"BUT I DON'T DANCE!": BUILDING A CROSS-CURRICULAR INTEGRATION

WORKSHOP FOR K-12 EDUCATORS

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BY

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DEDICATION

To my coffee for getting me through (and my husband)

ABSTRACT

BRIDGET KIRK

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The author arrives at this project in an effort to ease intimidation expressed by fellow K-12 educators regarding cross-curricular integration of dance in their classroom practices. These feelings of intimidation, paired with the author's belief in the importance of and a commitment to embodied learning, led her to develop a K-12 workshop accessible to all teachers, regardless of prior dance background, experience, and/or content area. The author began by gathering current models, processes, and perspectives from published literature and arts organizations regarding dance and arts integration in professional development. With this information, she identified trends and important components to include. Additionally, she worked to define her own personal values from which to build the professional development workshop. This workshop was then designed for K-12 classroom teachers to introduce ways to integrate dance and embodied learning in their classroom curriculum without having an extensive dance background.

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INTRODUCTION

Upon completing my undergraduate studies in 2015 with a BFA in dance education and K-12 teaching endorsements in both dance and special education, I was hired to establish a new dance program in a 1200-student, public elementary school. Since then, I have also taught in a private middle school, an after-school arts program for elementary-aged students, and at summer intensives for middle school dancers. Outside of the K-12 classroom, I have served as Artistic Director of an adult dance company, facilitating dancers' technical growth, creative exploration, and professional performance training. Through this work in multiple environments, with many age groups of varied backgrounds in dance, I have discovered my values as a dance educator. Most notably, those values arise from my belief that dance should be accessible to all people, regardless of age, ability, or prior experience. As an educator, I create opportunities in my classroom for dance to contribute to each person's growth in educational, artistic, and personal aspects of their life.

The vast array of my teaching experiences over the past seven years causes me to view education through a lens of inclusivity and accessibility. In emphasizing accessibility to dance in my classroom, I have found facilitation of embodied learning helps me to reach and teach students in a more holistic way. I borrow from Alejandro Paniagua and David Istance (2018, 118) their specific definition of embodied learning informed by the work of prior researchers (Stolz 2015) – "In embodied learning, the main idea is that the students who consciously use their bodies to learn are more engaged than those who are at a desk or computer. The brain, while important, is not the only source of behaviour and cognition." Principles of embodied learning include: body and mind work together in learning, movement and concepts are connected, and action and thinking take place simultaneously (Svendler Nielsen et al. 2012, 2). Reflecting upon

this definition of embodied learning and its principles pushes me to consider my own education, one in which the primary method of instruction was rooted in the banking model – an approach sometimes utilized in education that focuses on the teacher dispensing and the student memorizing information (Freire 2000). While undoubtedly beneficial to some learners in a variety of contexts, this approach fosters an experience far from embodied learning. When reflecting upon my values and educational experiences, I am led to think that when we, as educators, measure students' success only by their ability to take in and recite back information, we are doing them a disservice.

With the above values and experience in mind, I have developed teaching practices over the years that encourage embodied learning in my classroom. By aligning my teaching with standards across multiple disciplines and curricula, I continually work to provide students with ways to physically demonstrate their understanding, rather than only through written or verbal means. With these teaching approaches, I am able to reinforce learning happening in their other classrooms and content areas. For example, students in my class explore fractions by using choreography to demonstrate mastery of musicality, movement qualities, and numerical quantities (see Image 1). In one of the variations of this lesson, I include separate prompts for each student (i.e., Make ⅓ of your dance vibrate) which require comprehension of fractions to choreograph their dance in accordance with the instructions. When I am able to create embodied learning experiences for my students, they are deeply engaged and I am filled with a great sense of purpose and fulfillment; and when I see students succeed through embodied learning, I know that this kind of teaching has value.
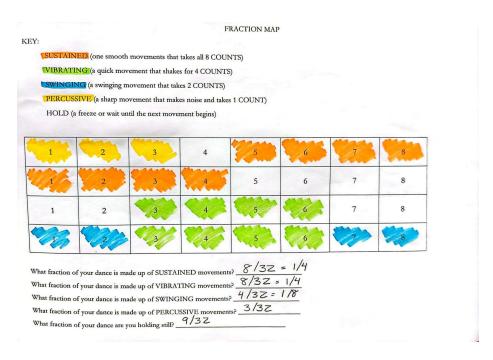
Image 1: Example of activity used for students to demonstrate understanding of fractions with movement

While I value embodied learning in my practice and consider dance, and artmaking at large, as academic learning, I notice in conversations with coworkers, who do not have a background in dance, that they are often intimidated to use movement and dance in their classroom. When adults hear the word 'dance,' they typically see a clear image in their head of flexible, able-bodied movers performing impressive skills unattainable to the average person. Yes, this is one interpretation of dance, but dance can also be a simple movement such as walking across an open space with a defined purpose. Dance can include training the body to accomplish incredible, technical, and physical feats, but this is not required. This understanding of dance as varied and able to be accessed by many is what is often missing in my co-workers' perceptions of dance. Accompanied by their, often, lack of training in dance, this misinterpretation makes it impossible for many to imagine incorporating movement in their classrooms.

As a result of this intimidation expressed by my colleagues, paired with my commitment to embodied learning, I created a project in which I researched processes and approaches to creating effective workshops to facilitate the creation of a professional development workshop for K-12 educators to learn how to integrate dance into their standard curriculum. My goal in the creation of this workshop is to broaden teachers' definition of what dance is, break down barriers of intimidation, and present to educators the benefits of integrating movement into their classrooms. With a solid base of movement knowledge and tools, I believe teachers can feel better prepared to make embodied and artistic learning accessible and beneficial to their students.

