

Presenter

Scorer *wbf*

Date *16 June 09*

Total Score *5.9*

Grade

0737d-1

Scoring Guide for a CBI Classroom Project #2

Classical Ballet

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? <i>1.8</i>	Factor 2: Language Level Fits Activity? <i>1.2</i>	Factor 3: Time Appropriate? <i>1.2</i>	Factor 4: The Pieces <i>1.2</i>	Factor 5: Presentation <i>1.8</i>
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) <i>and how!</i>	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					

Laurissa Pennington

FL 508

CBI Project #2

5 June 2009

Improving Spanish Through Classical Ballet Instruction



The following module is an extension of the previous 60-minute lesson plan. It has been designed with the goal of further equipping the dancers for the below-stated event. Each lesson plan has been outlined and contains the content and language objectives, as well as the materials needed. The various lessons contain 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 module has been structured for six 60-minute lesson plans, implemented into a two-week session. By the end of this session, learners should confidently be able to comment upon dancers' movement, provide simple suggestions in Spanish regarding proper ballet form and technique, describe different body poses/positions and provide advice in the area of costuming and dance wear.

*Well
said!*

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.

Week 1

Day 1:

Content Objective: Learners will practice commenting upon dance movement by watching clips from a past performance.

Language Objective: The present progressive, negatives, the conditional.

Materials needed: TV, dance video, enlarged ballet position pictures, paper, pencils

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.

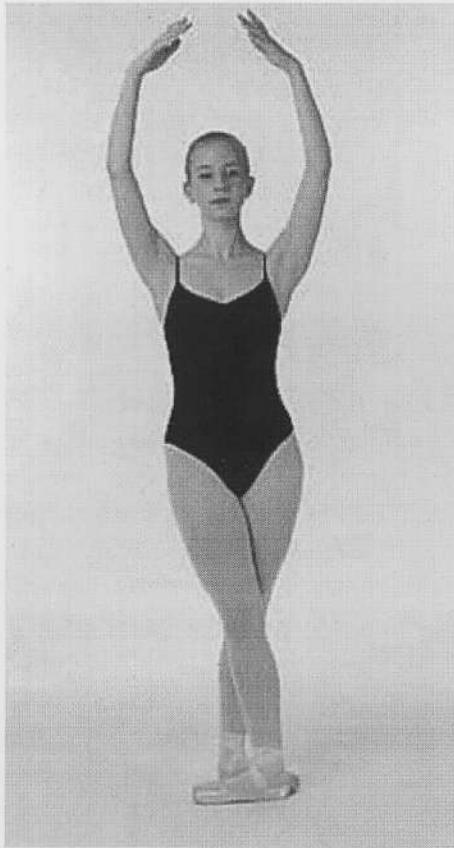
4. Instructor will re-play clip for the third time, this time modeling and eliciting responses from the students about what the dancers **COULD** improve upon using the conditional tense in the third person singular/plural with TPR. **Ex. (Instructor models) "Qué podría(n) hacer mejor las bailarinas?" → "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.

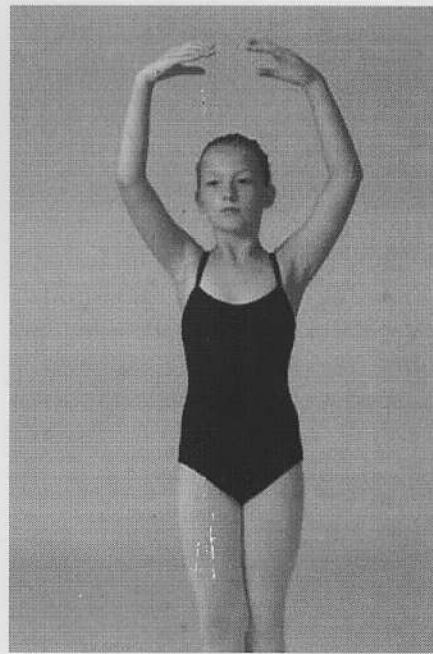
Note: This activity will serve as a means of assessment for the instructor. ETA: 10-15 mins.

Pictures of ballet positions and movements

Primera Arabesque: Levantar la pierna



Quinta Posición



Levantar los brazos



Doblar la pierna



Day 2

Content Objective: Review of Day 1

Language Objective: The present progressive, negatives, the conditional

Materials needed: TV, video/DVD (Enlarged dance pictures will be left on for the remainder of the session.)

