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# Creative expression through dance: The effect of direct instruction versus inquiry learning teaching methods

Christy Hedlund

Running Head: CREATIVE EXPRESSION

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# The effect of direct instruction versus inquiry learning teaching methods

by

Christy Hedlund

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Dr. Janet McDonald

Department of Psychology

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Louisiana State University
& Agricultural and Mechanical College
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## Abstract

This study examines the effects of teaching method on creativity in the domain of dance. Participants were randomly divided into one of two instructional conditions- direct instruction or inquiry learning. All participants learned the same movements over the course of four thirty-minute one-on-one lessons. Both creativity and technical accuracy (correct execution of dance movements) were assessed through performance on a dance charade task. At the conclusion of the study, participants described a series of dance video clips in order to evaluate their deeper understanding of the mechanics of dance. Additional measurements of intrinsic motivation, practice time, teacher evaluation and continued involvement in dance were assessed through surveys. There was no significant difference in creativity or technical accuracy scores between groups, nor was there any significant increase in these scores over time between groups. There was also no significant difference in the amount of time each group spent practicing outside of the lesson.

# Creative expression through dance:
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Creativity is an innovative force that drives our world towards progress. From groundbreaking scientific discoveries to the most inspirational works of art, the efforts of creative thinkers are a constant presence in everyday life. Therefore, it is logical to conclude that creativity is a beneficial skill to acquire. Previous research suggests that student creativity thrives in environments similar to that found in inquiry learning (Dineen & Niu, 2008; Scruggs & Mastropieri, 2001). While there are an increasing number of studies examining the effects of inquiry learning in the field of science, there is little information available about the effects of inquiry learning in the areas of expressive creativity like dance. I propose that examining the effects of inquiry learning versus direct instruction in the field of dance will yield similar results to comparable studies of different domains.

## *Creativity*

Creative thinking is a key component in innovation, and the effects of creativity are visible in countless aspects of daily life. Creativity can be construed as an "inventive" ability to solve problems or as an "expressive" ability to convey ideas (Grobman, 2006). Therefore, creativity is a useful tool in almost any field of study. It matters in a range of domains including the inventive creativity of engineering (e.g., Charyton, Jagacinski, & Merrill, 2008) as well as expressive creativity in areas like artistic design (e.g., Dineen & Niu, 2008).

Creativity is often defined as the originality of thought, expression, or creation (Charyton, Jagacinski & Merrill, 2008; Silvia, 2008; Dineen & Niu, 2008). Western culture emphasizes the self-expression and individualism associated with creative thinking (Dineen & Niu, 2008). Creative people are not only better at generating creative ideas, essentially by definition, but they

are also more able to discern which ideas are most creative (Silvia, 2008; Runco & Smith, 1992). However, in order to be able to discern creativity, we must have concrete methods of measuring such an abstract skill.

There are several approaches to measuring the theoretical construct of creativity, both qualitatively and quantitatively. In a study testing the effectiveness of western creative teaching pedagogy in an artistic design class, students in the experimental class were evaluated using descriptive assessments like "excellent", "adequate", or "poor". In the control class, students received a numerical score for their design (Dineen & Niu, 2008). Students completed a self-measure assessment of creative ability, originality, quality of work, confidence in experimentation, amount of effort, motivation, and enthusiasm (Dineen & Niu, 2008). In addition to these measurements, expert judges blind to the condition of the participants were asked to rate the students' originality using a four point scale, with zero representing "not original at all" and three representing "very original" (Dineen & Niu, 2008). In addition to qualitative methods, creativity has been defined using quantitative measurements. Because creativity is unique or uncommon originality, it may be defined statistically as infrequency in the sample (Silvia, 2008). This allows the statistical measurement of creativity by comparing the individual responses of participants to the whole of the sample (Silvia, 2008).

Creativity might be thought of as an innate, unchangeable attribute. However, many factors influence an individual's creativity. One factor underlying the ability to produce creative works is intrinsic motivation (Dineen & Niu, 2008). In fact, students in an artistic design class who perceived themselves as more intrinsically motivated tended to produce more original and higher quality works (Dineen & Niu, 2008). Other factors influencing creativity include prior relevant knowledge of the subject area, the physical environment in which the creative product is

being generated, the assessment or feedback of instructors, the project or task assigned, and the timing and scheduling format of the class (Dineen & Niu, 2008).

Although some may believe creativity an innate quality in select people, studies provide evidence that creativity is an acquirable skill that can be fostered and cultivated with instruction (Dineen & Niu, 2008; Chen, Kasof, Himsel, Greenberger, Dong, Xue, 2002; Niu & Sternberg, 2001). Teachers of artistic fields emphasize students' creativity because the very nature of art involves reflecting on and reinterpreting the discipline (Dineen & Niu, 2008). However, certain instructional styles encourage more creativity. Student creativity thrives most in an organized yet flexible atmosphere where group collaboration is encouraged as a source of inspiration and feedback, and students actively participate in the learning process (Dineen & Niu, 2008). A class in which the teacher acts as facilitator rather than expert and authority provides the opportunity for student input and even allows students to question the teachers comments while sharing their own ideas (Leijen, Lam, Wildschut, Robert-Jan Simons, Admiraal, 2008; Dineen & Niu, 2008). I propose examining the effects of teaching method on creative expression.

*Direct Instruction versus Inquiry Learning*

There is great debate among scientists, educators, and philosophers alike over the most effective approach to instruction. Of particular interest is the controversy between direct instruction and inquiry learning methods of instruction. In direct instruction, the teacher is the primary source of knowledge, the authority on the subject, and students must depend on teachers to provide answers to their questions (Dineen & Niu, 2008; Leijen, Lam, Wildschut, Robert-Jan Simons, Admiraal, 2008). Also referred to as instructed learning, direct instruction may be characterized by drill and practice techniques (Scruggs & Mastropieri, 2001). However, because student opinions are rarely sought or acted upon in this approach, students tend to rely heavily on

the teacher for corrections rather than evaluating their own performance (Leijen, Lam, Wildschut, Robert-Jan Simons, Admiraal, 2008). Some argue that this content-driven method of directly providing students with the information needed is the most effective way of learning (Kirschner, Sweller, and Clark, 2006). Recently, however, there has also been great interest in studying the effectiveness of inquiry learning. Inquiry learning is defined by students collectively or individually directing their own exploration of the subject matter and drawing their own justifiable conclusions about the information (Kuhn, Black, Keselman, Kaplan, 2000). Supporters of constructed or inquiry learning argue that knowledge must be "invented" or "discovered" in order to have meaning for the student (Scruggs & Mastropieri, 2001). For example, during a class on electromagnetism and the telegraph, one group of students was taught via direct instruction, reading from the textbook and completing worksheets, while the other group took an inquiry learning approach by actually building and experimenting with electromagnets and telegraphs. Students in the inquiry learning condition scored significantly higher when tested on their understanding of the material (Scruggs, Mastropieri, Bakken, & Brigham, 1993). In a later study, during a dialogue between experimenter and elementary grade students, children were more likely to remember both the facts and the explanations discussed when the dialogue was formulated constructively rather than instructively (Scruggs, Mastropieri, & Sullivan, 1994). In addition to the aforementioned effects of instruction, perhaps creativity is also influenced by instruction. Although both inquiry learning and direct instruction have their supporters, perhaps it is an issue of subject matter and context that determines the better approach.

*Creativity & Inquiry Learning*

Inquiry learning methods have similar qualities to those desired in creative learning environments. Inquiry learning promotes the active involvement of the student by encouraging student input and individual discovery (Scruggs & Mastropieri, 2001). Because the teacher is in the role of guide and resource rather than authority and expert, students have the freedom for a more personal reflection and evaluation of their own creative work (Leijen, Lam, Wildschut, Robert-Jan Simons, Admiraal, 2008). I notice striking parallels between inquiry versus direct instruction and Dineen and Niu's (2008) comparison of Western creative teaching pedagogy and traditional Eastern teaching methodologies in a design class. The Eastern teaching style, which served as the control group, was a class structured by direct instruction. It was composed mainly of lectures and low-challenge tasks meant to be solved through the application of existing formulas. The Western creative teaching pedagogy was designed as an inquiry learning class which featured group collaboration and high levels of student input and individual investigation. At the conclusion of the 7-week course, the creativity of all students in each condition was assessed by experts who were blind to the condition. Those in the Western teaching condition were rated as producing more creative and higher quality work than the control group (Dineen & Niu, 2008). Though this research contrasts Eastern and Western education approaches, these findings indirectly suggest that inquiry learning is a more nurturing environment for creative production. I will directly examine this claim within one domain of creative expression-dance.

*Dance*

Though there are many studies examining creativity in the domain of studio art, I would like to expand these ideas by investigating the domain of dance. To the best of my knowledge, there are only a few empirical psychological studies of studio dance. Dance is an artistic expression of nonverbal communication. In fact, studies show that children are able to begin

decoding emotions from dance forms as early as four and five years of age (Boone & Cunningham, 1998). Although dance skill is not affected by gender (Pollatou, Karadimou, & Gerodimos, 2005), there are certain predetermining factors influencing dance ability such as previous experience and motivation to learn. Expressive creativity is essential in choreographing, or creating innovative and original dances, and therefore, it is therefore a valuable skill for a choreographer to learn. Because there are so few psychological studies in this area, I believe it is a valuable area for further investigation.

*Hypotheses*

I propose five separate hypotheses for this study. I predict that students who learn dance through the inquiry learning condition will be more creative at dancing charades than those who learn through the direct instruction condition. I also hypothesize that the level of creativity in the inquiry learning condition will increase over time. However, because direct instruction will focus more on drill and practice, I predict that students in the direct instruction group will have higher technical accuracy (correct execution of steps) than those in inquiry learning. Likewise, I hypothesize that the technical accuracy of the direct instruction group will increase over time. Because I expect those in the inquiry learning condition to become more intrinsically motivated, I predict that those in the inquiry learning will practice more outside of the lesson.

## Method

*Participants*

Forty-three participants were recruited using LSU's online participant pool sign up system. Before the first lesson, interested participants were asked to answer a short questionnaire, found in Appendix A, in order to assess their dance experience and determine the exact criteria for participation. Participants with no dance training, those with less than a year of

dance training, and those with no dance training after freshman year of high school were automatically included in the study.

*Procedure*

Participants were randomly divided into one of two between-subject instructional conditions- direct instruction or inquiry learning. At the beginning of the first dance lesson, students were asked to take the Big 5 Personality Test (Appendix B) as well as a situational motivation survey (Appendix C) in order to determine intrinsic motivation. Also before the first lesson, participants in both conditions were asked to complete a dance charade task to determine base levels of creativity. At the conclusion of each of four thirty-minute lessons, students' creativity was measured again as a within-subject variable. After the charade word was introduced, a paper with word typed on it was taped to the wall. Students were given 90 seconds to think about and plan out their charade and then 90 seconds to perform their charade. The dance lessons occurred every two to four days. Students were taught and tested individually. All lessons were video-taped in both conditions. At the end of each class, students received an outline of the dance movements learned in class (Appendix D) that day which they were allowed to take home to help them practice. At the beginning of each subsequent class, students completed a brief survey regarding practice time outside of class. Creativity and technical accuracy were assessed through performance in a dance charade task at the end of each class. The students' charades were video-taped. On the last day of class, students were tested for an in-depth of understanding of dance. Students were asked to watch two short video tapes of movements not taught in class and answer a question about each. Additionally, students were shown a 3 minute video clip of a modern dance performance consisting of novel movements and asked to give a rich description of what they saw. These questions can be found in Appendix E.

Also after the last lesson, students were asked to fill out the same intrinsic motivation survey from the first day as well as a teacher evaluation survey (Appendix F). Two weeks after the final class, I emailed each participant a follow up survey (Appendix G) concerning his or her possible continued involvement in dance.

*Instructional Conditions*

Students in both instructional conditions learned identical dance movements and concepts. Appendix H provides an overview of each day's lesson plan. Appendix I is a detailed list of each dance movement and rationale. Each movement or choreography concept was allotted the same segment of time for the same concept in the same order. For example, a sauté is a basic building block jump in dance. An important aspect of this jump is bending the knees because it allows you to propel yourself up for a higher jump and it minimizes shock to the joints when landing. In the direct instruction condition, I introduced and explained the conceptual rationale behind a dance movement (e.g., sauté) and demonstrated the movement. I explained how to execute the movement (i.e., bend your knees and push through your toes) and used drill and practice repetition for learning the movement. Appendix J provides the lesson script for the direct instruction condition. In the inquiry learning condition, I introduced and explained the conceptual rationale behind a dance movement (e.g., sauté). Instead of demonstrating the step, I explained our goals (e.g. jumping as high as possible and landing softly) and used scaffolding to help the students discover the movement on their own ("What is the right amount of bend in the knees?"). I explained why being able to jump well is an important part of dancing and then asked the student to find a way to jump as high as he or she can while landing as lightly as possible. Through a process of trial and error, the student should have come to the realization that bending the knees and pushing through the toes is essential to jumping well. At the end, I summarized the

students' key discoveries. Then they did drill and practice for the remaining time allotted to that segment. Appendix K provides the lesson script for the inquiry learning condition.

*Creativity Measure*

At the beginning of the first class, students were asked to perform a dance charade task in order to establish a base-line for creativity. Student creativity was also assessed at the end of each lesson using a dance charade. For example, one dance charade task involved using dance to express the idea of a rubber band. Students were explicitly told to be as creative as possible and encouraged to use reinstrumentation (the act of taking a learned movement and performing it in a different part of the body). After the instruction, students received 90 seconds to reflect on the particular charade and 90 seconds to perform the charade. A popular or uncreative response to this task might be using one's hands to stretch an invisible rubber band. A creative response to this task might involve using the concepts of opposition, stretching, or rebound found in dance movements like fondu, tendu, or piqué. Particular charades were chosen based on the value of the movements learned that day, so specific charade tasks were given on fixed days to maximize the ability to compare across students. The charades in order are: elevator, rubber band, basketball game, sailboat, and washing machine.

*Coding*

The students' charades were coded for the use of certain dance movements and the technical accuracy of the movements performed. For each charade, a specific dance movement was chosen from that day's lesson to code for technical accuracy. Charade-specific movements were chosen based on their relevance to the charade and prevalent occurrence in charades. A holistic continuous score was recorded for the technical accuracy of each participant using a scale from 1 to 5. Inter-rater reliability was calculated using Intra-Class Correlation Coefficients.

Coding was done by me and a second experienced dancer who was blind to the condition and to the order of the charades. The creativity coding manual can be found in Appendix L. The technical accuracy coding manual can be found in Appendix M. The video response coding manual can be found in Appendix N.

*Conceptual Understanding of Dance*

On the final day of class, students were asked to answer questions about movement video clips in order to assess their deeper understanding of the mechanics of dance. In a second task, students watched a short video-clip of a modern dance that "pushes the envelope" and were asked to assess and describe the movement in the richest way possible.