<div align="center">PURPOSE</div>

- To gather established models, processes, and perspectives on creating effective workshops in published literature and from organizations
- To create a professional development workshop for K-12 teachers to learn ways to implement dance in their classrooms as cross-curricular integration

<div align="center">RESEARCH QUESTION</div>

How can I create a professional development workshop for K-12 educators to teach ways to integrate dance and embodied learning in their classroom curriculum?

<div align="center">METHODOLOGY AND PROCEDURES</div>

Below I outline for the reader the methods, procedures, and analysis used in this project. I list them in order that they were enacted, detailing the ways in which I examined published literature, collected information regarding workshops from organizations, and took steps when creating the dance workshop for K-12 educators.

- **Literature Review and a Guiding Principles Chart**
  To begin this project, I gathered established literature in the areas of arts and education in the United States, arts in classroom settings, cognition and movement, and creativity in

education. From authors and researchers within these areas, I identified concepts to include in a chart and then used this chart to direct the creation of the educator workshop. Reviewing published literature in these areas also helped me to situate and orient my project within the larger context of the dance education and education fields at large.

- **Collected Artifacts and Documents**
  After completing the literature review and creating a guiding principles chart, I identified ten organizations who advertised on their websites that they provide classroom teachers and/or teaching artists with professional learning opportunities in arts education. I then requested examples of curricula they use to prepare teachers to integrate dance learning and/or arts learning into their classrooms. I sought information from:
    - Jacob's Pillow's Curriculum in Motion Institute
    - Pacific Northwest Ballet's Teaching Artist Training Lab
    - The Kennedy Center's expansive range of programming for both students and educators
    - Center ARTES' SUAVE program
    - Lincoln Center's Focus Schools program
    - Hubbard Street Dance's school residencies
    - Joffrey Ballet's custom residencies
    - Engaging Creative Minds' arts integration professional development for teachers and in-school experiences for kids
    - Colorado State University's Education in Motion seminar
    - Mark Morris Dance Group's Arts-in-Education programming

Of these ten organizations, two sent me articles and links to buy books authored by some of their founders or teachers, four sent information and/or documents used throughout their process (i.e., lesson plan templates, graphics of dance concepts, post-workshop surveys, etc.), and four did not respond.

The resources I had access to – based on who I contacted, who I heard back from, and what they chose to share with me – gave me the opportunity to deeply examine information from unique perspectives. The scope of these organizations' target audiences, for both their workshops and the documents they shared, ranged between K-12 students

participating in-school residencies, classroom teachers looking to explore arts integration, and dance-specific teaching artists.

- **Document Analysis**

Document analysis, a form of qualitative research, assists in interpreting documents to unearth meaning and discover connections within and between artifacts. I borrowed a three-stage analysis process presented by Glenn A. Bowen (2009), a professor at Barry University and practitioner of service-learning and community engagement research, from his journal article, "Document Analysis as a Qualitative Research Method." These stages are skimming, reading, and interpretation.

First, I completed the *skimming* stage. To do this, I created a spreadsheet to inventory documents and information gathered. The spreadsheet columns for this step were:
  - Organization/person who provided the document
  - Type of document (i.e., article, lesson plan template, etc.).
  - Main takeaway, whether an idea or quote, after initial skimming

Next, I moved on to the *reading* stage, a more thorough examination of each document. The spreadsheet columns dedicated to this stage were:
  - Original purpose of the document
  - Target audience
  - Personal researcher bias
  - My perception of potential creator bias
  - Completeness of scope – whether the document seems to be comprehensive or selective in topics and perspectives presented
  - Repeated words and/or ideas

Finally, I moved on to *interpretation*, where I analyzed and began to draw conclusions from information in the spreadsheet. To do this, I first identified new categories, similarities, differences, and/or connections across all information entered into the spreadsheet. This step helped me to identify thematic ideas which connected information in the spreadsheet to my own goals and values of authentic embodied learning and accessibility.

- **Collaborative Conversations**

  In response to my initial emails requesting documents from organizations, three organizations offered a Zoom meeting, and these became collaborative conversations. In this method, I used collaborative conversations as a research tool to learn about processes for conducting workshops in other organizations, while also conversing about how their ideas, experiences, and processes might inform and find a place in the workshop I was to create. Allan Feldman (1999, 126) describes how 'collaborative conversations' engage teachers in a form of "research methodology in which the sharing of knowledge and the growth of understanding occurs through meaning making processes." This method is different from a formal interview in that both participants contribute equally to the discussion, rather than one acting as interviewer of the other. Additionally, the reflective component of collaborative conversations serves as a primary source of information, as I use my personal understandings and ponderings to inform and provide context to other aspects of this research.

  These collaborative conversations were with the Director of Community Education at Pacific Northwest Ballet, the Youth and Family Programs Director at Mark Morris Dance Group, and a professor at Colorado State University who plans their annual "Education in Motion" program. Our meetings centered around discussing their organizations' purposes, backgrounds, ranges of programs offered, and the design process they engage in when developing workshops, specifically geared towards classroom teachers with limited dance experience. Additionally, the collaborators and I discussed the goals and next steps of my research project, allowing opportunities for them to provide a more pointed perspective to aid and strengthen my process moving forward.

- **Organized and Reviewed Reflective Notes**

  Since the onset of this potential research concept in my mind, nearly two years prior to formally proposing the project as a graduate student, I have been writing down ideas which could potentially serve as helpful in creating a workshop. These previous notes, in addition to my notes from the collaborative conversations, were next sorted according to relevance so they could be beneficial moving forward in this project. To do this, I compiled them into a single document, sectioned off by their initial source (i.e., Zoom

Meeting with Person A, Notes from Spring 2021 Elective, etc.), and organized the information accordingly. Next, I reviewed the document looking for more instances in which information connected or linked to my own values and aspirations for this workshop, in addition to ideas that surfaced through collaborative conversations and the earlier document analysis. This process unveiled priorities regarding topics to address in my workshop and gave me a general idea of the content I wanted to include.

