learners can keep track of new vocabulary and language structures)
- Paper and pencils will be provided

- Learners should be requested beforehand to arrive in proper dance attire (black leotard, tights, leggings, etc.)
- Enlarged pictures of different ballet positions and movements will be provided for teacher to attach around room (above mirrors) for students to use as visual references

Lesson Plan:

1. Instructor and students will move to the center of the dance floor, facing the mirror, where they will engage in an initial warm-up/stretching session. New vocabulary and language structures will be presented by the instructor (using the imperative tense), who will supplement verbal instructions with enlarged pictures of various ballet positions and movements. Pictures will contain the verb in the infinitive, as well as the word that is serving as the direct complement. **Ex. “¡Toquen las rodillas con la nariz (Touch your nose to your knees)!”** After completing the initial round of stretches, instructor will select some of the more advanced learners to lead/repeat the set of exercises.

Note: There will also be pictures of body parts w/ vocabulary that learners are likely to be unfamiliar with. These along with the other pictures will be posted along the top of the mirror beforehand. Estimated time: 10-15 mins.

2. Students will gather with instructor to observe a five minute clip from a recent production of *Swan Lake*. After watching the clip, the instructor will first model and then elicit responses from students about the dancer's movement using the 3rd person singular/plural present progressive with TPR. **Ex. (Instructor models) “¿Qué está(n) haciendo la(s) bailarina(s)?” → “Está(n) levantando la pierna derecha.”** (Instructor lifts right leg, mimicking the movement of dancer on video. Students follow suit.) **Note: Also at this time, instructor will introduce vocabulary for “too high” and “two low” (demasiado alto/bajo) using TPR.** Estimated time: 8-10 mins.

3. Instructor will re-play the clip, pausing it at times, this time modeling and eliciting responses from the students about what the dancers do **NOT** do well using negatives and the 3rd person singular/plural present perfect with TPR. **Ex. (Instructor models) “¿Qué no hace(n) la(s) bailarina(s)?” → “No estira(n) los dedos”** (Instructor again mimics form/movement of dancers, this time incorrectly. Students imitate instructor's movement while repeating statements). **Note: Instructor will back up his/her own verbal instruction, as well as those of the students with the pictures of different ballet positions during the initial play of the clip, as well as the replay.** Estimated time: 8-10 mins.

4. Instructor will re-play clip for the third time, this time modeling and eliciting responses from the students about what the dancers **COULD** improve upon using the conditional tense in the third person singular/plural with TPR. **Ex. (Instructor models) “Qué podría(n) hacer mejor las bailarinas?” → “Podrían levantar la pierna más alta”** (Instructor lifts leg, then lifts it higher to emphasize what could be done better). Estimated time: 8-10 mins.

5. As a final activity, instructor will play a **different** clip from the video and ask learners to describe the dancers' movement using the paper and pencils provided to them. Learners will describe what the learners **ARE** doing (using the present progressive) as well as provide

suggestions for improvement (using the conditional). Instructor will play the clip an additional time so that students may solidify their written observations.

Note: This activity will serve as a means of assessment for the instructor. ETA: 10-15 mins.

Pictures of ballet positions and movements

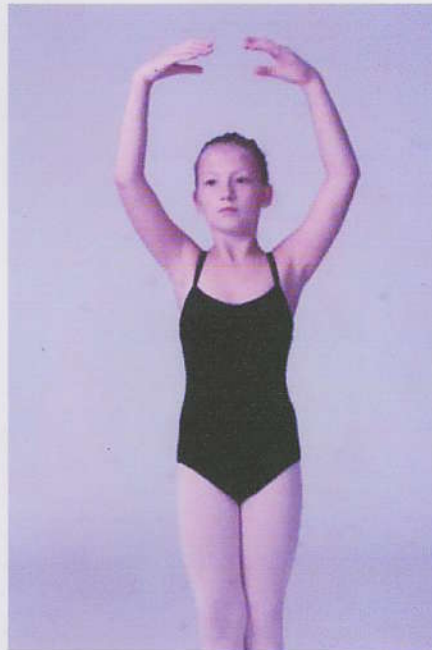


Quinta Posición



(c) Art of Ballet

Primera Arabesque: Levantar la pierna



Levantar los brazos

0736d-7

6

Doblar la pierna



Presenter Panninger

Scorer WBF

Date 4 May 09

Total Score 80

Grade see final version

0736d-8

Scoring Guide for a CBI Classroom Project

Notes: 1) Project 3 (proposal for entire course also needs [Factor 4 "Pieces"] an overview / Table of Contents). 2) For Projects 1 & 2, presentation is not as important, so Factor 4 "slides" by one performance level. 3) Evidence of pedagogical consciousness will vary in length with the size of the project, and will be much more extensive for a project that presents the design of an entire course. Evidence can be by reference to secondary literature or just "teacher talk" that shows consciousness of CBI concepts and their implications.