## Results

Preliminary analyses verified that random assignment to the two instructional conditions was evenly distributed. Chi squares indicated that the instructional conditions did not differ by gender $\chi(1)= 0.088$, $p= .767$ or race $\chi(3)= 1.320$, $p= .724$, and a t-test confirmed that conditions did not differ by year in school $t(41)=0.047$, $p=.963$ (e.g., sophomore). Students learning through direct instruction were 20.77 years old (*SD* 1.15) and students in inquiry learning were 20.31 years old (*SD* 3.70), not statistically different, $t(41)= 0.690$, $p=.494$. About 50% of students learning through direct instruction had some prior dance experience, but 38% of students in inquiry learning had prior experience, not statistically different, $\chi(1)= 0.617$, $p=.432$. Students in both conditions were equally motivated to participate by earning extra credit, $t(39)=0.289$, $p=.774$. There were no significant differences between conditions among the Big Five personality dimensions of extraversion $t(40)=0.561$, $p=.578$, agreeableness $t(40)=1.024$, $p=.578$, conscientiousness $t(40)=0.477$, $p=.636$, emotional stability $t(40)=.0.419$, $p=.677$, and openness to experience $t(40)=0.056$, $p=.955$.

Of the 43 participants included in the study, 4 students failed to complete the entire four dance lessons. Three of the 4 participants that dropped out of the study belonged to the direct instruction group. They stopped showing up for their lessons and did not respond to multiple attempts to contact them through e-mail. The fourth participant belonged to the inquiry learning group, but withdrew from the study due to an unrelated sprained ankle injury.

I predicted that students who learned dance through inquiry learning would be more creative at dancing charades than those who learned the same content through direct instruction. To test the hypothesis, I averaged the creativity scores on each of the 4 dance charades to give each student an overall score. I conducted a t-test to compare instructional groups. Contrary to my hypothesis, the mean creativity score was 4.36 (*SD* 1.34) for direct instruction and 4.33 (*SD* 1.07) for inquiry learning, suggesting no significant difference in creativity between conditions, $t(41)=.072$, $p=.943$.

I hypothesized that the level of creativity in the inquiry learning condition would increase more over time. To test this prediction, I calculated the slope of the best-fit line of lesson as the independent variable and creativity scores as the dependent variable. The average creativity increase per lesson for direct instruction was 0.15 (*SD* 0.49), and the average for inquiry learning was -0.00 (*SD* 0.49), $t(39)=0.982$, $p=.332$. These results suggest no significant difference in change of creativity over time between conditions. The average change in slope, 0.07 (*SD* 0.49), may under-estimate the actual degree of change because lesson is conflated with the particular charade performed, and participants scored highest in the basketball game charade after the second lesson. The most common response for this charade was using chassé to portray dribbling across the court and sauté to show shooting for a basket. This response earned a score of 5 according to the creativity coding manual, making it the highest scoring charade on average.

Because direct instruction focused more on drill and practice, I predicted that students in the direct instruction group would have higher technical accuracy than those in inquiry learning. To test this hypothesis, I averaged the technical accuracy scores on each of the 4 dance charades to give each student an overall score. Students who did not perform the designated movement in a charade did not receive a score for that particular charade. Therefore, 61 data points out of a total of 164 observations were missing because participants did not perform the charade-specific movement at all. I conducted a t-test to compare the groups of students. The mean technical accuracy score was 2.69 (*SD* 1.04) for direct instruction and 2.56 (*SD* 0.81) for inquiry learning, suggesting no significant difference in technical accuracy between conditions, $t(39)= 0.457$, $p= .650$.

I hypothesized that the level of technical accuracy in the direct instruction condition would increase more over time. To test this prediction, I calculated the slope of the best-fit line of lesson as the independent variable and technical accuracy scores as the dependent variable. The average technical accuracy increase per lesson for direct instruction was -0.30 (*SD* 0.31), and the average for inquiry learning was -0.17 (*SD* 0.54), $t(17)=0.652$, $p=.526$. Because the slope could only be calculated for each participant with at least 3 data points, those participants who did not perform the designated movements in two or more charades were not included. These results suggest no significant difference in levels of technical accuracy over time between conditions. This decline in technical accuracy is likely due to the fact that movements got more complicated and technical as lessons progressed.

I expected those learning through inquiry to become more intrinsically motivated so I predicted that those in the inquiry learning condition would practice more between lessons. Average amount of time practiced between lessons was calculated for each participant, excluding

3 participants who sealed the envelope while leaving the item blank. The average time spent practicing in direct instruction was 13.42 minutes (*SD* 12.39). Average practice time in the inquiry learning condition was 15.72 minutes (*SD* 16.90), $t$ (38)= 0.490, $p$= .627. It is reasonable to conjecture that the students who chose not to answer this questionnaire did so because they were embarrassed that they did not practice at all. Assuming their total practice time was 0, the difference between practice times for each condition increased, but still not significantly so.

The only significant difference between conditions in the teacher evaluations was in viewing the teacher as an authority figure. On a rating scale of 1 to 7, the average teacher authority score for direct instruction was 4.95 (*SD* 1.90), significantly higher than the average of 3.53 (*SD* 1.43) in inquiry learning.

An exploratory factor analysis of the overall sample revealed that out of 4 dance charades, there is one stable factor that accounts for over 2/3 of the variance. Looking at each condition separately, this single factor accounts for 71.71% of the variance in the direct instruction condition and 62.07% of the variance in the inquiry learning condition. These findings suggest that creativity is a rather stable quality in individuals and more power is needed to see if inquiry learning has a positive impact on creativity.

## Discussion

Students were block randomized into the two instructional groups. Therefore, individual qualities of gender, race, grade, age, previous dance experience, and extra credit motivation were equally distributed among each group. Students in both inquiry learning and direct instruction performed equally in the areas of creativity and technical accuracy. Furthermore, neither creativity nor technical accuracy scores increased more over time for either group of students. There was no difference between groups in the amount of time participants spent practicing

outside of the lessons. There was also no difference between groups in the average amount of time spent performing charades. Students in direct instruction viewed the teacher as more of an authority of dance, but otherwise, there was no difference in the students' perceptions of the teacher, $t(36)=2.606$, $p= .013$. This perception of the teacher as an expert on the subject is consistent with previous inquiry learning research, implying that there was in fact an emerging difference in instructional methods.

Although there was no significant positive change of creativity over time, this could be due to the fact that some charades were more conducive to creativity than others. For example, in the basketball game charade, integrating dance movements like sauté and chassé was a common response, suggesting it was easier for students to find a creative way to express the charade. On the other hand, in the washing machine charade, more participants reverted to a simple acting out of the charade rather than identifying and performing related dance movements, suggesting it was harder to make a creative connection between the dance movements and this charade. However, with the inclusion of covariates accounting for individual differences, results did tend to lean in the direction of my hypotheses, though never reaching significance. This suggests that the power from a larger group of participants may have produced significant results.

Although the data is not consistent with previous inquiry learning successes within other domains like engineering and studio art, it does provide some interesting suggestions about creativity as a personality trait. Results may have been due to a possible selection bias, assuming that a particular kind of creative person is more likely to choose to participate in a dance study, especially one that advertises the chance to express creativity. If creativity is indeed a more permanent part of a person's personality, it may be harder to see the power of the inquiry

learning environment over a relatively short two week span of dance lessons, especially if a disposition is so strong.

The results of the factor analysis suggest that creativity in the area of dance is a very stable quality in participants that is not easily changed through instruction. Although results tend to lean in the direction of my original hypotheses, they never quite reach significance because so much of the variance is accounted for by a single factor. Inquiry learning may have impacted creativity, but 4 thirty minute lessons were just not enough to see these results. Therefore, the power from a larger group of participants is probably necessary in order to see an effect on the other 1/3 of the variance not affected by this single factor.

The findings of this study can be applicable in the domain of dance, especially for the teachers of younger, more impressionable dance students. Considering that inquiry learning had no negative effects on creativity or technical accuracy, it might be successfully used as a teaching technique to get students to think critically and become more actively involved and aware in their dance lessons in a way that does not detract from their skill development.

These results might also impact dance teachers in their idea of how students perceive teachers as a result of their chosen teaching style. Neither creativity, nor technical accuracy, nor perceptions of the teacher varied by instructional style. Because teaching method does not affect teacher perception, this could allow dance teachers the freedom to teach in accordance with their own personalities rather than assuming their predetermined idea of a dance teacher personality.

Creativity is an integral component in the progress of our world, and both the science and dance worlds can benefit and grow from the discoveries of creative thinkers. Therefore, it is important for scientists to learn more about the creative personality, its development, and its

tendencies. There is still little information available on the effects of inquiry learning on creative expression. With a larger sample size, it is possible that beneficial effects of inquiry learning would be more evident. However, the results of this study reveal interesting and valuable knowledge about the dance personality and its creative tendencies. By gaining insight into the creative personality, developmental psychologists can better understand the conditions in which creativity flourishes. Because dance progresses through the works of creative choreographers, I hope this research with benefit both developmental psychology and dance.

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Appendix A

## Pre-Experiment Questions

**Demographic questions:**

What's your date of birth? (including year)

What school do you attend?

What grade are you in school?

**To determine prior dance experience:**

Have you ever had any formal dance training?

How many years did you take dance lessons?

How old were you at the time of those dance classes?

Have you ever participated in your school's dance team or dance club?

For each, what grades?

# Appendix B

Ten-Item Personality Inventory-(TIPI)

Here are a number of personality traits that may or may not apply to you. Please circle one number next to each statement to indicate the extent to which you agree or disagree with that statement. You should rate the extent to which the pair of traits applies to you, even if one characteristic applies more strongly than the other.

| Disagree Strongly | Disagree moderately | Disagree a little | Neither agree nor disagree | Agree a little | Agree moderately | Agree strongly |
|---|---|---|---|---|---|---|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 |

I see myself as:

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 1. Extraverted, enthusiastic. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 2. Critical, quarrelsome. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 3. Dependable, self-disciplined. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 4. Anxious, easily upset. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 5. Open to new experiences, complex. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 6. Reserved, quiet. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 7. Sympathetic, warm. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 8. Disorganized, careless. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 9. Calm, emotionally stable. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 10. Conventional, uncreative. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |

Appendix C

**The Situational Intrinsic Motivation Scale (SIMS)**

Directions: Read each item carefully. Using the scale below, please circle the number that best describes the reason why you are currently engaged in this activity. Answer each item according to the following scale:

| Disagree Strongly | Disagree moderately | Disagree a little | Neither agree nor disagree | Agree a little | Agree moderately | Agree strongly |
|---|---|---|---|---|---|---|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 |

Why are you currently engaged in this activity?

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 1. Because I think that this activity is interesting | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 2. Because I am doing it for my own good | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 3. Because I am supposed to do it | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 4. There may be good reasons to do this activity, but personally I don't see any | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 5. Because I think that this activity is pleasant | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 6. Because I think that this activity is good for me | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 7. Because it is something that I have to do | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 8. I do this activity but I am not sure if it is worth it | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 9. Because this activity is fun | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 10. By personal decision | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 11. Because I don't have any choice | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 12. I don't know; I don't see what this activity brings me | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 13. Because I feel good when doing this activity | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 14. Because I believe that this activity is important for me | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 15. Because I feel that I have to do it | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 16. I do this activity, but I am not sure it is a good thing to | 1 | 2 | 3 | 4 | 5 | 6 | 7 |