- **Extended Literature Review**

  When I reached out to organizations, I unintentionally expected that specific types of documents existed and that they would be shared with me – specifically, formal planning documents for adult learning experiences in dance integration geared toward K-12 educators. I received a wide range of documents that differed from my expectation, which proved to be an assumption on my part, but then led me further to seek more information about workshop development. For this additional or extended literature review, I gathered resources from fields outside of dance such as conference development, designing educative curriculum materials, and teacher perspectives on professional development. Most notably, I focused my extended literature review on the topics of workshop development and adult education theory.

- **Developed a Workshop Design Template**

  Through an extended literature review, particularly regarding workshop development, I realized the benefit of having a well-defined structure or template prior to planning. Each of the organizations I reached out to shared valuable information with me, yet none shared a clear, formal document for workshop planning. I decided my next step would be to develop a template for use in workshop design, catering to a detail-driven, methodical approach. In this last step, I was guided deeply by the book, *The Workshop Survival Guide: How to Design and Teach Workshops That Work Every Time* (Fitzpatrick and Hunt 2019). Rob Fitzpatrick and Devin Hunt, authors and business entrepreneurs, detail the importance of creating a 'Workshop Skeleton.' The purpose of a 'Workshop Skeleton' is honing in on and explicitly stating the foundational aspects of your workshop. This 'Workshop Skeleton' became a crucial structure, which I then formatted and expanded upon to create a Workshop Design Template.

While I did not start this project knowing that I needed to create a template, this step ended up being instrumental in planning my professional development workshop. It served as a guide that navigated me through thinking in a detailed manner about choices regarding information to relay and exercises to present to my future workshop participants. This template was intended for my own use, as well as to be shared with others looking to create their own professional learning opportunities. The Workshop Design Template (see Appendix A) is broken down into the following sections:

- ○ Participant Profile and Schedule
- ○ Learning Outcomes
- ○ Workshop Plan
- ○ Follow-Up and Reflection

LIMITATIONS

It is important to note that this research project has specific limitations. Given the condensed time frame for me to complete this research, approximately four months, there was a limit, not only on the number of national organizations who deliver workshops regarding arts and dance integration within education but also, on the amount of content from these organizations that I could review in the given time. Additionally, the gathered documents were not necessarily written for research purposes and did not always align directly with my research question and motives. For this reason, the resultant workshop I created is only informed by the resources and published literature I was able to gather and review in this timeframe. Because this is a somewhat narrow view, this research rests upon this restricted perspective as its foundational beginning. An extension of this research could seek a broader range of viewpoints by examining the work of more organizations and spanning that survey of resources outside of organizations based in the United States.

Throughout my process of document analysis, I aimed to be objective; however, I must acknowledge that I bring my past experiences and preferences as an educator which, at times,

shaded my interpretation of or caused me to potentially misinterpret or make assumptions about the information. Since many of the documents shared with me were sent without explanation or context, I was left to make assumptions as to how they may be utilized or implemented in a professional learning environment. My assumptions may not have allowed me, at all times, to see what was intended to be presented in the documents, and it is possible I may have missed helpful information or not understood some of the documents completely.

Having noted the above possible limitations of this research process, I sought ways to work to combat these imbalances. Through a clearly defined process of analysis, I aimed to regulate and minimize the effects of these limitations on this project. My hope was that if I methodically articulated specific parts of information, rather than only reading the documents as a whole, I would be able to see the bits of information more clearly and in a more informed, objective way. Further, I integrated conversations with some from these organizations in order to balance contextual and verbal information with the documents I analyzed. While one can never achieve objectivity, this way of gathering and analyzing information was intended to help balance how I was looking at and understanding the information I was given against my own assumptions and biases.

Given the chance to expand this research in the future, I would include interviews as a source for understanding varied perspectives. I would seek interviews from those who provided documents for this research in order to get a more thorough understanding from firsthand perspectives of those conducting workshops. Additionally, to gain insight into the experience of the learner, I would include interviews with past participants of the included organizations' workshops.

LITERATURE REVIEW

In this literature review, I present significant theories, ideas, and concepts that directly relate to and support this research. This research project was guided by key theories in the areas of arts and education in the United States, arts in classroom settings, cognition and movement, creativity in education, and designing adult learning experiences.

Arts and Education in the United States: Common Core and Academics

Historically, in US education discourse, the arts have most often been viewed as extraneous or extracurricular when compared to content deemed 'academic' – those defined as 'core subjects' (i.e., ELA, STEM, etc.). For example, a 1983 report entitled *A Nation at Risk: The Imperative for Educational Reform*, authored by the National Commission on Excellence in Education (1983), stressed increased support in the areas of math and science and defined a hope for a future in which reform could expand to english, history, geography, economics, and foreign languages. The only mention of the arts is that they, along with humanities, "Enrich daily life," and, "Must be harnessed to science and technology if the latter are to remain creative and humane." This idea of harnessing the arts in service to the sciences is an old, yet continuing, argument when it comes to defining the value of the arts within educational policy.

More recently, Common Core, an educational initiative in which standards were designed to "provide a clear and consistent framework for educators" through benchmark goals and accomplishments by grade level, was released and adopted by many US states in 2010. The goal of this federal initiative was to transcend current state standards and become the national criteria by which to measure student progress. Common Core standards focus on English Language Arts (ELA) and math, while intending for them to be broadened and addressed in a variety of content areas (Common Core State Standards Initiative 2010a, 2010b). While the intention of these

standards is to ensure a level of accountability and uniformity to learning across the country, I identify their streamlined focus on ELA and math, in addition to their exclusion of the arts, as an example of the perspective that the arts should only be in service to content areas deemed 'academic' or 'core subjects.'