- Review of Day 1
- Learners will observe different video clip and describe what dancers are doing/what they could improve on.
- Following this, instructor will conduct a traditional bar portion and comment upon/correct students technique using negatives and the imperative.
- Learners will then partner up and take turns providing suggestions to each other for each consecutive bar exercise using negatives and the imperative modeled to them.

Note: Instructor should walk around observing throughout the duration of this exercise and provide grammatical corrections as needed so as to improve accuracy.

good point to make explicitly

Day 3

Content Objective: Learners will practice providing written suggestions for improvement by reading past comments of a ballet audition.

Language Objective: The imperative, conditional (written)

Materials needed: Photocopies of audition results and commentaries, paper, pencils.

- Learners take turns leading center warm-ups
- Each learner is in charge of leading one barre routine during this portion of the class
- More advanced learners should be encouraged to lead a shortened floor routine/center exercises.
- Instructor will distribute copies of audition results and commentaries from a past production in Monterrey to learners
- For homework, learners should be instructed to write lists of suggestions for improvement for next year (next year being this year) based on audition results/reports of dancers performances.

Article from *Forum Universal de las Culturas Monterrey 2007*

[Inicio / Boletines / Seleccionados de la Audición para Cabaret /](#)



Hoy inicia el Forum Universal de las Culturas
Visite el sitio oficial:

<http://www.monterreyforum2007.org>

Seleccionados de la Audición para Cabaret

Desde las 9:30 a. m., y a pesar de la lluvia, un buen grupo de artistas del noreste de la república se dieron cita en la Escuela Superior de Música y Danza de Monterrey, que generosamente abrió sus puertas y proporcionó salones, personal, y otros requerimientos técnicos para llevar a cabo la selección del talento local de Cabaret, que se llevo a cabo el jueves 5 de julio del presente año.

Un jurado especializado conformado por las destacadas figuras del teatro y cabaret mexicanos: Marisol Gasé, Regina Orozco, Tareke Ortiz y Tito Vasconcelos, durante aproximadamente 10 horas siguieron atentamente las propuestas de los participantes.

Uno de los ejes centrales del Fórum es la diversidad cultural representada por las diferentes disciplinas de los

participantes que asistieron a esta convocatoria para ser parte del Fórum Universal de las Culturas, Monterrey 2007.

La variedad de disciplinas presentadas por los artistas asistentes abarcó desde la acrobacia, actos de magia, canto, danza y música, como también, monólogos cómicos, sátira representada como una crítica política y/o social y teatro musical. Cabe mencionar la calidad y solidez de algunas de las propuestas.

Tras dos semanas de deliberación, el jurado especializado integró la lista de seleccionados, en dos vertientes: los grupos y artistas que presentaron un programa que se sostiene por sí mismo como espectáculo, y otros participantes que serán invitados del elenco fijo del cabaret con intervenciones especiales.

Para su selección se tomaron en cuenta los siguientes aspectos:

- Trayectoria profesional
- Calidad interpretativa y escénica
- Contenido y claridad en el discurso artístico vinculado al cabaret
- Atención a las perspectivas de diversidad y de género
- Posibilidades de adaptación al espacio
- Posibilidad de adaptación en sus propuestas a los ejes temáticos del Forum
- En los invitados especiales se consideró su potencial y capacidad para integrarse a escenificaciones del elenco fijo.

Week 2

Day 4 (*In more detail*)

Content Objective: Learners will engage in discussion about specific positioning of bodily features/appendages.

Language Objective: The present progressive, imperative, past participle (adjectives)

Vocabulary: Fingers, hips, neck, toes, legs, eyes, waist

Materials Needed: Cut-out pictures of dancers in different poses, paper, pencils

Lesson Plan:

1.) Learners take turns leading warm-ups using the imperative tense (10 mins.)

2.) Upon moving to the barre portion, advanced students will lead the initial exercises to model for less confident learners. These learners will then be encouraged to lead the latter half of the routine. (18-20 mins.)

3.) Instructor and students will then move to the center of the dance floor where everyone will be seated. Instructor should then distribute cut-out magazine pictures of dancers in different poses and initiate a discussion about the specific positioning of these poses i.e., inclination of the neck, gracefulness of fingers, positioning of hips, etc. If body part or verb is unknown, instructor should provide

unknown word in Spanish using TPR. The target grammar point for this activity is the past participle of adjectives. Ex. “El cuello está inclinada”, “Los dedos están delicadas”. (8-10 mins.)