pursue it

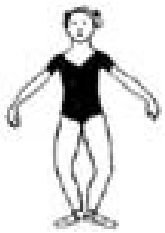
Appendix D

LESSON 1 PRACTICE SHEET

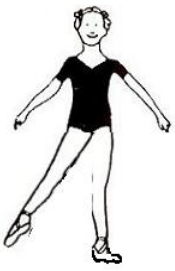
Body Placement

Turn out

Plié



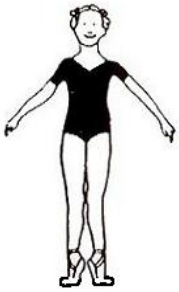
Pointing



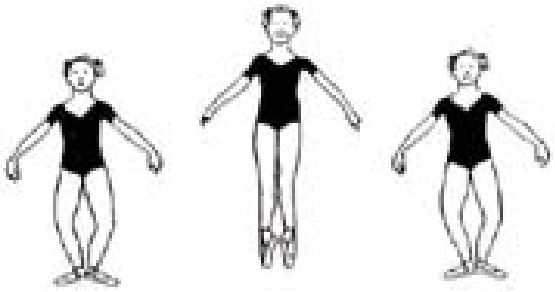
Fondu

# LESSON 2 PRACTICE SHEET

Elevé

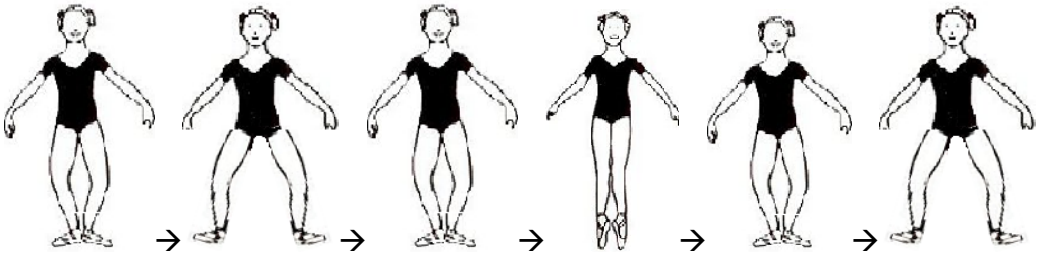


Sauté



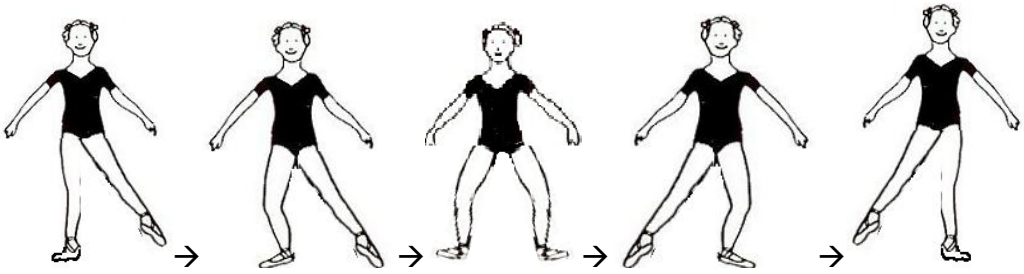
Temps leve

Chasse

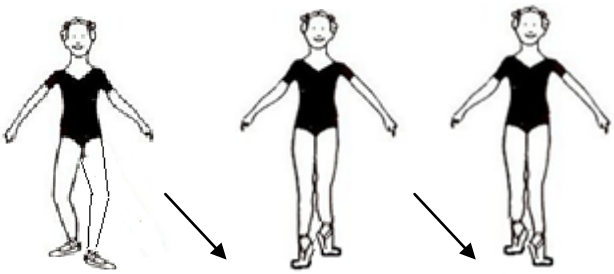


# LESSON 3 PRACTICE SHEET

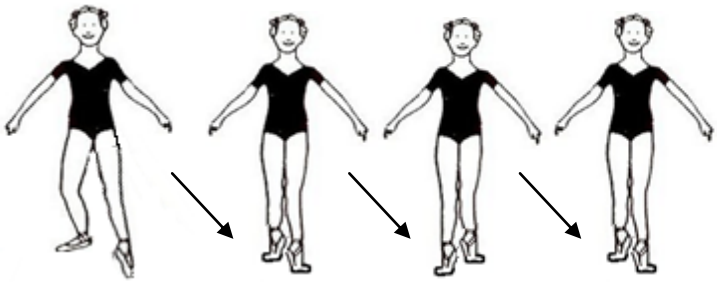
Temps lie



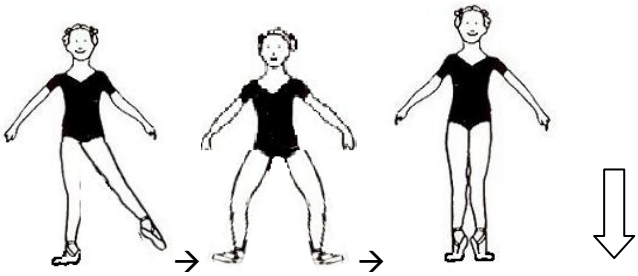
Triplet step

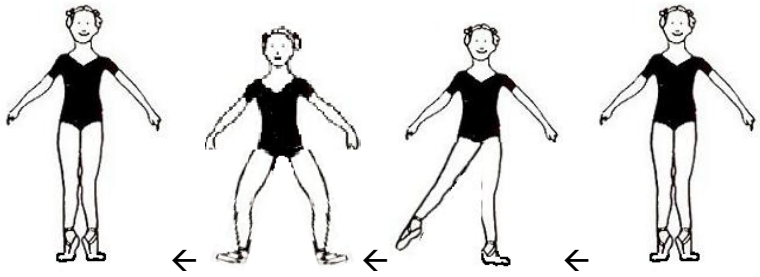


Waltz step



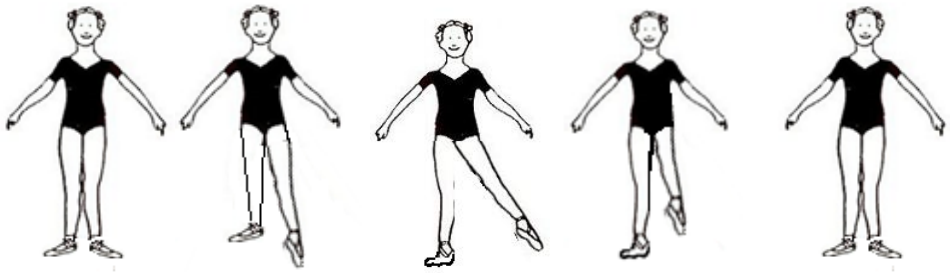
Balance



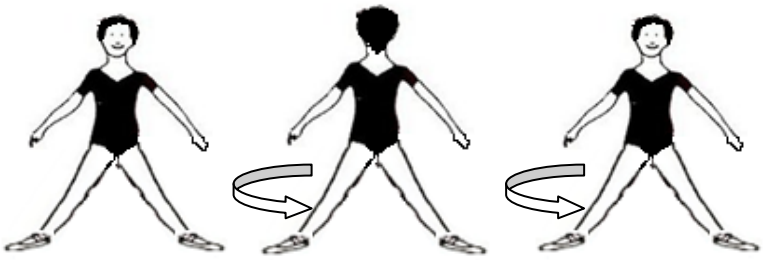


# LESSON 4 PRACTICE SHEET

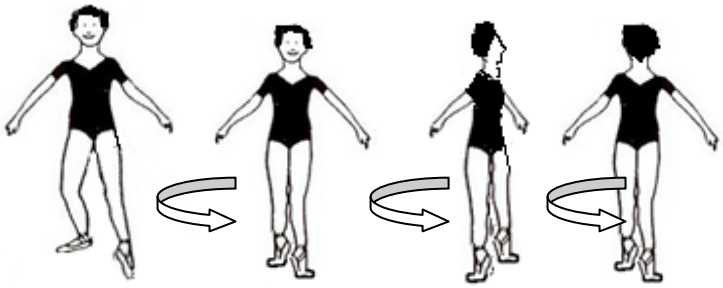
Round de jambe

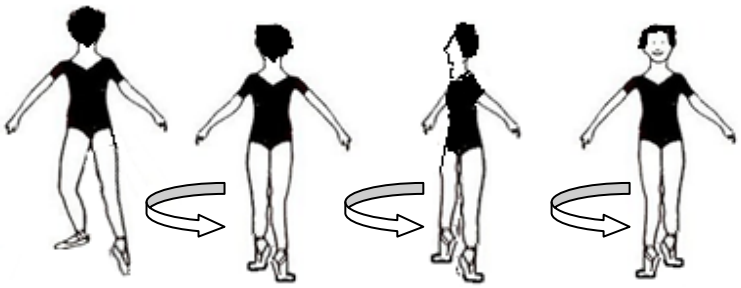


Triplet turn



Turning waltz step





Appendix E

MOVEMENT VIDEO CLIP QUESTIONS

Video clip #1:LGrand Jete
http://www.youtube.com/watch?v=VVaem02ZcRo&feature=related

What part of this movement allows the dancer to jump so high? Why is it important that she lands the way she does?

Video clip #2: Tombe pas de bourree pirouette
http://www.youtube.com/watch?v=UKOyAtjAHyA&feature=related

What does this movement sequence have in common with other movements we have learned?

Video clip #3: Talley Beatty's "Mourner's Bench"

What do you think of this piece? How would you describe the dancer's movements? How is it similar or different from the things we learned in class?

Appendix F:

Teacher Evaluation 1

Teacher Evaluation

Here are a number of traits that may or may not apply to your teacher. Please circle one number next to each statement to indicate the extent to which you agree or disagree with that statement. You should rate the extent to which the pair of traits applies to your teach, even if one characteristic applies more strongly than the other.

| Disagree Strongly | Disagree moderately | Disagree a little | Neither agree nor disagree | Agree a little | Agree moderately | Agree strongly |
|---|---|---|---|---|---|---|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 |

I see my teacher as:

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 1. Extraverted, enthusiastic. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 2. Critical, mean. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 3. Strict, picky | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 4. Expecting too much of me | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 5. Open to my questions | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 6. Reserved, quiet. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 7. Friendly, warm. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 8. Disorganized, careless. | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 9. An authority | 1 | 2 | 3 | 4 | 5 | 6 | 7 |

If you have any other comment you would like to make about the study or your experience, please list them here.

Appendix G

**Follow up survey questions**

Have you continued to practice any dance since your participation in the dance class study?

About how much?

Have you gone to see any dance performances since your participation in the study?

If so, describe.

Have you enrolled in any dance classes since your participation in the study?

What type of class?

Where?

How often do you attend class?

Have you joined any dance clubs or dance team at your school since your participation in the study?

Any future plans with dance (e.g., take class, tryout for school dance team, etc).

In what other ways have you experienced dance since your participation in the study?

Appendix H

**Lesson 1:**

Elevator dance charade –baseline creativity assessment

Movements: body placement, turn out, plié, pointing, fondu

Dance Charade: rubber band

**Lesson 2:**

Review previous lessons

Movements: relevé (referred to in the script as elevé), sauté, temps levé, chasse

Dance Charade: basketball game

**Lesson 3:**

Review previous lessons

Movements: temps lié, triplet step, waltz step, balancé

Dance Charade: sailboat

**Lesson 4:**

Review previous lessons

Movements: ronde de jambe, triplet turn, turning waltz step

Dance Charade: washing machine

Appendix I

| Movement | Rationale |
|---|---|
| body placement | Straight spine, head lifted, hips level, every part is stacked so as to maintain the look of a long continuous line |
| chassé | "to chase", a jump that moves across space |
| relevé | heel rises, ball of foot stays on floor, engaging abdominal, gluteus, & leg muscles |
| fondu | "sinking", opposition of lifting upper body while sinking down |
| plié | extra lift in jumping, shock absorption in landing |
| pointing | pointing keeps the energy and look of a continuous line |
| ronde de jambe | "circle of the leg", keeping the leg turned out in every position |
| sauté | plié and rolling through foot important, leave/land with 2 feet |
| temps levé | leave with one foot, land with one foot |
| temps lie | shifting weight |
| triplet turn | 3 counts allows 1 step for each direction change |
| turn out | allows for greater mobility in hips |
| waltz step | down-up-up, keep movement constant, flowing, wave-like |

Appendix J

DIRECT INSTRUCTION CONDITION

LESSON 1

Before we get started, I'd like to have you fill out some surveys. You won't be judged on your answers in any way, and in fact, I won't even see what you wrote. Whenever you finish filling them out, just seal your papers in this envelope and write your name over the flap of the envelope. Your surveys will stay sealed in this envelope until the entire study is over when another person will read your answers. So please be completely honest and answer all of the questions.

(Have student fill out dance experience survey, Big 5 Personality questionnaire, and pre-lesson intrinsic motivation scale)

Baseline Charade Task (4 minutes)

Ok, we're gonna start today by playing a game. If you can just come stand over here. (lead student to taped off section of floor)

Have you ever played charades before? Charades is an acting game. You're given a word that you have to act out without talking. We're going to play a different kind of charades using dance. In this game, you'll be given a word or phrase and asked to express it and any of its characteristics using dance movements. Try to incorporate any of the movements or dance concepts you have already learned, but feel free to make them your own or change them to fit the charade. Once I tell you the word, you'll have 90 seconds to think about and plan out your charade. After that, you'll have 90 seconds to perform your charade. I encourage you to be as creative as possible and think about all the different ways you could possibly convey the word through dance.

You're not being judged on your dancing so just have fun and give it your best shot. Do you have any questions?

Response: Yes

(Explain instructions again and repeat question. Clarify any misconceptions (& add that to script))

Response: No

Alright, let's get started then. The word is <u>elevator</u>. Be as creative as possible and use dance to express the idea of an elevator. You have 90 seconds to think about and plan your dance charade starting now. (Have a large card with word printed clearly and place it somewhere the student can always see it. Say the word. Wait 90 seconds.)

It's now time to perform your charade. Remember that you're not being judged so there's no reason to be nervous. Just have fun. Remember to be as creative as possible and use any dance moves you can think of to express your word. You'll have 90 seconds to perform your charade starting now.

(After 90 seconds) Time's up. Great job.

## Introduction

That was a good warm-up for our first lesson. Now let's get started learning about dance technique. These lessons are all about learning more about dance so just have fun with it. You're not being judged, but you still want to try your best. Being an active participant is the best way to get the most out of your dance lesson.

Now let's talk about our goals. The aesthetic of dance is all about long continuous lines. That means there's a certain look we're going for in all of our movements. We want to think about creating smooth, graceful lines with our bodies, our, legs, and our arms and avoid sharp angles that interrupt the look of these long continuous lines. Another thing we want to remember when we dance is keeping the feeling of energy within our body. Dance is a physical art form, and it requires us to engage even the smallest muscles in our body. This means we always want to think about the idea of having an energy present in our bodies, so that we are always ready to move.

## BODY PLACEMENT (3 minutes)

The first dance concept you'll learn about is body placement. Body placement is the pose/stance that everything else will be an off-shoot from. The aesthetic of dance is all about lines so in order to maintain proper body placement, I should keep my spine straight in order to keep my back straight and tall. Because my neck is connected to my spine, I must also keep my head lifted. I also need to keep my pelvis in line with my spine and keep my hips level. (Demonstrate movement).

Now let's practice going from standing in a casual way to standing with correct body placement.

(Corrections/Feedback on mistakes)

## TURNOUT (3 minutes)

The next dance concept you'll learn about is called turnout. This is what turnout looks like. Turn out starts from the hips. Turning out in my hips forces me to turn my knees, my legs, my feet, and my toes to the side as well. The goal is to position your hips in a way that allows the greatest mobility of the legs in the hip socket.

Let's practice turning out.

(Correction / feedback on mistakes)

Remember I said that turnout needs to start in your hips; That's a good start, but I want you to try turning your legs to the side even more; Almost but you need to think about turning out this part of your leg also; etc.

PLIE' (5 minutes)

That was good practice. Now we're going to move onto another dance movement. The next movement we'll learn is called plié. Plié is a French word that means "to bend". This is what plié looks like (Demonstrate movement). I can still stay in turnout when I bend my legs. This means my feet are turned out to the side and my knees go out to the side over my feet. The only thing that changes in my body is the bending of my knees, nothing else needs to move. So even though my bent legs are causing me to sink down, I still keep proper body placement and energy in our upper body. The goal is to lower your body as much as possible without losing your energy and the line of you upper body.

Let's practice plié. I will count out loud and we will take two counts to plié down and two counts to come up. (Demonstrate counting). We will do four pliés like this together. Ready?

(Correction / feedback on mistakes)

Everything looks good, but remember your heels stay on the ground when you bend. Keep thinking about keeping your back nice and tall. Remember to turnout too.

POINTING (2 minutes)

That was good practice. Now we're going to move to another dance movement. The next movement you're going to learn is called pointing. This is what pointing looks like (Demonstrate movement). Pointing means creating one long straight line from the top of my leg all the way to the tip of my toes. This means that the muscles in my knee, ankle, and toes are all engaged. The goal is to stand on one leg and create one long line from the top of your other leg to the tip of your toes while keeping an energetic presence.

Let's practice pointing. We'll point out and come back in 8 times on one leg and then do the same on the other leg. (Let them decide which leg to practice first.)

(Correction / feedback on mistakes)

I want you to try pointing that foot even stronger. Think about using all of the muscles in your foot. Straighten your leg so you keep that line. Don't break the line by your ankle; keep it turned out. ETC.

FONDU (2 minutes)

That was good practice, so now we're going to move onto another dance movement. The next movement we will learn is called fondu. Fondu is a French word that means "sinking". This is what fondu looks like. (demonstrate movement to the front side and back). Fondu is a combination of pointing and plié. One leg is bending down in plié while the other leg stays straight and pointed out to the front, to the side, or to the back. So there are three different directions that my pointing leg can go, but it always has to stay turned out. Even though my lower body sinks down though, my upper body remains lifted in proper body placement.

Now let's practice. (while demonstrating..)We'll fondu to the front and in, to the side and in, to the back and in, and back to side and in. Then we'll do the same thing on the other leg.

(Correction / feedback on mistakes)

Discovery Question (1 minutes)

So what do you think all the movements we've learned today have in common? Is there something similar about the way each movement affects our body or allows us to move or stand in space?

Possible answers: (foundation movements, depend on line and energy, idea of stretching – standing up tall and opposition- keeping energy in upper body while lower body sinks)

Charade Task (4 minutes)

Now we're gonna play another round of dance charades. Just to remind you, you'll be given a word or phrase and asked to express that word and any of its characteristics using dance movements. Once I tell you the word, you'll have 90 seconds to think about and plan out your charade. After that, you'll have 90 seconds to perform your charade. I encourage you to be as creative as possible and think about all the different ways you could possibly convey the word through dance. Try to incorporate any of the movements or dance concepts you have learned in class, but feel free to make them your own or change them to fit the charade. You're not being judged on your dancing so just have fun and give it your best shot. Do you have any questions?

Response: No

Let's begin. The word is **rubber band.** Be as creative as possible and use dance to express the idea of a rubber band. You have 90 seconds to think about and plan your dance charade starting now.