Many in the field share this distrust of standards that center around ELA and math. Alice Wexler, Director of Art Education at the State University of New York at New Paltz, identifies how the arts, namely visual art, have been impacted by the implementation of Common Core. In her article, Wexler (2014) reflects on a speech given by David Coleman, a notable figure behind the development of the Common Core standards. She recounts that Coleman gathered dozens of art teachers to consider the impact these standards might have on their content, and they realized that the Common Core standards recognize the arts as a "handmaiden to ELA," one whose sole purpose is to be explored through a literary approach. Wexler expounds, "Although the standards in ELA give a nod in the direction of the arts, the nod is only a token offshoot of long-dead modernist notions about what the arts can and should do. The small gains that art teachers have made in the last decade have been tossed aside." The dichotomy between arts and non-arts subjects Wexler articulates aligns with my personal experience working in schools. The perception between what some deem 'academic' subjects versus 'the arts' leads me to question the way in which we use the term 'academic' in education and what we leave out when we assign this word to some subjects and not others. How does the use of the term for only non-arts subjects further the divide and engrain this historical narrative of arts in service of 'core' content?

To further investigate my interest in embodied dance education and ideas behind how subjects are labeled and valued in schools, I turn to Sir Ken Robinson, Ph.D., an internationally

recognized leader in education and proponent of creativity. He explained, "There is no such thing as an academic subject. There are only academic ways of looking at things" (Robinson and Aronica 2015, 141). I understand this 'academic way of looking at things' as an invitation to think of 'academic' as an action rather than a category. For example, an 'academic way' can be acts of critical questioning, analysis, and complex cognitive maneuvers. This reorientation helps me to view the arts as an academic action and thinking endeavor rather than a subject relegated to "not math and science." I use this notion of 'academic' as a guiding principle in this project of developing a professional development workshop for teachers.

Arts in Classroom Settings: Engagement and Integration

The Kennedy Center defines 'arts integration' as, "An approach to teaching in which students construct and demonstrate understanding through an art form. Students engage in a creative process which connects an art form and another subject area and meets evolving objectives for both" (Silverstein and Layne 2020). Lesley University faculty who research education contribute widely to the national conversation on cross-curriculum arts integration. Lisa Donovan and Louise Pascale, two Lesley University professors and authors of *Integrating the Arts Across the Content Areas*, share, "Using movement as a way to physicalize curricular content has been linked to motivation, improved science learning outcomes, and improved math outcomes" (Donovan and Pascale 2004). Movement provides opportunities to physically construct understanding and demonstrate it in both literal and abstract modes of communication. The workshop I created was grounded in the work of Donovan and Pascale, as I sought to empower educators to approach curricular goals through dance, which encourages a connection between metacognition (i.e., thinking about the process of creating/embodying themes), physical expressions (i.e., choreographing, improvising, and performing), verbal communication (i.e.,

explaining the choices made), and intrinsic motivation (i.e., agency to make your own choices within the choreographic process).

In a 2012 Ford-funded research study, Donovan, along with fellow researcher, Kerrie Bellisario, found that incorporating arts into the core curriculum benefited, not only the student but, the teacher as well. They stated, "[A]rts integration stimulates deep learning, creates increased student engagement, and cultivates students' investment in learning" (Bellisario and Donovan 2012). In the literature I gathered on this subject, the word 'engage' is repeatedly used to define and discuss arts education. The idea that when students engage in their learning in constructive and interesting ways, they begin to create deeper, meaningful, and long-lasting connections to the content served as an important foundation for this research project.

Engagement and long-lasting connection to content via the arts is also mirrored in a recent study, which stresses the ways partnerships between teachers, teaching artists, and cultural partners have positive relationships to student achievement and development of their 21st-century skills ⁀ competencies and characteristics unique to success in civic, college, and career settings of the tech-driven and team-sharing dynamics of the 21st century (Corbisiero-Drakos et al. 2021). While the range of expertise and characteristics which comprise 21st-century skills is vast and has not been definitively codified, this study focused on four core competencies within 21st-century skills which are prevalent in various settings (i.e., educational, social, and professional): creativity, critical thinking, collaboration, and communication. I carried this idea of arts learning as building positive relationships between teachers and community partners with me as an important component in empowering classroom teachers who may not feel comfortable dancing, or in teaching content through dance. Additionally, I kept the idea in mind of arts education serving as a conduit for building 21st-century skills.

Cognition: Movement as a Tool for Learning

In this section I offer the reader some key ideas from the field of cognition research in relation to movement as an effective tool for learning. Specifically, I address neurological functions that affect learning, the cognitive benefits of learning through movement, and applicable methods for supporting learning through movement.

John Ratey (2013), a leading author and researcher in the science of exercise and the brain, explains that movement and exercise power efficient learning at a cellular level, namely through supporting synaptic plasticity, the dual function of the cerebellum in sending information to brain centers for both thinking and movement, and the production of brain-derived neurotrophic factor (BDNF). While "Brain Breaks" are a great start for implementing movement into a classroom, combining aerobic exercise with the acquisition of new skills proves to be more beneficial in strengthening and expanding neural networks. Ratey claims exercise improves learning on 3 levels:

1. Optimizing mindset to improve alertness, attention, and motivation

2. Preparing and encouraging nerve cells to bind to one another, which is the cellular basis for logging new information

3. Spurring development of new nerve cells from stem cells in the hippocampus

From Ratey's work one can surmise that utilizing dance as a learning and instructional method can provide positive results in both physical and cognitive realms.