	Global	Factor 1: Is It CBI?	Factor 2: Language Level Fits Activity?	Factor 3: Time Appropriate?	Factor 4: The Pieces	Factor 5: Presentation
6	After tryout in real class goes to conference / can be used as exemplary for a later CBI class.	Is essentially equivalent to instruction in the other subject area (except for the inescapable oddities that the language level does not match the cognitive level of the other subject level, and that there are specific language targets).	Central language level is exactly right, and the activity, even as is, can fit the neighboring level above and below.	Entirety of activity is a very close fit to the declared available time, and is also, even as is, flexible in both directions.	More than just the basic set of instructor directions, student setup, support resources (realia, etc.), assessment tool, and evidence of pedagogical consciousness: all on pieces of high quality.	Extremely accurate language (spelling, punctuation, syntax, paragraph structure, organization of parts, voice) AND strong visual management of the text (typography, layout).
5	Needs ¼ hour with me, then 1 hour of revision of small-scale content.	Needs minor transformation of one aspect, but no content is missing.	Needs slight adjustment (ex.: one learner activity is above or below level).	Very close fit, but not flexible. <u>easy to revise</u>	Need a couple of adjustments that can be carried out with little help from me beyond the initial criticism.	Close to 6: errors of language are individual, not systematic. Needs a pointer or two about typography / layout.
4	Will work adequately for its creator, but use by others would need serious support.	Needs to add something and cut something, or transform (the) two chunks.	Entire project needs adjustment by one major ACTFL sub-level (ex: IntMid vs. IntHigh is major, IntLow vs. IntMid is minor)	Needs 50% adjustment (cut by half, stretch to twice what's there), but this requires no major rethinking.	One piece (or equivalent sub-pieces of multiple pieces) needs my earnest help (half-hour discussion) and then several hours of your attention.	One systematic exposition flaw and a couple small-scale errors. Format is plain but not confusing.
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< 3	Survey of project reveals that the organizing principle is not CBI, but something else, most likely a language lesson, and probably a pedagogically traditional / reactionary one (=hard-nosed grammar-translation approach).					

Laurissa Pennington

FL 508

CBI Project #1

next to last version

30 April 2009

Improving Spanish through Classical Ballet Instruction
Ballet instructors needed to assist judges in auditions for Universidad Regiomontana's upcoming production of *Swan Lake*. June 11th-13th, Monterrey, N.L., México.

This sixty minute lesson would theoretically serve as the students' initial exposure to the content area.

Content Area: Fine Arts/Dance

Summary: My first CBI project will consist of a ballet class for aspiring dance instructors who have expressed interest in studying and/or working abroad (teaching dance) in Spanish-speaking countries.

Very clearly expressed!

Learner Profile: High school to college-aged students who possess expertise and/or experience in the area of classical ballet instruction.

Language Proficiency Level of Learners: Intermediate Low – Intermediate High in accordance with ACTFL guidelines.

Overall Lesson Objective: The purpose of this class is to expose learners to the Spanish vocabulary and language structures that are essential in order to effectively observe and describe classical ballet form and movement. By the end of the class, learners will be able to comment upon dancers' movement and provide simple suggestions in Spanish with the aim of improving ballet form and technique.

Location: Local dance studio

Total Class time: 60 minutes

Identified Grammatical Structures (for use in lesson): The implementation of negatives, imperatives, the present progressive and conditional tenses.