Response: Yes

(Explain instructions again and repeat question)

(After 90 seconds) Time's up. It's now time to perform your charade. Remember that you're not being judged so there's no reason to be nervous. Just have fun and give it your best shot. You'll have 90 seconds to perform your charade starting now.

(After 90 seconds) Time's up. Great Job.

Well that's the end of our class today. We covered a lot of new information, but you did a really great job. Keep up the good work. Everything we'll do in our next class builds on stuff from today's class, so it's important that remember what we did today and feel as comfortable as possible doing the movements we've learned. Practicing is the best thing you can do to improve your dancing and prepare yourself for our next class. Remember, our next class is ___(date/time)__.

DIRECT INSTRUCTION CONDITION

LESSON 2

-Have student fill out amount of practice survey. (1 minutes)

Before we get started with class, I would like you to fill out a short survey. When you're done answering the questions on the survey, you'll seal your paper in this envelope and write your name over the flap. Your survey will stay sealed in this envelope until the entire study has ended when another person will read your answers. I'll never see any of your answers, so please be completely honest.

INTRODUCTION

Welcome back. We're going to jump right into our lesson today. Just a reminder, you're not being judged on your dancing in any way, but you still want to try your best. Being an active participant is the best way to get the most out of your dance lesson.

We're going to learn even more new dance movements today, but I want to review the things we learned in our last lesson first. A lot of stuff in dancing builds on each other, so it's important that we don't forget about all the things we've already learned.

REVIEW OF LESSON 1 (3 minutes)

Let's do a quick review of our last lesson.

Do you remember what our body placement should look like? Give it a try. (corrections as needed)

Do you remember what turn out looks like? Give it a try. (corrections as needed)

Do you remember what plie' looks like? Give it a try. (corrections as needed)

Do you remember what pointing looks like? Give it a try. (corrections as needed)

Do you remember what fondu looks like? Give it a try. (corrections as needed)

Alright, that was a good review. Let's get started on the new material we'll be learning today.

ELEVÉ' (2 minutes)

The first dance movement we'll learn about today is called elevé. Elevé is a French word that means "lifted up". This is what elevé looks like. I can make myself taller by lifting my heels, and not changing anything else about my body. If I begin with turnout and proper body placement, when I lift my heels off the ground, nothing else has to change; my body will automatically adjust as long as I start in the right position. That means I can keep my legs in turnout and maintain correct body placement as I raise and lower my heels. The goal is to look as tall as possible without leaving the ground. You also want to think about maintaining your energy and keeping the look of a long continuous line.

Now let's practice. In dancing, we usually count in groups of eight, so we'll do eight elevés in a row and then we'll take a break.

(Correction / feedback on mistakes)

Don't try to go up on your tip toes; Keep your back straight and your upper body lifted up; Remember to stay in turn out; ETC.

## SAUTE' (4 minutes)

That was good practice! The next dance movement we'll learn about is called sauté. Sauté is a French word that means "to jump". This is what sauté looks like. (Demonstrate movement). Bending my knees in plié before I jump helps me to get higher into the air, and bending my knees when I land helps me land softly and with little shock to my knees. Plus, pointing my toes when I jump helps me keep the look of a long continuous line in my body. The goal is to use plié when you jump so you can jump as high as possible and land as lightly as possible while maintaining your energy and the look of a continuous line.

Now let's practice. In dancing, we usually count in groups of eight, so we'll do eight sauté jumps in a row and then we'll take a break.

(Correction / feedback on mistakes)

Remember to plié before you jump/as you land; Keep your energy up as you jump; Keep your body placement as you jump; ETC.

## TEMPS LEVE' (5 minutes)

That was good practice! The next dance movement we'll learn about is called temps levé. Temps levé is a French word that means "raised movement". Temps levé is a variation on the sauté jump you just learned in a way that will leave one leg free. This is what temps levé looks like (Demonstrate movement). I can still keep my leg turned out and pointed when I lift it off the floor. And even though I'm lifting one of my legs when I jump, none of the other rules about jumping change. Bending my knee in plié before I jump helps me to get higher into the air, and bending my knee when I land helps me land softly and with little shock to my knee. Plus, pointing my toes when I jump helps me keep the look of a long continuous line in my body. The goal is to follow all of the rules for jumping even though we are lifting one of our legs when jump.

Now let's practice. We'll do four temps leve' jumps in a row on one leg and then we'll take a break before we practice the other leg. Which leg would like to practice first?

(Correction / feedback on mistakes)

Remember to plié before you jump/as you land; Keep your energy up as you jump; Keep your body placement as you jump; ETC.

## CHASSE' (8 minutes)

That was good practice! The next dance movement we'll learn about is called chassé. Chassé is a French word that means "to chase". Chassé is a combination of plié and sauté jump that will move us across the floor. This is what chassé looks like. (Demonstrate movement). Every time I step to the side I bend my legs in plié so that when I bring my legs together I can jump up into the air. The goal is to apply all of the dance concepts you've learned so far to this galloping-like movement. (student tries)

Now let's practice. We'll do four chassés in a row on one leg and then we'll take a break before we practice the other leg. Which leg would like to practice first?

(Correction / feedback on mistakes)

Remember to plié when you step out and bring your legs in together to jump straight up; Keep your turn out; Keep your body placement, ETC.

## Discovery Question (1 minute)

So what do you think all the movements we've learned today have in common? Is there something similar about the way each movement affects our body or allows us to move or stand in space?

Possible answers: allows us to move up and down in space, leave the floor, line and energy important

## Charade Task (4 minutes)

Now we're gonna play another round of dance charades. Just to remind you, you'll be given a word or phrase and asked to express that word and any of its characteristics using dance movements. Once I tell you the word, you'll have 90 seconds to think about and plan out your charade. After that, you'll have 90 seconds to perform your charade. I encourage you to be as creative as possible and think about all the different ways you could possibly convey the word through dance. Try to incorporate any of the movements or dance concepts you have learned in class, but feel free to make them your own or change them to fit the charade. You're not being judged on your dancing so just have fun and give it your best shot. Do you have any questions?

Response: No

Let's begin. The word is **basketball game**. Be as creative as possible and use dance to express the idea of a basketball game. You have 90 seconds to think about and plan your dance charade starting now.

Response: Yes

(Explain instructions again and repeat question)

(After 90 seconds) Time's up. It's now time to perform your charade. Remember that you're not being judged so there's no reason to be nervous. Just have fun and give it your best shot. You'll have 90 seconds to perform your charade starting now.

(After 90 seconds) Time's up. Great Job.

Well that's the end of our class today. We covered a lot of new information, but you did a really great job. Keep up the good work. Everything we'll do in our next class builds on stuff from today's class, so it's important that remember what we did today and feel as comfortable as possible doing the movements we've learned. Practicing is the best thing you can do to improve your dancing and prepare yourself for our next class. Remember, our next class is ___(date/time)__.

DIRECT INSTRUCTION

LESSON 3

-Have student fill out amount of practice survey. (1 minute)

Before we get started with class, I would like you to fill out a short survey. When you're done answering the questions on the survey, you'll seal your paper in this envelope and write your name over the flap. Your survey will stay sealed in this envelope until the entire study has ended when another person will read your answers. I'll never see any of your answers, so please be completely honest.

INTRODUCTION

Welcome back. We're going to jump right into our lesson today. Just a reminder, you're not being judged on your dancing in any way, but you still want to try your best. Being an active participant is the best way to get the most out of your dance lesson.

We're going to learn even more new dance movements today, but I want to review the things we learned in our last lesson first. A lot of stuff in dancing builds on each other, so it's important that we don't forget about all the things we've already learned.

REVIEW OF LESSON 2 (6 minutes)

Let's do a quick review of our last lessons.

Do you remember what our body placement should look like? Give it a try. (corrections as needed)

Do you remember what turn out looks like? Give it a try. (corrections as needed)

Do you remember what plie' looks like? Give it a try. (corrections as needed)

Do you remember what pointing looks like? Give it a try. (corrections as needed)

Do you remember what fondu looks like? Give it a try. (corrections as needed)

Do you remember what elevé looks like? Give it a try. (corrections as needed)

Do you remember what sauté looks like? Give it a try. (corrections as needed)

Do you remember what temps levé looks like? Give it a try. (corrections as needed)

Do you remember what chasse looks like? Give it a try. (corrections as needed)

Alright, that was a good review. Let's get started on the new material we'll be learning today.

TEMPS LIE' (3 minutes)

The first dance movement we'll learn about today is called temps lié. Temps lié is a French word that means "joined movement". This is what a temps lié looks like (Demonstrate movement). Temps lie is a movement that helps me to shift my weight from either two legs to one leg or from one leg to the other leg. Start with your feet apart and your weight on one foot. Start with a pointed leg. Plié as you shift your weight in order to give the movement a smoother look and feel. And as you shift your weight, you straighten up and point your other leg now. You can also do this movement starting with our feet together. You simply go from two flat feet, slide out into plié, and straighten up with our weight on one foot and our other foot pointed. You can do temps lié from side to side, or to the front and back. The movements are all the same, even when the direction changes. Point, plié, point. The goal is to smoothly shift your weight in one soft, transitional movement using of the dance concepts you've already learned.

Now let's practice. Would you like to practice front and back or side to side first?

(Correction / feedback on mistakes)

Don't forget to turn out the back leg also; Keep the energy in your upper body; Try to make your transition even smoother; ETC.

TRIPLET STEP (4 minutes)

That was good practice! The next dance movement we'll learn about is called triplet step. This is what triplet step looks like (Demonstrate movement). A triplet step is made up of three movements- one plié step and two elevé steps that move me forward across the floor. The pattern is "down-up-up". The goal is to move across the floor in an up and down wave-like motion. You want to keep the idea of a long continuous line by using your energy to keep your movement feeling like one long connected series of waves.

This is what a triplet step looks like. Now let's practice. We'll start at this side of the room and practice doing our triplet step across the floor.

(Correction / feedback on mistakes)

Try keeping your body lifted up; Try to make it one smooth, connected movement across the floor; ETC.

WALTZ STEP (6 minutes)

That was good practice! The next dance movement we'll learn about is called waltz step. Waltz step is a combination of the triplet step and fondu. This is what the waltz step looks like (Demonstrate movement). I follow the same "down up up" pattern but I add a fondu on the "down". Just like in triplet step, the goal is to think about keeping the feel of a long continuous line as you use your energy to make a smooth transition between each wave-like movement.

Now let's practice. We'll start at this side of the room and practice doing our triplet step across the floor.

(Correction / feedback on mistakes)

Remember to fondu on the "down"; Your elevé walks move you forward; Keep your body lifted; Try to keep that leg turned out even in the fondu; ETC.

BALANCE' (4 minutes)

That was good practice! The next dance movement we'll learn about is called balancé. Balancé is a French word that means "rocking". This is what balance looks like (Demonstrate movement). Balancé also follows the "down up up" pattern but instead of moving me across the floor, it moves me side to side in a rocking motion. The plié takes me to the side and the two elevés stay in place underneath me. It's a variation of the triplet step movement that allows me to remain stationary.

Now let's practice. We'll do eight balances, alternating right and left. Then we'll take a break.

(Feedback in the form of scaffolding)

Remember the elevés stay underneath you as you "step step"; Keep your body lifted up; Stay in turn out; ETC.

Discovery Question (1 minute)

So what do you think all the movements we've learned today have in common? Is there something similar about the way each movement affects our body or allows us to move or stand in space?

Possible answers: rocking movements, traveling movements, line and energy important

Charade Task (4 minutes)

Now we're gonna play another round of dance charades. Just to remind you, you'll be given a word or phrase and asked to express that word and any of its characteristics using dance movements. Once I tell you the word, you'll have 90 seconds to think about and plan out your charade. After that, you'll have 90 seconds to perform your charade. I encourage you to be as creative as possible and think about all the different ways you could possibly convey the word through dance. Try to incorporate any of the movements or dance concepts you have learned in class, but feel free to make them your own or change them to fit the charade. You're not being judged on your dancing so just have fun and give it your best shot. Do you have any questions?

Response: No

Let's begin. The word is **sailboat.** Be as creative as possible and use dance to express the idea of a sailboat. You have 90 seconds to think about and plan your dance charade starting now.

Response: Yes

(Explain instructions again and repeat question)

(After 90 seconds) Time's up. It's now time to perform your charade. Remember that you're not being judged so there's no reason to be nervous. Just have fun and give it your best shot. You'll have 90 seconds to perform your charade starting now.

(After 90 seconds) Time's up. Great Job.

Well that's the end of our class today. We covered a lot of new information, but you did a really great job. Keep up the good work. Everything we'll do in our next class builds on stuff from today's class, so it's important that remember what we did today and feel as comfortable as possible doing the movements we've learned. Practicing is the best thing you can do to improve your dancing and prepare yourself for our next class. Remember, our next class is ___(date/time)__.

DIRECT INSTRUCTION CONDITION

LESSON 4

-Have student fill out amount of practice survey. (1 minute)

Before we get started with class, I would like you to fill out a short survey. When you're done answering the questions on the survey, you'll seal your paper in this envelope and write your name over the flap. Your survey will stay sealed in this envelope until the entire study has ended when another person will read your answers. I'll never see any of your answers, so please be completely honest.

INTRODUCTION

Welcome back. We're going to jump right into our lesson today. Just a reminder, you're not being judged on your dancing in any way, but you still want to try your best. Being an active participant, both verbally and physically, is the best way to get the most out of your dance lesson.

We're going to learn even more new dance movements today, but I want to review the things we learned in our last lesson first. A lot of stuff in dancing builds on each other, so it's important that we don't forget about all the things we've already learned.

REVIEW OF LESSON 3 (7 minutes)

Let's do a quick review of our last lessons.

Do you remember what our body placement should look like? Give it a try. (corrections as needed)

Do you remember what turn out looks like? Give it a try. (corrections as needed)

Do you remember what plie' looks like? Give it a try. (corrections as needed)

Do you remember what pointing looks like? Give it a try. (corrections as needed)

Do you remember what fondu looks like? Give it a try. (corrections as needed)

Do you remember what elevé looks like? Give it a try. (corrections as needed)

Do you remember what sauté looks like? Give it a try. (corrections as needed)

Do you remember what temps levé looks like? Give it a try. (corrections as needed)

Do you remember what chasse looks like? Give it a try. (corrections as needed)

Do you remember what temps lié looks like? Give it a try. (corrections as needed)

Do you remember what triplet step looks like? Give it a try. (corrections as needed)

Do you remember what waltz step looks like? Give it a try. (corrections as needed)

Do you remember what balancé looks like? Give it a try. (corrections as needed)

Alright, that was a good review. Let's get started on the new material we'll be learning today.

## RONDE DE JAMBE (2 minutes)

The first dance movement we'll learn about today is called ronde de jambe. Ronde de jambe is a French word that means "circle of the leg". This is what ronde de jambe looks like (Demonstrate movement). I want to draw a circle on the floor with my foot. I want to use my energy to use all the muscles in my foot so I can make a big circle that stays turned out and pointed, creating a nice line with my leg. My foot stays pointed for most of the circle, but it's forced to be flat against the ground as I transition from back to front or (if I reverse it) front to back. My goal for you is to draw a circle with your foot while maintaining the energy and lines of proper body placement and turnout.