Specifically regarding K-12 education, Traci Lengel and Mike Kuczala published *The Kinesthetic Classroom* in which they argue for "movement with purpose," a tiered approach to incorporating movement in educational settings (Lengel and Kuczala 2010). They classify six levels of "movement with purpose," with each level's intensity increasing in both planning and

benefit for students. Starting with the bottom tier, the six levels are: preparing the brain, providing brain breaks, supporting exercise and fitness, developing class cohesion, reviewing content, and teaching content. For this research project, I borrowed these levels of "movement with purpose" to introduce K-12 educators to a pre-existing, scaffolded approach they can use in their classrooms to gradually work towards teaching content through movement.

Both Lengel and Kuczala and Anne Green Gilbert, a dance educator to children and adults, have based their work on developmental stages (cognitive, social, and psychomotor) and learning domains (cognitive, affective, and psychomotor). Gilbert's book, *Brain-Compatible Dance Education*, outlines an approach to understanding brain processes as a means to create the most beneficial learning environment (Gilbert 2006). From this research, Gilbert developed the BrainDance, a warm-up based on movement patterns during infancy that wire the central nervous system. She considers this warm-up a way to lay the foundation for optimal behavior, attention, and development. The BrainDance ties directly into research stressing the importance of crossing the midline, vestibular movement patterns, and eye-tracking as necessary for holistic development (Dennison and Dennison 1992; Hannaford 2007; Jensen 2000). The goal of my workshop is to use this established research as a starting point to educate K-12 teachers on how to provide a supportive, challenging, active learning environment for their students. In catering to the neurological aspects of each student's development, educators can help students make long-term connections with the material.

Creativity in Education: Expanding Creative Contributions Beyond the Classroom

Next, I offer the reader key ideas in the area of creativity in education. These ideas proved helpful in designing activities, sharing information that advocates for arts integration, and teaching others to enliven teaching and learning with creative practices.

Researchers within the field of psychology who study creativity have agreed on a general definition of 'creativity,' or rather main components for creative products — "A good working definition for creativity, then, is simply: anything that is determined to be both original and task-appropriate as defined within a particular context" (Beghetto 2013). When speaking specifically about creativity in education, several philosophers — including but not limited to John Dewey, Lev Vygotsky, Mary Warnock, Mihaly Csikszentmihalyi, and Sir Ken Robinson, Ph.D. — have believed in the necessity of creativity in preparing our youth for the future (Beghetto 2013). In his popular TEDTalk, Robinson (2006) states, "I think math is very important, but so is dance. Children dance all the time if they're allowed to, we all do. Truthfully what happens is, as children grow up, we start to educate them progressively from the waist up, and then we focus on their heads, and slightly to one side." He goes on to explain that educators focus too heavily on standards and assessment, often relying on a banking model of education that requires little-to-no creative thinking from students. Robinson expands his argument by listing numerous components of creativity, such as fresh thinking, critical judgments, phases, making new connections, crossing disciplines, and making metaphors/analogies with the idea that these components are essential to all aspects of a person's life, not just in making art (Robinson and Aronica 2015).

Mihaly Csikszentmihalyi, a Hungarian-American psychologist, was a leader in the field of creativity studies for decades. Csikszentmihalyi rejected the idea of creativity as a characteristic of select people, but rather believed that it exists as an interaction among person, product, and environment (Starko 2017). Setting the stage for a creative atmosphere fosters the likelihood of students' abilities to produce creative contributions. Looking further into the defining traits of creativity and creative people, Csikszentmihalyi (1990) considered motivation

and its impact on broadening the application of flow – a fully engaged mental state in which the levels of both skill and challenge must be matched to achieve an optimal state of concentration. While flow was originally researched in reference to leisure and voluntary activities, he then adapted the explanation to examine how it can be applied effectively to cultivate lifelong learners in education (Csikszentmihalyi 2014). Csikszentmihalyi's contribution of motivation to ideas surrounding creativity and flow, helps me to understand how open-ended, choice-driven, constructivist curriculum models may intrinsically build motivation and increase creative output.

This idea of 'meaningful creativity' is also found in the Four C Model of Creativity, authored by Dr. James C. Kaufman and Dr. Ronald A. Beghetto; both are psychologists known for their research on creativity and are professors at the University of Connecticut. This model recognizes four levels of creative contributions — Big-C, those that only come around once in a generation; Pro-c, creations by professionals with expertise and a full base of knowledge within their field; little-c, everyday creative expressions typically enjoyed by others; and mini-c, which hold personal meaning or novel interpretation to the creator, but are not typically shared with or appreciated by others (Kaufman and Beghetto 2009). It can become easy to be distracted by the lure of Pro-c and Big-C creativity, but in education, our focus should be on expanding mini-c to little-c creative moments, whereby our students impact those around them with their contributions.

In addition to components of creativity, the role of motivation in creative acts, and levels of creative contributions, it can be important to consider the impact 'feel' has on creativity within the context of dance. In *The Cambridge Handbook of Creativity Across Domains*, Paula Thomson, a professor and dance coordinator in the Department of Kinesiology at California State University, states, "[W]hen investigating creativity in dance, the role of 'feel' should be

included; this is perhaps the most primary response when experiencing dance" (Thomson 2017). Based on Thomson's writing, I interpret the role of 'feel' as the emotional response a person experiences when viewing dance. Focusing on 'feel' allows students to witness and reflect, as audience members, on the effects a performance has on them and their thinking. When asked to choreograph with the role of 'feel' in mind, students are offered opportunities to cultivate social-emotional skills, which can lead to an enhanced sense of empathetic awareness with their peers. Considering the audience's perspective when choreographing has the potential to expand a student's perception of how their work will be received and guide their choreographic choice-making process.