Identified Vocabulary: Body parts, ordinal numbers, "Too high", "Too low",

Materials: - Video/DVD of recent student production of *Swan Lake*

- VCR/DVD player
- TV
- Enlarged pictures of different ballet positions and movements
- Mini booklets to distribute for use as a reference (learners can keep track of new vocabulary and language structures).
- Paper and pencils

Could be reduced - teacher should be ready to skip some

Lesson Plan:

1. Instructor and students will move to the center of the dance floor, facing the mirror, where they will engage in an initial warm-up/stretching session. New vocabulary and language structures will be presented by the instructor (using the imperative tense), who will supplement verbal instructions with enlarged pictures of various ballet positions and movements. Pictures will contain the verb in the infinitive, as well as the word that is serving as the direct complement.

Good chance to have them echo the instructions, as often happens when we exercise

Ex. “¡Toquen las rodillas con la nariz (Touch your nose to your knees)!” After completing the initial round of stretches, instructor will select some of the more advanced learners to lead/repeat the set of exercises.

Note: There will also be pictures of body parts w/ vocabulary that learners are likely to be unfamiliar with. These along with the other pictures will be posted along the top of the mirror beforehand. Estimated time: 10-15 mins.

2. Students will gather with instructor to observe a five minute clip from a recent production of *Swan Lake*. After watching the clip, the instructor will first model and then elicit responses from students about the dancer’s movement using the 3rd person singular/plural present progressive with TPR. **Ex.** (Instructor models) “¿Qué está(n) haciendo la(s) bailarina(s)?” → “Está(n) levantando la pierna derecha.” (Instructor lifts right leg, mimicking the movement of dancer on video. Students follow suit.) **Note:** Also at this time, instructor will introduce vocabulary for “too high” and “too low” (demasiado alto/bajo) using TPR. **Estimated time: 8-10 mins.**

Of course the teacher will not make the language but you will have created progress

probably need longer

3. Instructor will re-play the clip, pausing it at times, this time modeling and eliciting responses from the students about what the dancers do **NOT** do well using negatives and the 3rd person singular/plural present perfect with TPR. **Ex.** (Instructor models) “¿Qué no hace(n) la(s) bailarina(s)?” → “No estira(n) los dedos” (Instructor again mimics form/movement of dancers, this time incorrectly. Students imitate instructor’s movement while repeating statements). **Note: Instructor will back up his/her own verbal instruction, as well as those of the students with the pictures of different ballet positions during the initial play of the clip, as well as the replay. Estimated time: 8-10 mins.**

4. Instructor will re-play clip for the third time, this time modeling and eliciting responses from the students about what the dancers **COULD** improve upon using the conditional tense in the third person singular/plural with TPR. **Ex.** (Instructor models) “¿Qué podría(n) hacer mejor las bailarinas?” → “Podrían levantar la pierna más alta” (Instructor lifts leg, then lifts it higher to emphasize what could be done better). **Estimated time: 8-10 mins.**

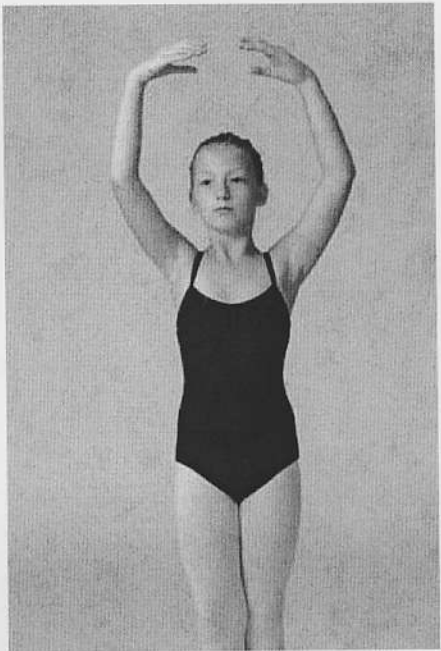
5. As a final activity, instructor will play a **different** clip from the video and ask learners to describe the dancers’ movement using the paper and pencils provided to them. Learners will describe what the learners **ARE** doing (using the present progressive) as well as provide suggestions for improvement (using the conditional). Instructor will play the clip an additional time so that students may solidify their written observations.

Note: This activity will serve as a means of assessment for the instructor. ETA: 10-15 mins.