Now let's practice. We'll circle to the front, side, back, together, 4 times and then we'll reverse the circle.

(Correction / feedback on mistakes)

Make sure your foot is turned out at every point in the circle, especially when it's in the back; Keep your foot pointed as long as you can before you have to bring your feet together; Keep your back up nice and tall, ETC.

## TRIPLET TURN (3 minutes)

That was good practice! The next dance movement we'll learn about is called a triplet turn. This is what triplet turn looks like (Demonstrate movement). Triplet turn is made up of three steps. Each step faces my body in a different direction. My first step is out to the side, my second step turns me to the back, and my third step brings me back to the front. I can go the other way also- step side, to the back, to the front. The direction I'm going in will determine which leg steps out to the side first. Up until this point all the moves you've learned have been two-dimensional, only facing one direction. The goal in this movement is to change your directions to create a three-dimensional look to your movement. You also want to continue thinking about maintaining the energy and continuous lines in your body.

Now let's practice.

(Correction / feedback on mistakes)

The foot you step out with first determines the direction you need to turn in; Turn your entire body; Keep your upper body lifted and backs nice and tall, ETC.

## TURNING WALTZ STEP (10 minutes)

That was good practice! The next dance movement we'll learn about is called a turning waltz step. This is what a turning waltz step looks like (Demonstrate movement). I start with fondu to the front. When I turn a waltz step, Iwant to switch directions on the elevé walks, not the fondu. So I fondu and turn around on the walk walks. Now I'm facing the back but I want to continue in the same direction so now my fondu must go back. And I turn back around on the walk walks. Each turning waltz step changes my direction 180 degrees to the front or back. The goal in the waltz step is to allow the audience to see the step from many different angles as you rotate. Remember you want to use your energy not only to help you turn but also to help you transition smoothly between steps to keep the look of a long continuous line.

Now let's practice. We'll start at this side of the room and practice towards the corner.

(Correction / feedback on mistakes)

Remember to fondu back when you are facing the back; Try to keep that fondu turned out and pointed; Keep your upper body lifted and back straight and tall, ETC.

## Discovery Question (2 minutes)

So what do you think all the movements we've learned today have in common? Is there something similar about the way each movement affects our body or allows us to move or stand in space?

Possible answers: 3-dimensional movements, turning movements, creating circles, line and energy important

Have you noticed anything that all of the movements we have learned, from the first lesson to now, have in common? What do all of these movements let you do? Do you feel like the movements we have learned since the first lesson confine your movement through space? Do you think there is a way of moving that maybe we did not cover in our lessons?

Possible answers: (1)movements in space (2) up and down (jumping), side to side (rocking), in a circle (turning), traveling (across the floor) (3) jumping while traveling

## Charade Task (4 minutes)

Now we're gonna play another round of dance charades. Just to remind you, you'll be given a word or phrase and asked to express that word and any of its characteristics using dance movements. Once I tell you the word, you'll have 90 seconds to think about and plan out your charade. After that, you'll have 90 seconds to perform your charade. I encourage you to be as creative as possible and think about all the different ways you could possibly convey the word through dance. Try to incorporate any of the movements or dance concepts you have learned in

class, but feel free to make them your own or change them to fit the charade. You're not being judged on your dancing so just have fun and give it your best shot. Do you have any questions?

Response: No

Let's begin. The word is **washing machine**. Be as creative as possible and use dance to express the idea of a washing machine. You have 90 seconds to think about and plan your dance charade starting now.

Response: Yes

(Explain instructions again and repeat question)

(After 90 seconds) Time's up. It's now time to perform your charade. Remember that you're not being judged so there's no reason to be nervous. Just have fun and give it your best shot. You'll have 90 seconds to perform your charade starting now.

(After 90 seconds) Time's up. Great Job.

## CONCEPTUAL UNDERSTANDING TASKS:

During our lessons, we've learned a bunch of different kinds of movement. We discovered movements that move us up and down, across the floor, and in circles. One thing we didn't discuss though is movements that can move you up and across the floor at the same time. Can you think of what this kind of movement might look like? You'll have 90 seconds to try to execute this kind of movement. You can use the entire floor to work. Let's give it a try.

Ok time's up. Great job. Now we're going to move over to the computer to watch some short video clips. We are going to watch three different video clips of dancers performing movements, and I would like you to pay close attention to each one. After each video clip, I will ask you some questions about the movement you just saw. I would like you to write your responses on the answer sheet I've given you. Your answer sheet also has the questions for each video clip so feel free to read over the questions beforehand. Take as much time as you need to answer each question, and when you're ready we'll move on to the next video clip. Any questions?

## Goodbye

Well that's it for our time together. You've done a really great job in all the lessons. Remember that you can still keep practicing even though are lessons are over and practicing is still the best way to improve your dancing. Just so you know, I'll be contacting you up in about two weeks to follow up on your experience. Thanks so much for participating in this study and good luck with all your future dancing.

Appendix K

INQUIRY LEARNING CONDITION

LESSON 1

Before we get started, I'd like to have you fill out some surveys. You won't be judged on your answers in any way, and in fact, I won't even see what you wrote. Whenever you finish filling them out, just seal your papers in this envelope and write your name over the flap of the envelope. Your surveys will stay sealed in this envelope until the entire study is over when another person will read your answers. So please be completely honest and answer all of the questions.

(Have student fill out Big 5 Personality questionnaire and pre-lesson intrinsic motivation scale)

Baseline Charade Task (4 minutes)

Ok, we're gonna start today by playing a game. If you can just come stand over here. (lead student to taped off section of floor).

Have you ever played charades before? Charades is an acting game. You're given a word that you have to act out without talking. We're going to play a different kind of charades using dance. In this game, you'll be given a word or phrase and asked to express it and any of its characteristics using dance movements. Try to incorporate any of the movements or dance concepts you have already learned, but feel free to make them your own or change them to fit the charade. Once I tell you the word, you'll have 90 seconds to think about and plan out your charade. After that, you'll have 90 seconds to perform your charade. I encourage you to be as creative as possible and think about all the different ways you could possibly convey the word through dance.

You're not being judged on your dancing so just have fun and give it your best shot. Do you have any questions?

Response: Yes

(Explain instructions again and repeat question. Clarify any misconceptions (& add that to script))

Response: No

Alright, let's get started then. The word is <u>elevator</u>. Be as creative as possible and use dance to express the idea of an elevator. You have 90 seconds to think about and plan your dance charade starting now. (Have a large card with word printed clearly and place it somewhere the student can always see it. Say the word. Wait 90 seconds.)

It's now time to perform your charade. Remember that you're not being judged so there's no reason to be nervous. Just have fun. Remember to be as creative as possible and use any dance moves you can think of to express your word. You'll have 90 seconds to perform your charade starting now.

(After 90 seconds) Time's up. Great job.

## Introduction

That was a good warm-up for our first lesson. Now let's get started learning about dance technique. These lessons are all about learning more about dance so just have fun with it. You're not being judged, but you still want to try your best. Being an active participant is the best way to get the most out of your dance lesson.

Now let's talk about our goals. The aesthetic of dance is all about long continuous lines. That means there's a certain look we're going for in all of our movements. We want to think about creating smooth, graceful lines with our bodies, our, legs, and our arms and avoid sharp angles that interrupt the look of these long continuous lines. Another thing we want to remember when we dance is keeping the feeling of energy within our body. Dance is a physical art form, and it requires us to engage even the smallest muscles in our body. This means we always want to think about the idea of having an energy present in our bodies, so that we are always ready to move.

## BODY PLACEMENT (3 minutes)

The first dance concept you'll learn about is body placement. Your goal is to create a basic pose/stance that everything else will be an off-shoot from. The aesthetic of dance is all about lines so you'd like to have your body start as one long, continuous line from the top of your head to the floor, while standing with an energetic presence.

How would you do that? Give it a try.

**Response 1**: standing in a causal way

Is there a way you can engage more of the muscles in your body while you stand?

**Response 2**: hip-misplacement.

Try looking at yourself sideways in the mirror. Do you notice any part of your body that might be out of line?

Are your hips in the right spot? How can you move your hips to keep the look of a straight line?

How much forward or backward should your hips be in order to stay in line with the rest of your body?

Response: They should be in the center

How much right or left should your hips be in order to keep the look of a straight line?

Response: They should be in the center

(If no discovery…)What if you tried centering your hips so they were in the center of your body "line"? Try it.

If they get it automatically… That's great how you figured out that your pelvis needs to be in the center of your body and your hips need to stay level

**Response 3**: shoulder-misplacement

Try looking at yourself sideways in the mirror. Do you notice any part of your body that might be out of line?

Where do you think your shoulders should be? Try moving them around until you find something that looks right

How can you stand with your shoulders so that you feel taller?

Do you feel taller when you roll your shoulders forward or when you roll your shoulders slightly back?

**Response 1:** roll slightly back

Exactly. Rolling our shoulders slightly back helps us to keep our backs nice and tall instead of slumped over.

**Response 2:** forward

Well which position gives you the feeling of creating a nice tall line? Try both.

(If no discovery…) See how it feels to keep your shoulders pushed slightly back. Doesn't this make for a better body "line"?

If they get it automatically…That's great how you figured out that rolling your shoulders slightly back can improve your posture and make you look taller.

(After student discovers movement)

If necessary, similar scaffolding for spine, neck, etc.

Let's review what we've discovered about this movement. In order to maintain proper body placement, we must keep our spines straight in order to keep our backs straight and tall. Because our neck is connected to our spine, we must also keep our head lifted. We also need to keep our pelvis in line with our spine and keep our hips level. (Demonstrate movement).

This is what correct body placement looks like. Now let's practice going from standing in a casual way to standing with correct body placement.

(Correction / feedback on mistakes) Where should your hips be? Are your hips squared off? What shape should your spine be?

TURN OUT (3 minutes)

The next dance concept you'll learn about is called turn out. Your goal is to position your hips in a way that allows the greatest mobility of the legs in the hip socket.

What do you think is the best way to do that? Try it?

(student tries)

Let's start with our toes and our knees facing straight ahead. (demonstrate position). Now keeping your hips completely level, see how high you can lift your leg straight out to the side of you before you feel resistance. Don't try to push yourself past where it is comfortable to lift your leg though. (Have student try this).

Now what do you think you could change about the placement of your legs to allow you to lift your leg higher?

(Scaffolding as needed)

**Response 1**: student loses/changes body placement

Can you change something about your legs while you keep the rest of your body in the correct placement we talked about?

If student gets it automatically… That's great how you have remembered to keep your body placement.

**Response 2**: student suggests changing direction of toes/knees/etc.

What happens if you change that part of your body? Does it affect the placement of any other part?

**Response**: yes, it causes your entire leg to turn too

That's right. Moving one part of your leg changes all the parts connected to it also.

**Response**: no

What happens if you keep your entire body straight ahead and just try to turn your feet out to the side and nothing else? Does that make it harder or easier to move? Is it possible to move your knees without moving the rest of your leg? So it's a kind of chain reaction isn't it?

So if it's not in the feet, where is it in our body that we should turn out from to have the greatest range of motion in our legs?

**Response 1**: Knees

Is it possible to just turn out your legs from just your knee down? Do your thighs move too when you do that? Can you think of a joint that's even higher up on our leg?

**Response**: Hips

If you start standing with both of your hips straight ahead and the front of your thighs facing front towards the mirror, is there a way to move your hips so that the front of your thighs rotate to the side?

If you rotate your hips to the side, what other parts of your body must also rotate?

So where do you think turn out starts on our legs?

**Response 2:** Hips

That's right!

If student gets it automatically… That's great how you've figured out that turn out starts from your hips. And that's what causes the rest of your legs to turn out also.

(After student discovers movement)

Let's review what we've discovered about this movement. Turning out your leg from your hip socket allows you to have the greatest range of motion. Also, turning out in your hips forces you to turn your knees, your legs, your feet, and your toes to the side as well. (Demonstrate movement).

This is what turn out looks like. Let's practice turning out.

(Correction / feedback on mistakes)

What did we learn about where turnout starts? What did we discover about the placement of your legs? If we turn out our hips where should our knees and our toes be? Etc.

PLIE' (5 minutes)

That was good practice. Now we're going to move onto another dance movement. The next movement we'll learn is called plié. Plié is a French word that means "to bend". Your goal is to lower your body as much as possible without losing your energy and the line of you upper body.

What do you think that might look like? Give it a try.

(student tries)

First let's start with proper body placement and turned out legs. Now if you're only allowed to move one part of your body, what can part of your body can you move that will cause you to go lower?

(discover it's in the knees)

Can you figure out how to bend your legs without losing your turnout and hip placement? Give it a try.

If you keep your heels on the ground, how far can you bend your knees?

**Response 1**: Not far enough

Sure you can't go any lower than that?

**Response 2**: Too far

Are your heels still on the ground?

**Response 3**: bend to the point of tension in the ankle

That's right. Why do you think that's as far as we can go with our heels on the ground? What is stopping you from going further?

**Response**: (student bends knees). That's right. We only plie until we feel tension in the tendons on the front of our feet.

Does your upper body change position when you bend your knees?

**Response 1**: Yes

Does it need to move? Can you keep your upper body still as you bend?

What did we say about body line and how a dancer should stand?

**Response**: stand tall with straight back

**Response**: I don't remember

How should our backs look?

**Response**: tall, long lines, straight back

**Response 2**: No

That's right. You can maintain body placement in your upper body even when your lower body is moving.

How can you keep a tall back even when you are bending your knees and sinking down? Try to figure it out.

Remember when we talked about turnout?

**Response 1**: Yes

**Response 2**: No

(if no, review turnout)

Can you still bend your knees when you stand in turnout?

**Response**: Yes

If you are keeping your knees turned out in plié, where should they go when you bend down?

**Response:** out to the side, over your toes

(After student discovers movement)

Let's review what we've learned about plie. We can still stay in turnout when we bend our legs. This means our feet are turned out to the side and our knees go out to the side over our feet. The only thing that changes in our body is the bending of our knees, nothing else needs to move. So even though our bent legs are causing us to sink down, we still keep proper body placement and energy in our upper body. (Demonstrate movement).

This is what plie looks like. Let's practice plie. I will count out loud and we will take four counts to plie down and four counts to come up. (Demonstrate counting). We will do four plies like this together. Ready?

(Correction / feedback on mistakes)

Do your heels need to come off the ground to bend your knees? How far should you bend? What should your back look like? What did we say about turnout? Etc.

POINTING (2 minutes)

That was good practice. Now we're going to move to another dance movement. The next movement you're going to learn is called pointing. Your goal is to figure out how to stand on one leg and create one long line from the top of your other leg to the tip of your toes while keeping an energetic presence.

What do you think is the best way to do this? Try it out.

**Response 1**: (If student tries to elevé on both feet)

Let's try working on just one leg at a time.

What can you do with your feet to keep the straight line going?

**Response 2**: (If student is not using ankle to point)

What about the angle your ankle is making? What can you do to change that into a straight line?

**Response 3**: (If student is not using toes to point)

How can you engage even more of the muscles in your foot? What are your toes doing?