Designing Adult Learning Experiences: Andragogy and Workshop Planning

Finally, I offer the reader some key concepts from established literature in the field of workshop development that guided this project. Included are ideas from the study of adult education, experiences of facilitating dance workshops for classroom teachers, and a specific approach to workshop design.

In my search for information regarding workshop development, I sought out comparisons of pedagogy, teaching children, and andragogy, teaching adult learners. For more information on this, I turned to Malcom Knowles and his research into adult learning theory. Knowles' principles of andragogy are broken down into six concepts, which are the learner's: self-concept, need to know, experience, readiness to learn, orientation to learning, and motivation to learn (Merriam and Bierema 2014). This information became crucial in understanding how to create activities that fed into an adult learner's experience and intrinsic motivation, respected their need for individualized learning opportunities, and fostered accountability to construct experiences relevant to their current situation.

Jai-Wei Zhu (2019) detailed the execution of a one-day creative movement workshop for early childhood educators in Taiwan, specifically stating creativity as a primary goal of the workshop. Throughout the article, Zhu shared examples of movement prompts and how they were introduced to and interpreted by the participants. For example, one of Zhu's co-teachers, Hsuan-Hsui Hung, asked participants to explore movement possibilities by simultaneously drawing circles with increasing numbers of body parts chosen by the dancers. Given this imagery-based movement prompt which incorporated free choice, the participants were encouraged to make choices on what movements to do and to focus on exploration rather than replicating physical tasks. The teachers observed a variety of people who began to discover movement themes within their improvisation (i.e., head rolls, hip swings, weight shifts, etc.). Additionally, Zhu reflected on the outcomes of the workshop, both personally and on a larger scale of the education system of Taiwan. This article served as a helpful reminder when I began exploring what content to include in my own workshop and how to properly deliver movement exercises to a group of educators who may be experiencing this as their first introduction to dance.

While Zhu's article included great insight on the act of facilitating a professional development workshop for teachers, there was barely any mention of prior planning, and it was crucial that I find a foundational text to guide me in preparing my workshop. *The Workshop Survival Guide: How to Design and Teach Workshops That Work Every Time* guided my approach to the planning, creating, and implementing stages of workshop development (Fitzpatrick and Hunt 2019). Separated into two sections – workshop design and facilitation – Fitzpatrick and Hunt provided a comprehensive commentary from thorough planning leading up to the workshop to post-workshop reflection and considerations. Their intention, in writing this

book, was for it to be generalizable to a wide range of topics and fields. In establishing the need

for a thorough template prior to embarking on planning my own workshop, Fitzpatrick and

Hunt's book became a blueprint for me on how to approach workshop design and facilitation.

GUIDING PRINCIPLES CHART

After completing the literature review, I identified key concepts which helped to build a

foundation for this research project.

Movement as a Tool for Learning
● 'Academic' does not define specific content areas (i.e., math, ELA, etc.), rather it speaks to an analytical and critical approach to the material of any subject (Robinson and Aronica 2015).
● Movement is a way to physically construct and demonstrate understanding in both literal and abstract ways (Donovan and Pascale 2004).
● Engagement leads to meaningful learning (Bellisario and Donovan 2012).
● Movement enhances neurological function for efficient and effective learning (Ratey 2013; Gilbert 2006).
● Codified methods exist for incorporating brain-centered movement practices in the classroom (Lengel and Kuczala 2010; Gilbert 2006).
● Focusing on the emotional response a person experiences when viewing dance serves to cultivate social-emotional learning (Thomson 2017).
Movement and Creativity
● Components of creativity are essential to all aspects of life, not just the arts (Robinson 2006; Robinson and Aronica 2015; Corbisiero-Drakos et al. 2021).
● Open-ended, choice-driven, constructivist models of education encourage intrinsic motivation and creative output (Csikszentmihalyi 2014).

● Not all creativity is big, and that's okay (Kaufman and Beghetto 2009).
Planning for Adult Learners
● Adult learners need flexibility to explore ideas for themselves in ways that feel personally relevant and useful (Merriam and Bierema 2014).
● When working with adults who may have limited experiences with dance, it is beneficial to use explicitly-stated, imagery-based prompts (Zhu 2019).
● Thorough planning and event preparation lead to easier facilitation (Fitzpatrick and Hunt 2019).

CREATING THE WORKSHOP

In this section, I outline for the reader a glimpse into my process of workshop design and planning, using my Workshop Design Template (see Appendix A) to ensure a methodical, detail-driven approach. "'But I Don't Dance!': A Workshop for K-12 Educators" is my culminating workshop for classroom teachers on ways to incorporate dance into their own classrooms. A preview of the completed workshop plan has been shared in Appendix B.

First, informed by the document analysis and reflective notes from my past experiences and collaborative conversations, I drafted a list of potential topics to be included in this workshop. From this list, I created four specific Learning Outcomes (LOs). In the field of education, these are commonly referred to as 'enduring understandings;' however, for consistency of terminology between resources, I will be borrowing the language of Fitzpatrick and Hunt (2019, 5). Learning outcomes, as used in this project, are defined as "specific bits of knowledge, skill, or insight that your audience takes away." The four LOs that I extracted for my workshop from the list of potential topics are:

● LO 1: Dance is a mode of learning that benefits multiple aspects of a student's education.

- LO 2: Teachers do not need to be dancers to use dance in their classroom.

- LO 3: Adding dance can be simple. Teachers can add movement to already-created lessons and activities.

- LO 4: Teachers can create and implement their own movement ideas.

Activity and Workshop Planning

In this next section, for the reader, I list specific planning choices I made regarding the scope and sequence of activities and facilitation practices planned for the workshop. These choices were based on my past experiences and knowledge as a dance educator and the guiding principles chart. While I do not list every choice in planning the workshop, I list here those that were new to me or seemed important to relay to the reader in order to better understand the type of workshop created and the facilitation practices and teaching maneuvers identified as integral or important to this work.