Pictures of ballet positions and movements



Quinta Posición



Levantarse los brazos



Primera Arabesque: Levantar la pierna



Doblar la pierna

Presenter Pennings, L Scorer WTF Date 27 Apr 09 Total Score _____ -Grade _____

Spanish - Classical Ballet

Scoring Guide for a CBI Classroom Project

1st version

07369-12

Notes: 1) Project 3 (proposal for entire course also needs [Factor 4 "Pieces"] an overview / Table of Contents). 2) For Projects 1 & 2, presentation is not as important, so Factor 4 "slides" by one performance level. 3) Evidence of pedagogical consciousness" will vary in length with the size of the project, and will be much more extensive for a project that presents the design of an entire course. Evidence can be by reference to secondary literature or just "teacher talk" that shows consciousness of CBI concepts and their implications.

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5	Needs ¼ hour with me, then 1 hour of revision of small-scale content.	Needs minor transformation of one aspect, but no content is missing.	Needs slight adjustment (ex.: one learner activity is above or below level). <i>see comment about gram. structure</i>	Very close fit, but not flexible. <i>see grammar comments</i>	Needs a couple of adjustments that can be carried out with little help from me beyond the initial criticism.	Close to 6: errors of language are individual, not systematic. Needs a pointer or two about typography / layout.
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report what the dancer did

73.6d-13

Laurissa Pennington

157 version

FL 508

CBI Project #1 Proposal

21 April 2009

Maybe add a more vivid context: you have been selected to judge a ballet competition

Improving Spanish through Classical Ballet Instruction

Content Area: Fine Arts/Dance

Summary: My first CBI project will consist of a ballet class for aspiring dance instructors who wish to travel and work abroad (teaching dance) in Spanish-speaking countries.

Learner Profile: High school to college-aged students who possess expertise and/or experience in the area of classical ballet instruction.

Language Proficiency Level of Learners: Intermediate Low – Intermediate High in accordance with ACTFL guidelines.

Overall Lesson Objective: The purpose of this class is to expose learners to the Spanish vocabulary and language structures that are essential in order to effectively conduct a traditional ballet class. By the end of the class, students will be able to orally execute simple instructions in Spanish with the aim of improving ballet form and technique.

Location: Local dance studio

Total Class time: 60 minutes

Identified Grammatical Structures (for use in lesson): The implementation of negatives, imperatives, the present progressive, directional prepositional phrases, the conditional

- Materials:**
- Video/DVD of recent student production of *Swan Lake*
 - VCR/DVD player
 - TV
 - Enlarged pictures of different ballet positions and movements

Lesson Plan:

- prep the vocab first (during an interval of non-real-world teaching - or find a way to make it real world)
1. Students will gather with instructor to observe a five minute clip from a recent production of *Swan Lake*. During this time, the instructor will first model and then elicit responses from students about the dancer's movement using the 3rd person singular/plural present progressive with TPR. Ex. (Instructor models) "¿Qué está(n) haciendo la(s) bailarina(s)?" → "Está levantando la pierna derecha." (Instructor lifts right leg, mimicking the movement of dancer

could use this to generate 2 lessons: a) learner as judge b) learner as coach

good - better to under-aim than over-aim

creative choice!

not yet evident in project

when!

Maybe a little booklet where learners can keep their language helps for when they are really teaching

on video.) **Note:** Also at this time, instructor will introduce vocabulary for “too high” and “too low” (demasiado alto/bajo) using TPR. **Estimated time: 5-7 mins.**

2. Instructor will re-play the clip, pausing it at times, this time modeling and eliciting responses from the students about what the dancers do **NOT** do correctly using negatives and the 3rd person singular/plural present perfect with TPR. **Ex.** (Instructor models) “¿Qué no hace(n) la(s) bailarina(s)?” → “No estira los dedos.” (Instructor again mimics form/movement of dancers, this time incorrectly.) **Note:** Instructor will back up his/her own verbal instruction, as well as those of the students with pictures of different ballet positions during each re-play of the clip. **Estimated time: 5-7 mins.**

3. Instructor will re-play clip for the third time, this time modeling and eliciting responses from the students about what the dancers **COULD** improve upon using the conditional tense and the third person singular/plural with TPR. **Ex.** (Instructor models) “¿Qué podría(n) hacer mejor las bailarinas?” → “Podrían levantar la pierna más alta.” (Instructor lifts leg, then lifts it higher.) **Estimated time: 5-7 mins.**