**Response 4**: (If student is bending knee)

Is your entire leg creating a straight line from top to bottom? Are you using the muscles in your joints as well? Should your knees be bent?

(After student discovers movement)

Let's review what we've learned about this movement. Pointing means creating one long straight line from the top of your leg all the way to the tip of your toes. This means that the muscles in your knees, ankle, and toes are all engaged. (Demonstrate movement)

This is what pointing looks like. Let's practice pointing. We'll point out and come back in 8 times on one leg and then do the same on the other leg. (Let them decide which leg to practice first.)

(Correction / feedback on mistakes)

Are you creating one long line with your leg from top to bottom? What should your knee/ankle joints be doing?

FONDU (2 minutes)

That was good practice, so now we're going to move onto another dance movement. The next movement we will learn is called fondu. Fondu is a French word that means "sinking". Your goal is to find a movement that creates two opposing lines while keeping the energetic presence in your body.

Remember how we figured out that plie is a way of combining body placement and turnout with bending our knees while maintaining our lines and energy? Now that we know more movements can you think of a way to combine pointing with another movement so that we create two opposing lines?

What imaginary line do we move along when we point?

(If student is confused…) You can just show me with your body if you can't put it into words.

**Response: (student makes motion or demonstrates line)**

What is another imaginary line we could possibly move along?

**Response 1: side to side, out and in**

What about a line that moves straight up and down instead of out? Try it.

**Response 2: up and down**

Isn't this a movement we have already learned? What is it called?

Response: plie

Is there a way we can combine plie and pointing so that we do them at the same time? Try it. Can you still plie with just one leg? Try it.

Very good. Now can you do this movement while keeping the lines and energy of correct body placement and turn out?

If you keep your body up straight and keep your pointing leg straight as you bend, where does your straight leg go? Try it.

**Response 1:** stays under you

Wouldn't it be in the way there? Is there a way you can move it out of the way while keeping it straight and pointed?

**Response 2**: it slides out

That's right. It has nowhere else to go but to get out of the way.

How many different directions can our leg slide towards? Try moving your pointing leg around.

**Response:** If student loses turnout…

Is there a way to keep our pointing leg turned out even when it is going to the side or the back? Look at yourself in the mirror and decide if your leg looks turned out in each of these positions.

(After student discovers movement)

Let's review what we've discovered about this movement. When we do a fondu, one leg bends in a plie while the other leg stays straight and slides out to either the front, back, or side. No matter what direction our pointing leg slides, it must stay turned out. It is important to think about the opposition of one leg stretching out straight while the other leg sinks down into a plie (Demonstrate movement).

This is what fondu looks like. (demonstrate movement to the front side and back).Now let's practice. (while demonstrating..)We'll fondu to the front and in, to the side and in, to the back and in, and back to side and in. Then we'll do the same thing on the other leg.

(Correction / feedback on mistakes)

Discovery Question (1 minutes)

So what do you think all the movements we've learned today have in common? Is there something similar about the way each movement affects our body or allows us to move or stand in space?

Possible answers: (foundation movements, depend on line and energy, idea of stretching – standing up tall and opposition- keeping energy in upper body while lower body sinks)

Charade Task (4 minutes)

Now we're gonna play another round of dance charades. Just to remind you, you'll be given a word or phrase and asked to express that word and any of its characteristics using dance movements. Once I tell you the word, you'll have 90 seconds to think about and plan out your charade. After that, you'll have 90 seconds to perform your charade. I encourage you to be as creative as possible and think about all the different ways you could possibly convey the word through dance. Try to incorporate any of the movements or dance concepts you have learned in class, but feel free to make them your own or change them to fit the charade. You're not being judged on your dancing so just have fun and give it your best shot. Do you have any questions?

Response: No

Let's begin. The word is **rubber band.** Be as creative as possible and use dance to express the idea of a rubber band. You have 90 seconds to think about and plan your dance charade starting now.

Response: Yes

(Explain instructions again and repeat question)

(After 90 seconds) Time's up. It's now time to perform your charade. Remember that you're not being judged so there's no reason to be nervous. Just have fun and give it your best shot. You'll have 90 seconds to perform your charade starting now.

(After 90 seconds) Time's up. Great Job.

Well that's the end of our class today. We covered a lot of new information, but you did a really great job. Keep up the good work. Everything we'll do in our next class builds on stuff from today's class, so it's important that remember what we did today and feel as comfortable as possible doing the movements we've learned. Practicing is the best thing you can do to improve your dancing and prepare yourself for our next class. Remember, our next class is ___(date/time)__.

INQUIRY LEARNING CONDITION

LESSON 2

-Have student fill out amount of practice survey. (1 minutes)

Before we get started with class, I would like you to fill out a short survey. When you're done answering the questions on the survey, you'll seal your paper in this envelope and write your name over the flap. Your survey will stay sealed in this envelope until the entire study has ended when another person will read your answers. I'll never see any of your answers, so please be completely honest.

INTRODUCTION

Welcome back. We're going to jump right into our lesson today. Just a reminder, you're not being judged on your dancing in any way, but you still want to try your best. Being an active participant is the best way to get the most out of your dance lesson.

We're going to learn even more new dance movements today, but I want to review the things we learned in our last lesson first. A lot of stuff in dancing builds on each other, so it's important that we don't forget about all the things we've already learned.

REVIEW OF LESSON 1 (3 minutes)

Let's do a quick review of our last lesson.

Do you remember what our body placement should look like? Give it a try. (corrections as needed)

Do you remember what turn out looks like? Give it a try. (corrections as needed)

Do you remember what plie' looks like? Give it a try. (corrections as needed)

Do you remember what pointing looks like? Give it a try. (corrections as needed)

Do you remember what fondu looks like? Give it a try. (corrections as needed)

Alright, that was a good review. Let's get started on the new material we'll be learning today.

ELEVÉ' (2 minutes)

The first dance movement we'll learn about today is called elevé. Elevé is a French word that means "lifted up". Your goal is to make yourself as tall as possible without leaving the ground. you also want to think about maintaining your energy and keeping the look of a long continuous line.

How can you make yourself as tall as possible without completely leaving the ground? Try it.

(student tries)

If the only thing that has to stay flat on the ground is your toes is there something you can do with the rest of your foot that will make you taller?

**Response 1:** (If student tries to stand on toes)

Try keeping all five of your toes flat on the ground. Does that make it easier to balance?

**Response 2:** lift arms

Well the height we are talking about is the height of your head so we're not going to focus on arms right now

If you lift your heels, does anything else in your body have to change?

**Response**: no

**Response**: yes

What if you start with proper body placement, do you notice how your body automatically adjusts when you raise your heels? You don't have to make any adjustments if you start in the right position.

Is there a way you can lift your heels while keeping your turnout and body placement?

(After student discovers movement)

Let's review what we've discovered about this movement. We can make ourselves taller by lifting our heels, and not changing anything else about our body. If we begin with turnout and proper body placement, when we lift our heels off the ground, nothing else has to change; our body will automatically adjust as long as we start in the right position. That means we can keep our legs in turnout and maintain correct body placement as we raise and lower our heels. (Demonstrate movement).

This is what elevé' looks like. Now let's practice. In dancing, we usually count in groups of eight, so we'll do eight elevé's in a row and then we'll take a break.

(Correction / feedback on mistakes)

SAUTE' (4 minutes)

That was good practice! The next dance movement we'll learn about is called sauté. Sauté is a French word that means "to jump". Your goal is to combine movements that will allow you to jump as high as possible and land as lightly as possible while maintaining your energy and the look of a continuous line.

(student tries)

Remember how we figured out that fondu is a way of combining pointing and plié? Now that we know a bunch of movements can you think of a way to combine jumping with another movement that will help us to jump as high as possible?

(student tries)

**Response 1**: If student lacks plié on the way up:

What happens if you try to jump from flat feet? Try it. You don't get very high do you?

What happens if you try to jump from a squatting position? Try it. Don't you think that takes too much energy?

How much bend should we have in our knee then?

**Response 2:** If student has plié on the way up: "That's great how you remembered to use your plié before you jumped. That's what helps you get a higher jump."

**Response 3**: If student lack plié on the way down:

What's the best way to land without making a lot of sound?

How can we land in a way that will save our knees from the shock of landing on straight legs?

Remember when we learned about plié? Can you bend your knees and still keep your body line and energy? Try it out.

**Response 4:** If student has plié on the way down: "That's great how you remembered to use your plié when you landed. That's what will help us to land softly with little noise and with the least amount of shock to your joints."

**Response 5:** If student lacks pointing:

What about when we are actually in the air when we jump? Is there something we can do with our legs or our feet to maintain that long continuous line in our bodies?

How can you keep that energy going all the way through the tips of your toes?

(After student discovers movement)

Let's review what we've discovered about this movement. Bending our knees in plie before we jump helps us to get higher into the air, and bending our knees when land helps us land softly and with little shock to our knees. Plus, pointing our toes when we jump helps us keep the look of a long continuous line in our body (Demonstrate movement).

This is what sauté looks like. Now let's practice. In dancing, we usually count in groups of eight, so we'll do eight sauté jumps in a row and then we'll take a break.

(Correction / feedback on mistakes)

TEMPS LEVE' (5 minutes)

That was good practice! The next dance movement we'll learn about is called temps levé. Temps levé is a French word that means "raised movement". Your goal is to come up with a variation on the sauté jump you just learned in a way that will leave one leg free.

(student tries)

**Response 1:** jumping with one leg

Very good. You've discovered that we can still jump with just one leg

**Response 2:** not jumping with one leg

We know how to jump off the ground with two legs. Now can you jump off the ground with just one leg too?

What do you think you should do with the other leg?

Can you still jump on one leg, while you keep the other leg completely straight?

Since it's too hard to jump with your other leg straight, how can we hold our leg so that it will be out of the way when we jump?

You can't do it unless you bend the knee of the leg that's off the ground. But can you still keep it pointed and turned out?

If you lift one leg off the ground, is there a way to keep that leg pointed and turned out?

Does anything else in your body have to change because you lift your leg

**Response:** No

How much bend should we have in our knee then?

**Response 1:** Too little bend

Is that as far as you can go?

**Response 2**: Too much bend

Do you think it would save you energy if you did not bend as far?

**Response 3:** Correct amount

Good job. We should bend just to the point of tension in our ankle when we keep our heels on the ground

What's the best way to land without making a lot of sound?

**Response:** plié

How can we land in a way that will save our knees from the shock of landing on straight legs?

**Response:** plié

Remember when we learned about plie? Can you bend your knees and still keep your body line and energy? Try it out.

What about when we are actually in the air when we jump? Is there something we can do with our legs or our feet to maintain that long continuous line in our bodies?

How can you keep that energy going all the way through the tips of your toes?

(After student discovers movement)

Let's review what we've discovered about this movement. We can still keep our leg turned out and pointed when we lift it off the floor. And even though we are lifting one of our legs when jump, none of the other rules we've discovered about jumping change. Bending our knees in plie before we jump helps us to get higher into the air, and bending our knees when we land helps us land softly and with little shock to our knees. Plus, pointing our toes when we jump helps us keep the look of a long continuous line in our body (Demonstrate movement).

This is what temps leve' looks like. Now let's practice. We'll do four temps leve' jumps in a row on one leg and then we'll take a break before we practice the other leg. Which leg would like to practice first?

(Correction / feedback on mistakes)

CHASSE' (8 minutes)

That was good practice! The next dance movement we'll learn about is called chassé. Chassé is a French word that means "to chase". Your goal is to start with a galloping movement and apply all of the dance concepts you've learned so far.

(student tries)

Try starting with a gallop. Then explore some of the different ways you can change the movement.

Is there a way you can change your original direction?

If you face the mirror, how can you move to the side of the room while your body stays facing forward? (without necessarily doing a dance movement)

Is there a way to move to the side without crossing your feet?

Now where in this movement would be the best place to add a jump?

(student tries)

**Response 1:** When feet are close together

**Response 2:** With feet apart, etc.

Does it make more sense to jump up when your feet are close together or when your feet are spread wide apart? Which one is easier to do?

What do we need to do before and after every jump? What should our knees look like?

**Response:** bent knees, plie

So if we jump when are feet are together, when in the movement should we bend our knees?

**Response 1:** when our feet are moving to the side, when our feet are apart, before and after the jump

**Response 2:** something else

Is it possible to bend your knees as you step to the side? So how could you add that to this movement?

How can you maintain correct body placement even when you are moving across the floor?

(After student discovers movement)

Let's review what we've discovered about this movement. Every time we step to the side we bend our legs in plie so that when we bring our legs together we can jump up into the air. (Demonstrate movement).

This is what chasse looks like. Now let's practice. We'll do four chassés in a row on one leg and then we'll take a break before we practice the other leg. Which leg would like to practice first?

(Correction / feedback on mistakes)

Discovery Question (1 minute)

So what do you think all the movements we've learned today have in common? Is there something similar about the way each movement affects our body or allows us to move or stand in space?

Possible answers: allows us to move up and down in space, leave the floor, line and energy important

Charade Task (4 minutes)

Now we're gonna play another round of dance charades. Just to remind you, you'll be given a word or phrase and asked to express that word and any of its characteristics using dance movements. Once I tell you the word, you'll have 90 seconds to think about and plan out your charade. After that, you'll have 90 seconds to perform your charade. I encourage you to be as creative as possible and think about all the different ways you could possibly convey the word through dance. Try to incorporate any of the movements or dance concepts you have learned in class, but feel free to make them your own or change them to fit the charade. You're not being judged on your dancing so just have fun and give it your best shot. Do you have any questions?

Response: No

Let's begin. The word is **basketball game**. Be as creative as possible and use dance to express the idea of a basketball game. You have 90 seconds to think about and plan your dance charade starting now.

Response: Yes

(Explain instructions again and repeat question)

(After 90 seconds) Time's up. It's now time to perform your charade. Remember that you're not being judged so there's no reason to be nervous. Just have fun and give it your best shot. You'll have 90 seconds to perform your charade starting now.

(After 90 seconds) Time's up. Great Job.

Well that's the end of our class today. We covered a lot of new information, but you did a really great job. Keep up the good work. Everything we'll do in our next class builds on stuff from today's class, so it's important that remember what we did today and feel as comfortable as possible doing the movements we've learned. Practicing is the best thing you can do to improve your dancing and prepare yourself for our next class. Remember, our next class is ___(date/time)__.

INQUIRY LEARNING CONDITION

## LESSON 3

-Have student fill out amount of practice survey. (1 minute)

Before we get started with class, I would like you to fill out a short survey. When you're done answering the questions on the survey, you'll seal your paper in this envelope and write your name over the flap. Your survey will stay sealed in this envelope until the entire study has ended when another person will read your answers. I'll never see any of your answers, so please be completely honest.

## INTRODUCTION

Welcome back. We're going to jump right into our lesson today. Just a reminder, you're not being judged on your dancing in any way, but you still want to try your best. Being an active participant is the best way to get the most out of your dance lesson.

We're going to learn even more new dance movements today, but I want to review the things we learned in our last lesson first. A lot of stuff in dancing builds on each other, so it's important that we don't forget about all the things we've already learned.

## REVIEW OF LESSON 2 (6 minutes)

Let's do a quick review of our last lessons.