- **Similarities exist between andragogy and pedagogy.** I recognized that activities designed for elementary-aged students and the progression of choreographic tasks are applicable to adults and children in many of the same ways. From a content perspective, age stops mattering, because a beginner is a beginner regardless of their age. With this idea in mind, I used previous exercises from lesson plans designed for elementary-aged students as a starting point. Modifications were made to accommodate the increased skill level and cognizance of adults while maintaining the typical progression of how I would guide younger students through learning new concepts. Additionally, movement activities were intentionally designed to be led with language and teaching practices I would use for young children to model for participants a way that they could facilitate the same activity in their own classroom. In leading a movement activity without moving, and only giving verbal instruction, my hope is that it may help participants understand that the instructor does not need to model physicality, demonstrate dance technique, or have an overwhelming depth of dance knowledge.

- **Task progression mirrors that of my classroom.** The overall arc of the workshop was created to progress from solo movement exploration to a partner improvisation activity, ending with a small group choreography project and reflection. This choice imitated how I introduce movement creation and group work with a younger audience to build confidence, cooperation, and choreographic skills.

- **Process is most valued.** This workshop maintained an emphasis on 'process,' noted through the preceding document analysis, by encouraging teachers to support a process-oriented, rather than product-oriented, approach to incorporating dance learning into their classroom activities.

- **Variety in teaching formats and group sizes aids long-term attention.** In an attempt to maintain the interest and attention of the workshop participants, I made an intentional choice to shift teaching formats and group sizes consistently. For example, LO 3 is allotted an hour of time; within that hour, participants experience a traditional lecture, a small-group choreography task and discussion, and a whole group Q&A.

- **Experience and reflection are put before explanation.** All activities for the workshop lead participants to physically engage in the material before revealing the 'why' and 'how' of the activity. This was important as it would allow them to experience the activity as inquirers rather than a future facilitator. Following each planned activity, I provide an opportunity for participants to share their own experiences and reflections. Next, it is revealed how each prompt relates to state standards for reading, math, and/or social emotional learning. The goal of this planned order of activity, reflection, and ending with an explanation concerning alignment with standards is intended to give participants an opportunity to experience embodying the standards via movement.

- **Participants take on roles of choreographer and interpreter.** The workshop also includes multiple opportunities for participants to share choreography and witness/view the choreography of other participants. In these sharing and performance moments, audience members are able to practice interpretation, the choreographer is able to explain their creation, and the choreographer and audience are able to discuss. This structure

provides an opportunity for participants to build agency and experience constructivist learning via dance making.

- **A template for future movement projects is provided.** I provide an adaptable choreographic structure in the workshop that can be used in a variety of classes and disciplines. The choreographic structure requires students to create a beginning shape, three movements relevant to the prompt used in the activity, and then an ending shape. While the prompts are meant to change according to each lesson and correlating standard(s), the choreographic structure itself stays the same, giving the students a sense of familiarity and comfort to encourage risk-taking.

- **Vantage points of both the student and the teacher are employed.** I worked to approach the planning of each activity from the lens of a student and a teacher. For example, after participants were guided through the process of creating, performing, and reflecting, they would engage in a small group discussion about how to create an assessment tool, specifically a scoring rubric, that would accurately measure the learning embedded in the activity.

CONCLUSION

The origins of this research project sprouted from a personal interest in finding ways to integrate dance into the classroom as a medium for learning in other disciplines, but also as its own academic pursuit. Through a laborious process of evaluating existing research in various fields, examining current practices within arts and dance integration, and reflecting upon my own values regarding the concept of dance learning as embodied learning, I created two artifacts that can serve as an offering to the fields of dance, dance education, and education. The Workshop Design Template I created, provided in Appendix A, with reference to the work of Fitzpatrick and Hunt (2019), serves as a framework for future advocates to efficiently structure their own workshops and/or professional learning experiences.

I plan to facilitate and lead the workshop from this research, "'But I Don't Dance!': A Workshop for K-12 Educators," in the near future to a group of educators. This work will continue to grow from there, as I included a reflective component for myself and participants to consider what changes can be made after each facilitation in order to make the information more accessible and useful. Because I intend to provide this workshop to educators as a business endeavor, it is not being offered publicly at this time in this paper. However, there is a preview attached in Appendix B and I am more than willing to share insight and/or pieces of the finished product with those interested in learning more. It is my hope that the workshop I created serves in developing confidence in educators to incorporate dance and embodied learning in their daily classroom practices and to elevate the presence of dance within the discourse of our public education system.

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APPENDICES

Appendix A: 🅆 **Workshop Design Template**

Workshop Design Template

Participant Profile

Who are the participants?
How experienced may they be with the content (i.e. teaching, arts integration, dance, etc.)?
What brings them to this workshop?
What might be their concerns or objections? Why might this be?

Schedule

How long is your workshop going to be?

1. *Separate your time into sections; color/write in times dedicated to intro, workshop, breaks, etc.*

Example:

I N T R O	WORKSHOP	B R E A K	WORKSHOP	O U T R O / Q&A
9-9:15AM	9:15-10:45AM	10:45-11:15 AM	11:15AM-12:45PM	12:45-1PM

Workshop Schedule:

*Some vocabulary has been borrowed from *The Workshop Survival Guide* by Devin Hunt and Rob Fitzpatrick*

Drafting Learning Outcomes (LOs)

1. Brainstorm ideas for LOs.
2. Highlight or mark the most important LOs to prioritize.

Example:

-Benefits of dance as a mode of learning
-Writing formal curriculum and lesson plans for dance integration
-Classroom management through dance/movement
-What art/dance can teach you about your students (i.e. body patterns, who they choose to work with, where in the room they spread out, etc.)
-Movement concepts (BESTR)
-Differences between creative movement and technique and when to focus on each
-Providing questions and letting them find (and explain) the answers

Your Ideas:

Sharpening LOs and Determining Supporting Ideas (SIs)

1. Make each LO into a simple, clear sentence or idea (write on the back or make an additional chart for more space).
2. List SIs to be addressed in each LO.