4.) Learners will then partner up and practice performing different poses while partner describes positioning. Instructor should walk around observing and provide corrections when necessary to improve accuracy. (8-10 mins.)

5.) Class will conclude with learners choosing one of the pictures and writing a detailed description of the dancers positioning. This will be turned in to the instructor as a means of assessment. (5-7 mins.)

Day 5

Content Objective: Learners will engage in discussion about different types of dance wear/costume attire that is used in auditions

Language Objective: The verb “deber” (you must, you should)

Vocabulary: Tights, leggings, ballet slippers, crown/tiara, other costume items

Materials Needed: Costume/dance wear magazines, index cards

- Instructor should come to class with costume/dance wear magazines to distribute to students.
- Learners will discuss differences between traditional dance attire and costumes, i.e. what types of clothing items are needed for each of these categories.
- Learners will practice advising each other on what to wear for class, as well as for different roles in *Swan Lake* using the verb “deber”.
- Learners will then create vocabulary cards of the different clothing items together (for use as a reference) using the index cards provided to them.
- For homework, instructor will assign each student one role in ballet, students should provide a written description of what the dancer “should” wear for the role.

Day 6 – Final Class

Content Objective: Observation of a dance class

Language Objective: Any and all grammatical functions that have been practiced up to this point.

Materials Needed: Observation form

- In groups of about three, learners are assigned a 60 minute dance class in the building to observe. Learners will fill out a written report of the class they observe, using the observation form provided to them by the instructor. This form will be the final assessment tool used for the class.

Forma de Observación

Nombre: _____

Título de Clase observada _____

Número de bailarines _____

Primera parte de clase - Estirar

1) ¿Qué están haciendo los bailarines? _____

2) ¿Estiran los dedos de pie? _____

3) ¿Qué tipo de ropa llevan? _____

4) ¿Qué podrían hacer mejor? _____

Segunda parte de clase - El barre

5) ¿Con cuál ejercicio empiezan? _____

6) ¿Cómo están levantando las piernas? ¿Demasiado alto? ¿Demasiado bajo? _____

7) ¿Cómo están los cuellos? ¿Están inclinados? _____

8) ¿Qué otras sugerencias puedes hacer? _____

Tercera parte de clase – Ejercicios de Centro

9) ¿Qué tipo de ropa llevan ahora los bailarines?

10) ¿Cómo están los brazos? ¿Están curvados? _____

11) ¿Cómo se ven cuando están saltando? ¿Están elegantes? _____

12) ¿Qué deben hacer mejor? _____

Scoring guide/Rubric for Class Observation Form

	<i><u>Developing</u> 5 or below</i>	<i><u>Accomplished</u> 6-8</i>	<i><u>Exemplary</u> 9-10</i>	Score
Global 40 %	<i>Learner demonstrates a vague understanding/grasp of the elements of dance observation. The content indicates an uncertain but developing idea of observation technique..</i>	<i>Learner demonstrates a functioning understanding/grasp of the elements of dance observation. The content is developed and appropriate for the assignment.</i>	<i>Learner demonstrates an intricate/in-depth understanding of the fundamentals of dance observation. The content is fully developed and exceeds assignment expectations.</i>	
Keeness of Observation 15%	<i>Attention to detail is minimal. Observational comments are brief and lacking in the nature of completeness.</i>	<i>Attention to detail is satisfactory and fulfills assignment requirements. Observational comments are complete in nature.</i>	<i>Attention to detail demonstrates an acute/perceptive eye for observation. Comments and ideas are complete and detailed in nature.</i>	

<p>Relevancy/Quality of Suggestions Offered 15%</p>	<p>Comments and suggestions are rudimentary in both length and quality. Suggestions are not necessarily relevant and/or appropriate to the dancer's needs.</p>	<p>Comments and suggestions are appropriate and complete in length and quality. Suggestions are relevant and applicable to the dancer's needs.</p>	<p>Comments and suggestions are extremely detailed in nature. Suggestions demonstrate thoughtfulness and an invested interest in dancer's needs.</p>	
<p>Accuracy of Language 30%</p>	<p>Written language struggles to meet the Intermediate-Low level in accordance with ACTFL guidelines.</p>	<p>Written language falls within the parameters of Intermediate-Low to Intermediate-High in accordance with ACTFL guidelines.</p>	<p>Written language is compatible with the Advanced-Low level in accordance with ACTFL guidelines.</p>	