Do you remember what our body placement should look like? Give it a try. (corrections as needed)

Do you remember what turn out looks like? Give it a try. (corrections as needed)

Do you remember what plie' looks like? Give it a try. (corrections as needed)

Do you remember what pointing looks like? Give it a try. (corrections as needed)

Do you remember what fondu looks like? Give it a try. (corrections as needed)

Do you remember what elevé looks like? Give it a try. (corrections as needed)

Do you remember what sauté looks like? Give it a try. (corrections as needed)

Do you remember what temps levé looks like? Give it a try. (corrections as needed)

Do you remember what chasse looks like? Give it a try. (corrections as needed)

Alright, that was a good review. Let's get started on the new material we'll be learning today.

TEMPS LIE' (3 minutes)

The first dance movement we'll learn about today is called temps lié. Temps lié is a French word that means "joined movement". Your goal is to discover a way to smoothly shift your weight in one soft, transitional movement using some of the dance concepts you've already learned.

(student tries)

What if you try starting with your feet apart? How can you shift your weight from one leg to the other?

**Response**: student steps from one leg to the other

Very good. Now can you think of a dance move we have already learned that might be able to tie those steps together more smoothly?

Remember when we were learning our jumps? What movement did we discover helps us to land softly?

**Response**: plié

Exactly. Plié helps to make our movements softer and smoother. Where do you think we could add a plié when we shift our weight?

If only one of our feet is flat on the ground, supporting all of our weight, what do you think we should do with the other foot? (scaffolding as needed) How can we keep the look of a long continuous line and keep the energy flowing all the way through the tips of our toes? Can you engage the muscles in your foot and your toes to create more energy?

**Response**: pointing

What if you try starting with your feet together? Can you still use plie while you shift your weight to one leg? Try it.

When you are in plié, where do you think your heels should be?

**Response 1**: Off the ground

That's a little too much plié. What happens to our heels if we plié less?

**Response 2:** On the ground

Exactly. Our heels should stay on the ground.

Can you still keep your heels on the ground even though you are moving to a different position?

How many different directions can you move in with this step?

**Response**: front to back and side to side

(After student discovers movement)

Let's review what we've discovered about this movement. Temps lie is a movement that helps us to shift our weight from either two legs to one leg or from one leg to the other leg. We plié as we shift our weight in order to give the movement a smoother look and feel. And as we shift our

weight, we straighten up and point our other leg. We can also do this movement starting with our feet together. We simply go from two flat feet, slide out into plié, and straighten up with our weight on one foot and our other foot pointed. We can do temps lié from side to side, or to the front and back. The movements are all the same, even when the direction changes. Point, plié, point.

This is what a temps lié looks like. Now let's practice. Would you like to practice front and back or side to side first?

(Correction / feedback on mistakes)

TRIPLET STEP (4 minutes)

That was good practice! The next dance movement we'll learn about is called triplet step. Your goal is to discover a movement that will move you across the floor in an up and down, wave-like motion. You want to keep the idea of a long continuous line by using your energy to keep your movement feeling like one long connected series of waves.

(student tries)

Judging by the name, how many steps do you think we need to take in at triplet step?

**Response**: 3

What step have we learned that causes our bodies to sink down?

**Response 1**: plié

**Response 2**: something other than plié

"To bend" can also mean to "sink down". Can you think of the step where we bend our knees?

**Response**: plié

Can you still walk forward with your legs in plié? Try it.

**Response**: yes

What step have we learned that causes our bodies to become taller?

**Response 1**: elevé

**Response 2**: something other than elevé

"Lifted up" can also mean to "become taller". Can you think of the step where our heels are lifted up off the ground?

**Response**: elevé

Can you still walk forward when your heels are off the ground in elevé? Try it.

**Response:** yes

(If student discovers step…) Very good. You've figured out that we can still move across the floor even when we do plié or elevé.

(If not…) How can we combine plié and elevé in a way that will move us across the floor?

Now how can we do that movement that will combine plié and elevé in just three steps?

(If student discovers movement in an order other than "down up up")

Very good. Now what's another order we could put the steps in?

(After student discovers movement)

Let's review what we've discovered about this movement. A triplet step is made up of three movements- one plié step and two elevé steps that move us forward across the floor. The pattern we use is "down-up-up" (Demonstrate movement).

This is what a triplet step looks like. Now let's practice. We'll start at this side of the room and practice doing our triplet step across the floor.

(Correction / feedback on mistakes)

WALTZ STEP (6 minutes)

That was good practice! The next dance movement we'll learn about is called waltz step. Your goal is to find a variation of the triplet step movement that will combine triplet step with fondu. Just like in triplet step, you still want to think about keeping the feel of a long continuous line as you use your energy to make a smooth transition between each wave-like movement.

(student tries)

What movement does triplet step already have in common with fondu?

**Response 1**: plié

**Response 2:** (anything other than plié)

Remember fondu was all about creating two opposing lines with our movement. What were the two dance movements we combined to create the opposing lines in fondu?

**Response**: plié and pointing

Exactly. And what did we discover were the two movements that made up a triplet step?

**Response 1**: plié and elevé

**Response 2**: something other than plié and elevé

Remember that triplet step is a "down up up" movement. What are the movements that make the "down" and the "up"?

So what movement does both fondu and triplet step have in common?

**Response:** plié

Very good. So if triplet step already has a plié in it, where do you think is the best place to add the fondu?

**Response:** whenever you plié

(After student discovers movement)

Let's review what we've discovered about this movement. Waltz step is a combination of the triplet step and fondu. We follow the same "down up up" pattern but we add a fondu on the "down" (Demonstrate movement).

This is what a waltz step looks like. Now let's practice. We'll start at this side of the room and practice doing our triplet step across the floor.

(Correction / feedback on mistakes)

BALANCE' (4 minutes)

That was good practice! The next dance movement we'll learn about is called balancé. Balancé is a French word that means "rocking". Your goal is to find a variation of the triplet step movement that will allow you to rock side to side rather than moving across the floor.

(student tries)

If we plan on moving side to side, what direction do you think our feet and our legs should face?

**Response:** out to the side

And what do we call it when are legs are turned to face the side?

**Response:** turnout

Remember when we learned temps lié? What movement were we doing as we shifted our weight?

**Response 1:** plié

**Response 2:** something other than plié

Remember we had to bend our knees in temps lié. What is the step where we bend our knees called?

**Response:** plié

So at what point during the down-up-up pattern should we move to the side?

**Response:** down, plié

So if we only want our movement to go side when we plié, what should we do with the other two steps so that we do not move then?

**Response:** keep them in place, keep them underneath you

(After student discovers movement)

Let's review what we've discovered about this movement. Balancé also follows the "down up up" pattern but instead of moving us across the floor, it moves us side to side in a rocking motion. The plié takes us to the side and the two elevés stay in place underneath us. (Demonstrate movement).

This is what a balancé looks like. Now let's practice. We'll do eight balances, alternating right and left. Then we'll take a break.

(Feedback in the form of scaffolding)

Discovery Question (1 minute)

So what do you think all the movements we've learned today have in common? Is there something similar about the way each movement affects our body or allows us to move or stand in space?

Possible answers: rocking movements, traveling movements, line and energy important

Charade Task (4 minutes)

Now we're gonna play another round of dance charades. Just to remind you, you'll be given a word or phrase and asked to express that word and any of its characteristics using dance movements. Once I tell you the word, you'll have 90 seconds to think about and plan out your charade. After that, you'll have 90 seconds to perform your charade. I encourage you to be as creative as possible and think about all the different ways you could possibly convey the word through dance. Try to incorporate any of the movements or dance concepts you have learned in class, but feel free to make them your own or change them to fit the charade. You're not being judged on your dancing so just have fun and give it your best shot. Do you have any questions?

Response: No

Let's begin. The word is **sailboat.** Be as creative as possible and use dance to express the idea of a sailboat. You have 90 seconds to think about and plan your dance charade starting now.

Response: Yes

(Explain instructions again and repeat question)

(After 90 seconds) Time's up. It's now time to perform your charade. Remember that you're not being judged so there's no reason to be nervous. Just have fun and give it your best shot. You'll have 90 seconds to perform your charade starting now.

(After 90 seconds) Time's up. Great Job.

Well that's the end of our class today. We covered a lot of new information, but you did a really great job. Keep up the good work. Everything we'll do in our next class builds on stuff from today's class, so it's important that remember what we did today and feel as comfortable as possible doing the movements we've learned. Practicing is the best thing you can do to improve your dancing and prepare yourself for our next class. Remember, our next class is ___(date/time)__.

LESSON 4

INQUIRY LEARNING CONDITION

-Have student fill out amount of practice survey. (1 minute)

Before we get started with class, I would like you to fill out a short survey. When you're done answering the questions on the survey, you'll seal your paper in this envelope and write your name over the flap. Your survey will stay sealed in this envelope until the entire study has ended when another person will read your answers. I'll never see any of your answers, so please be completely honest.

INTRODUCTION

Welcome back. We're going to jump right into our lesson today. Just a reminder, you're not being judged on your dancing in any way, but you still want to try your best. Being an active participant, both verbally and physically, is the best way to get the most out of your dance lesson.

We're going to learn even more new dance movements today, but I want to review the things we learned in our last lesson first. A lot of stuff in dancing builds on each other, so it's important that we don't forget about all the things we've already learned.

REVIEW OF LESSON 3 (7 minutes)

Let's do a quick review of our last lessons.

Do you remember what our body placement should look like? Give it a try. (corrections as needed)

Do you remember what turn out looks like? Give it a try. (corrections as needed)

Do you remember what plie' looks like? Give it a try. (corrections as needed)

Do you remember what pointing looks like? Give it a try. (corrections as needed)

Do you remember what fondu looks like? Give it a try. (corrections as needed)

Do you remember what elevé looks like? Give it a try. (corrections as needed)

Do you remember what sauté looks like? Give it a try. (corrections as needed)

Do you remember what temps levé looks like? Give it a try. (corrections as needed)

Do you remember what chasse looks like? Give it a try. (corrections as needed)

Do you remember what temps lié looks like? Give it a try. (corrections as needed)

Do you remember what triplet step looks like? Give it a try. (corrections as needed)

Do you remember what waltz step looks like? Give it a try. (corrections as needed)

Do you remember what balancé looks like? Give it a try. (corrections as needed)

Alright, that was a good review. Let's get started on the new material we'll be learning today.

RONDE DE JAMBE (2 minutes)

The first dance movement we'll learn about today is called ronde de jambe. Ronde de jambe is a French word that means "circle of the leg". Your goal is to draw a circle with your foot while maintaining the energy and lines of proper body placement and turnout.

(student tries)

How can you maximize the energy of the movement?

**Response 1**: pointing, straightening leg

**Response 2**: not fully extended

What is the biggest possible circle you can draw with one foot without losing the correct lines and energy in your standing leg and the rest of your body?

When your foot is circling on the floor, when are you able to point your foot and when must your foot be flat on the ground?

**Response 1**: must be flat when foot transitions from back to front (or vice versa)

**Response 2**: somewhere else in the circle

Is it possible to keep you toes fully pointed when your feet are together?

**Response**: No

So what's the only point when your foot needs to be flat?

**Response**: when transitioning back to front (or vice versa)

How can you keep your leg turned out at every point in the circle?

Can you reverse the circle?

(After student discovers movement)

Let's review what we've discovered about this movement. Our goal is to draw a circle on the floor with our foot. We want to use our energy to use all the muscles in our foot so we can make a big circle that stays turned out and pointed, creating a nice line with our leg. Our foot stays pointed for most of the circle, but it's forced to be flat against the ground as we transition from back to front or (if we reverse it) front to back. (Demonstrate movement).

This is what round de jambe looks like. Now let's practice. We'll circle to the front, side, back, together, 4 times and then we'll reverse the circle.

(Correction / feedback on mistakes)

TRIPLET TURN (3 minutes)

That was good practice! The next dance movement we'll learn about is called a triplet turn. Up until this point all the moves we have learned have been two-dimensional, only facing one direction. The goal of this movement is to discover a way to change your directions to create a three-dimensional look to your movement. You also want to continue thinking about maintaining the energy and continuous lines in your body.

(student tries)

(If student stays in one place) Do you have to stay in one place or do you think you can actually move across the floor as you turn?

**Response 1:** you can move

**Response 2:** have to stay in place

Were there any specific rules in our goal about having to stay in place?

**Response:** No

If you have three steps in your turn, how big do you think each step should be?

**Response:** (less than 180 degrees)

Remember we want to continue thinking about the lines we are creating even when we are turning. If you are trying to turn along a straight line and you want each direction change to keep that look of a sharp line, how big should each step be?

If our body can only face front or back with each step we take, which direction does our first step need to take us so that we end facing front on the third step?

**Response:** first step has your body facing front

So what direction will our second step make us face?

**Response:** to the back

If we want to turn to the right, which leg should we start with?

**Response:** right leg

Very good. Now how can we reverse this whole movement so that we turn to left?

Is it possible to do a right turn and then a left turn back to back? Try it.

(After student discovers movement)

Let's review what we've discovered about this movement. Triplet turn is made up of three steps. Each step faces our body in a different direction. Our first step is out to the side, second step turns us to the back, and third step brings us back to the front. The direction you're going in will determine which leg steps out to the side first.(Demonstrate movement).

This is what triplet turn looks like. Now let's practice.

(Correction / feedback on mistakes)

TURNING WALTZ STEP (10 minutes)

That was good practice! The next dance movement we'll learn about is called a turning waltz step. Your goal is to discover a variation of the waltz step that allows the audience to see the step from many different angles as you rotate. Remember you want to use your energy not only to help you turn but also to help you transition smoothly between steps to keep the look of a long continuous line.

(student tries)

What does a regular waltz step look like?

What are the two movements that are combined to create the waltz step?

**Response**: triplet step and fondu

What does a triplet step look like?

What does a fondu look like?

How can we change a waltx step so that the movement becomes three-dimensional?

If we start off doing a waltz step facing the front, what is the best place in the step to turn our bodies and change our direction so that we are facing back?

What part of the step are we actually moving forward on?

**Response:** the "up up", the walks, the elevé

So do you think it would be easier to change direction when we are sinking down in fondu or when we are lifted up and moving forward in elevé?

**Response 1**: moving in elevé

Exactly because it's easier to turn with a locomotive movement than a stationary one

**Response 2:** fondu

Do you think it's easier to change directions using a stationary step or a locomotive, moving step? Is it easier to rotate using two feet or just one?

**Response:** locomotive step using two feet

So which part of the waltz step fits this description? The fondu or the elevés?

**Response:** elevés

Let's try to do a waltz step that will turn us half way around so that we end facing the back.

Very good. That's only half of the step though. What can we do from here so that we end up facing the front again?

The first movement we tried started facing front and ended facing the back. Is there a way to reverse the step now so that when we start facing the back we can end up facing the front again?

Remember that we can fondu in several different directions. So if your pointed leg went to the front when we started facing forward, how can you reverse your leg when we start with a fondu facing the back?

**Response**: fondu to the back

Very good. Now let's try to connect these movements so that the first waltz step ends facing the back and the second waltz step ends facing the front, creating a full turn.

(After student discovers movement)

Let's review what we've discovered about this movement. When we turn a waltz step, we want to switch directions on the elevé walks, not the fondu. Each turning waltz step changes our direction 180 degrees to the front or back. When we start facing front, our fondu goes to the front. When we start facing back, our fondu goes to the back. (Demonstrate movement).

This is what turning waltz step looks like. Now let's practice.

(Correction / feedback on mistakes)

Discovery Question (2 minutes)

So what do you think all the movements we've learned today have in common? Is there something similar about the way each movement affects our body or allows us to move or stand in space?

Possible answers: 3-dimensional movements, turning movements, creating circles, line and energy important

Have you noticed anything that all of the movements we have learned, from the first lesson to now, have in common? What do all of these movements let you do? Do you feel like the movements we have learned since the first lesson confine your movement through space? Do you think there is a way of moving that maybe we did not cover in our lessons?

Possible answers: (1)movements in space (2) up and down (jumping), side to side (rocking), in a circle (turning), traveling (across the floor) (3) jumping while traveling

Charade Task (4 minutes)

Now we're gonna play another round of dance charades. Just to remind you, you'll be given a word or phrase and asked to express that word and any of its characteristics using dance

movements. Once I tell you the word, you'll have 90 seconds to think about and plan out your charade. After that, you'll have 90 seconds to perform your charade. I encourage you to be as creative as possible and think about all the different ways you could possibly convey the word through dance. Try to incorporate any of the movements or dance concepts you have learned in class, but feel free to make them your own or change them to fit the charade. You're not being judged on your dancing so just have fun and give it your best shot. Do you have any questions?

Response: No

Let's begin. The word is **washing machine**. Be as creative as possible and use dance to express the idea of a washing machine. You have 90 seconds to think about and plan your dance charade starting now.

Response: Yes

(Explain instructions again and repeat question)

(After 90 seconds) Time's up. It's now time to perform your charade. Remember that you're not being judged so there's no reason to be nervous. Just have fun and give it your best shot. You'll have 90 seconds to perform your charade starting now.

(After 90 seconds) Time's up. Great Job.

CONCEPTUAL UNDERSTANDING TASKS:

During our lessons, we've learned a bunch of different kinds of movement. We discovered movements that move us up and down, across the floor, and in circles. One thing we didn't discuss though is movements that can move you up and across the floor at the same time. Can you think of what this kind of movement might look like? You'll have four attempts to try to execute this kind of movement. You can use the entire floor to work. Let's give it a try.

Ok time's up. Great job. Now we're going to move over to the computer to watch some short video clips. We are going to watch three different video clips of dancers performing movements, and I would like you to pay close attention to each one. After each video clip, I will ask you some questions about the movement you just saw. I would like you to write your responses on the answer sheet I've given you. Your answer sheet also has the questions for each video clip so feel free to read over the questions beforehand. Take as much time as you need to answer each question, and when you're ready we'll move on to the next video clip. Any questions?

Goodbye

Well that's it for our time together. You've done a really great job in all the lessons. Remember that you can still keep practicing even though are lessons are over and practicing is still the best way to improve your dancing. Just so you know, I'll be contacting you up in about two weeks to follow up on your experience. Thanks so much for participating in this study and good luck with all your future dancing.

Appendix L

*Coding Manual*

**Orientation for Coder**

Before you begin, you should familiarize yourself with the general codes so that you have an idea what kinds of things you are looking for. Additionally, before each charade you should familiarize yourself with the charade-specific codes.

I think it would be good to watch the entire charade first, then rewind and begin again. Be sure to pay attention to the directions below explaining how to decide what qualifies a charade for each score.

**Coding for Creativity**

Benchmark scores of 1, 5, 7 and 9 are specifically outlined below. However, adjust your score up or down a point according to your own judgment of how well the charade fulfilled the requirements of one of the benchmark scores. For example, if a charade exhibits a general pattern of movements, beyond simply multiple movements (a score of 5), but not showing a clear progression in intensity of movements (a score of 7), you would want to give that charade a score of 6. If the participant does not attempt any movement in the charade, you would give them a score of 0.

**Scores**

**1:** The participant exhibits very little movement. The charade has no dance movement (just a standard charade) or very little dance movement. The movement is also completely irrelevant to the charade topic.

Examples for Each Charade:

**Elevator 1**: jumping around randomly; marching in place

**Rubberband 1**: pretend to shoot a rubber band; plié once

**Basketball Game 1**: make a single jump; pretend to a throw a basketball

**Sailboat 1**: turning around in a circle

**Washing Machine 1**: pretend to load laundry into washing machine; spin once in circle

**3:** There is one relevant dance movement. However, the movement is simply a basic repetition from the lesson

Examples for Each Charade:

**Elevator 3**: Bending down to the ground and standing up again

**Rubberband 3**: Repetition of plié step learned in class with no embellishments (same for fondu or pointing)

**Basketball Game 3:** Repetition of chassé step learned in class with no embellishments (same for elevé, sauté, or temps levé)

**Sailboat 3:** Repetition of triplet step movement learned in class with no embellishments (same for temps lié, waltz step, or balancé)

**Washing Machine 3:** Repetition of triplet turn movement learned in class with no embellishments (same for ronde de jambe or turning waltz step)

**5:** Attempts to integrate multiple relevant dance movements but transitions are not smooth. Charade may also include nominal but present movement with the arms.

Examples for Each Charade:

**Elevator 5**: Uses multiple movements to portray the different levels/ going up and down of an elevator like using plié and elevé, stopping at different levels, etc. but transitions are choppy; often stops completely between movements; also may incorporate arms to help with portrayal like raising arms up and down

**Rubberband 5**: uses multiple movements to portray the elasticity and flexibility of a rubber band like plié, fondu, pointing, reaching, etc. but transitions are choppy; often stops completely between movements; also may incorporate arms to help portrayal like stretching arms out in different directions

**Basketball Game 5**: uses multiple movements to portray different aspects of a basketball game like chassé (moving across the court), sauté or temps levé (jump shot) etc. but transitions are choppy; often stops completely between movements; also may incorporate arms to help portrayal like dribbling or shooting

**Sailboat 5**: uses multiple movements to portray a sailboat on the waves like rocking using temps lié or balancé or moving across the waves using triplet step but transitions are choppy; often stops completely between movements; also may incorporate arms to help portrayal like making wave motions with arms

**Washing Machine 5**: uses multiple movements to portray different cycles of a washing machine like ronde de jambe (gentle wash) and triplet turn (spin cycle) but transitions are choppy; often stops completely between movements; also may incorporate arms to help portrayal like moving arms down in a trickling motion to show the water filling up the washing machine or swishing arms back and forth to show spin cycle

**7:** Multiple relevant dance movements attempt to show a progression of dance movements (mimicking the dynamic actions of the object) with smoother transitions between movements and a varying intensity of movements. There is also an inclusion of arm movements.

Examples for Each Charade

**Elevator 7**: Shows progression/multiple actions of using/being an elevator with multiple dance movements like doing an arabesque to push the button, doing chaînés into the elevator and pliéing up and down to show different floor levels; includes smooth transitions between movements as well as arm movements

**Rubberband 7**: Shows a progression/ multiple actions of rubber band using different movements and different parts of body like starting out with small stretches like pointing and fondu and increasing the intensity of the stretching to include both the arms and the legs like a lateral T stretch; includes smooth transitions between movements as well as arm movements

**Basketball Game 7**: Shows a progression/ multiple actions of basketball game using different movements and different parts of the body starting out with a small/slow dribbling movement, then a faster chassé to move across the court, and a jump shot at the goal; includes smooth transitions between movements as well as arm movements

**Sailboat 7**: Shows a progression/ multiple actions of a sailboat using different movements and different parts of the body like swaying back and forth using temps lié, then moving across waves using triplet step or waltz step; also includes arm movements like holding one arm up and one arm out to the side to represent a sail; includes smooth transitions between movements

**Washing Machine 7**: Shows a progression/ multiple actions of a washing machine using different movements and different parts of the body like ronde de jambe en de dans and en de hors (gentle wash), slow triplet turn right and left (beginning of spin cycle), faster triplet turn (spin cycle picking up), and even faster chaîné turns right and left (washer at the peak of its performance); also includes arm movements like swishing back and forth or circling; includes smooth transitions between movements

**9:** Multiple relevant dance movements effectively show a progression of dance movements (mimicking the dynamic actions of the object) with smooth transitions and varying intensity of movements. Reinstrumentation is attempted in the arms.

Examples for Each Charade

**Elevator 9**: shows this concept in multiple ways and in different parts of the body like feet, legs, torso and arms (reinstrumentation) like showing different levels by pliéing

up and down and a reinstrumentation in the arms (bending and straightening) ; includes smooth transitions between movements

**Rubberband 9**: Portraying abstract concepts related to rubber bands (i.e., stretching out and snapping back to show rebound); shows this concept in multiple ways and in different parts of the body like feet, legs, torso and arms (reinstrumentation) ; includes smooth transitions between movements

**Basketball Game 9**: shows this concept in multiple ways and in different parts of the body like feet, legs, torso and arms (reinstrumentation) like portraying a jump shot with a temps levé and a reinstrumentation in the arms (shooting with one arm and bending the other) ; includes smooth transitions between movements

**Sailboat 9**: shows this concept in multiple ways and in different parts of the body like feet, legs, torso and arms (reinstrumentation) like showing rocking with temps lié and balancé and a reinstrumentation in the arms (swaying arms back and forth with a definite up and down) and doing triplet step and waltz step with a reinstrumentation in the arms (lowering arms on the "down" and raising arms on the "up up"); includes smooth transitions between movements

**Washing Machine 9**: shows this concept in multiple ways and in different parts of the body like feet, legs, torso and arms (reinstrumentation) like portraying the beginning of the wash cycle with ronde de jambe and a reinstrumentation in the arms ( making semi-circles with arms) or in the upper body (making semi-circles with entire torso), and portraying spin cycle with triplet turn and reinstrumentation in arms (circling arms to the right and then reversing the circle to the left) ; includes smooth transitions between movements

Appendix M

*Coding Manual*

**Orientation for Coder**

Before you begin, you should familiarize yourself with the general codes so that you have an idea what kinds of things you are looking for. Additionally, before each charade you should familiarize yourself with the charade-specific codes.

I think it would be good to watch the entire charade first, then rewind and begin again. Be sure to pay attention to the directions below explaining how to decide what qualifies a charade for each score.

**Coding for Technical Accuracy**

Each charade will have a designated dance movement to code for technical accuracy from that day's class. Technical accuracy is the precision and proficiency with which a dance movement is executed. Therefore, aspects of technical accuracy include fluidity of movement, kinesthetic awareness, and proper form of the movement. While coding each charade, you should focus on these three aspects of technical accuracy. Benchmark scores of 1, 3, and 5 are specifically outlined below. However, adjust your score up or down a point according to your own judgment of how well the charade fulfilled the requirements of one of the benchmark scores. If a participant performs the designated movements multiple times, the highest score attained will be the recorded score.

**1:** The attempted movement is recognizable, but it is executed completely incorrectly, there is no fluidity of movement, and the participant shows no kinesthetic awareness.

Examples for Each Charade:

**Plié (Rubberband) 1**: Participant's heels come off the ground or there is no turn out; movement is wobbly; body is not aligned in proper body placement so knees, chest, and backside are sticking out

**Sauté (Basketball Game) 1**: Participant lacks plié before or after the jump; the jump is not executed in one smooth movement; lacks proper body placement and pointed toes

**Triplet Step (Sailboat) 1**: Participant does not do the right steps and/or does them in the wrong order; the movement is very choppy and the participant starts and stops again in the middle of the movement; participant is unable to travel in a straight line and maintain balance or proper body placement

**Ronde de jambe (Washing Machine) 1**: Participant does not complete a full circle of the leg; movement is choppy and the participant starts and stops again in the middle of the movement; participant has bent legs and is unable to maintain balance or proper body placement; no pointing or turnout

**3:** The attempted movement is recognizable, and all of the involved steps are executed correctly. However there is little or no fluidity of movement and the participant shows little kinesthetic awareness.

Examples for Each Charade:

**Plié (Rubberband) 3**: Participant's heels stay on the ground and turn out is present; movement is slightly wobbly; body is not aligned in proper body placement so knees, chest or backside is sticking out

**Sauté (Basketball Game) 3**: Participant uses plié before and after the jump but the jump is not executed in one smooth movement, and the participant lacks proper body placement or pointed toes

**Triplet Step (Sailboat) 3**: Participant executes the correct sequence of steps but the movement is very choppy; participant may struggle to travel in a straight line or maintain correct body placement or balance throughout parts of the step

**Ronde de jambe (Washing Machine) 3**: Participant completes a full circle of the leg but the movement is very choppy; participant may stop mid movement or struggle to maintain correct body placement or balance throughout parts of the step; knees are mostly straight but could be straighter; toes are mostly pointed but could be stronger

**5:** The attempted movement is recognizable, and all of the involved steps are executed correctly. There is also fluidity of movement, and the participant shows excellent kinesthetic awareness.

Examples for Each Charade:

**Plié (Rubberband) 3**: Participant's heels stay on the ground and turn out is present; movement is completely smooth; body is completely aligned in proper body placement

**Sauté (Basketball Game) 3**: Participant uses plié before and after the jump; the jump is executed in one smooth movement and includes both proper body placement and pointed toes

**Triplet Step (Sailboat) 3**: Participant executes the correct sequence of steps; the movement is very smooth and the participant is able to travel in a straight line while maintaining correct body placement and balance

**Ronde de jambe (Washing Machine) 3**: Participant completes a full circle of the leg; the movement is very smooth, legs are straight, feet are pointed and the participant maintains correct body placement and balance

Appendix N

*Coding Manual*

**Orientation for Coder**

Before you begin, you should familiarize yourself with the general codes so that you have an idea what kinds of things you are looking for. Read the entire written response for a question before coding each participant's answer sheet. Be sure to pay attention to the directions below explaining how to decide when an instance of a code is separate from another instance. Each answer should be given the highest score eligible.

**Video Clip 1**

**0:** neither mentioning "plié" nor mentioning bending knees

**1:** mentioning bending of the legs / knees but not using the word "plié"

**2:** mentioning the word "plié"

**3:** mentioning "plié" or describing bending the knees before the jump (at the end of the run) or after the jump.

**4**: mentioning "plié" or describing bending the knees before the jump and describing the landing as "protecting the knees" or "landing softly"

**Video Clip 2:**

**0:** no key words

**1:** mentioning at least one of these dance terms: elevé, body placement, turnout, fondu, lines

**2:** mentioning "triple step", "down-up-up", or "plie"

**3:** pointing out how either plié or triplet step help a turn analogous to how they helped us move on a line and jump

**Video Clip 3:**

0: no mention of any key words

1: mentioning "lines"/ "linear" <u>OR</u> describing the piece as "expressive"/ "portraying something"/ "like charades"/ "relating or acting out"

2: mentioning “lines”/ “linear” AND describing the piece as “expressive”/ “portraying something”/ “like charades”/ “relating or acting out”

3: mentioning “energy” and either “lines”/ “linear” or describing the piece as “expressive”/ “portraying something”/ “like charades”/ “relating or acting out”