A good amount of time to address one LO is 30 minutes. Based on my schedule above, I will have _____ LOs and they are:

Learning Outcome	Supporting Ideas
Example: Dance is a mode of learning that benefits multiple aspects of a student's education.	*-To understand dance as a mode of learning, one must define 'dance.' What is dance?* *-Dancing and its benefits address 21st century skills (collaboration, creativity, etc.) and prepares students for jobs that don't yet exist.* *-Physically constructing meaning/understanding, increasing nonverbal language skills, responding to witnessed dance, and explaining choreographic choices are all benefits of dance which aid social-emotional learning and English-language learner skills.* *-Asking students to choreograph utilizes dance as a metaphor for their understanding, which combines advantages of kinesthetic learning and the arts.* *-A good starting point for teachers to introduce dance into their daily classroom activities is Traci Lengel and Mike Kuczala's 6 Levels of "Movement with a Purpose" – gaining knowledge, preparing the brain, providing brain breaks, supporting exercise and fitness, developing class cohesion, reviewing content, and teaching content.*

Workshop Plan

1. What are the most effective methods of delivery for each LO (i.e. lecture, small group discussion, hands-on tasks, etc.?

   To keep attention, try to change the method of delivery every 20 minutes or so

2. Add, delete, or change the following sections to make them useful for your specific workshop.

Pre-Workshop Task(s)

Participants will be asked to:

1. Circle applicable task(s), write the prompt(s) in the space below, and put any necessary links.

Complete a Pre-Workshop Survey	Read an Article Before the Workshop	Bring an Object/Idea to the Workshop	Other	Nothing

Workshop Introduction

Time:	Ideas to Introduce:
Brief Bio of Self:	

Activity Breakdown:

Learning Outcome 1

The LO:	Time:
Materials Needed:	List of Activities and Methods of Delivery:

Activity #1:

Activity #2:

Activity #3:

Learning Outcome 2

The LO:	Time:
Materials Needed:	List of Activities:

Activity #1:

Activity #2:

Activity #3:

Closing

Time:	Ideas to Revisit/Emphasize:

Guiding Questions for Q&A and/or Closing Activity:

Follow-Up (Optional)

1. *Select the appropriate statement(s) for this workshop and fill-in any remaining information.*

____ Within ____ days/weeks/months, I will:

    ____ Email the slideshow and/or a review of important ideas to the participants

    ____ Send a post-workshop survey to the participants

    ____ Send my contact information to the participants of this workshop

____ The participants of this workshop will be given an accountability partner and will be encouraged to follow-up with each other in ____ days/weeks/months.

____ I will follow-up with the participants of this workshop ____ days/weeks/months afterwards. This follow-up will consist of _____

_____

_____.

Post-Workshop Reflection

1. *What went well? Why?*
2. *What could have gone better? Why?*
3. *What changes would you like to make before facilitating this workshop again?*

"But I Don't Dance!": A Workshop for K-12 Educators

Participant Profile

*The following workshop was created for this imagined participant profile.

Who are the participants?
~80 teachers at a public/partial charter, creative arts-focused elementary school in Mount Pleasant, SC; content areas span classroom teachers/assistants, special area (i.e. drama, visual art, music, PE, etc.), accelerated program instructors, and special education teachers

How experienced may they be with the content (i.e. teaching, arts integration, dance, etc.)?
A varied group ranging from new to seasoned teachers; the majority of teachers at this school have 10+ years of experience teaching; there is 1 full-time dance teacher with 3 years of experience teaching in a public school and 7-10 years teaching at a dance studio; 4 teachers have a fair amount of previous dance/musical theatre training

What brings them to this workshop?
Could be as a PD requirement, but hopefully they share some interest in learning about the benefits of using dance in their classrooms and practical approaches to begin integrating dance into their curriculum

What might be their concerns or objections? Why might this be?
They may not be well-versed in dance. Adding a new content area is one more thing to teach, worry about, and throw onto their plate. Addressing standards and standardized tests may not leave much room for creativity in HOW to teach.

Schedule

Length of Workshop:
4 hours

Workshop Schedule:

INTRO	WORKSHOP	BREAK	WORKSHOP	OUTRO / Q&A
9-9:15AM	9:15-10:45AM	10:45-11:15 AM	11:15AM-12:45PM	12:45-1PM

*Some vocabulary has been borrowed from *The Workshop Survival Guide* by Devin Hunt and Rob Fitzpatrick*

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Drafting Learning Outcomes (LOs)

-Benefits of dance as a mode of learning
-Writing formal curriculum and lesson plans for dance integration
-Classroom management through dance/movement
-What art/dance can teach you about your students (i.e. body patterns, who they choose to work with, where in the room they spread out, etc.)
-Generalizable prompts (i.e. mirroring and improv warm-ups)
-Dance to support social-emotional learning
-Differences between creative movement and technique and when to focus on each

Sharpening LOs and Determining Supporting Ideas (SIs)

A good amount of time to address one LO is 30 minutes. Based on my schedule above, I will have ____4____ LOs and they are:

Learning Outcome	Supporting Ideas
WHY -- Dance is a mode of learning that benefits multiple aspects of a student's education.	-To understand dance as a mode of learning, one must define 'dance.' What is dance? -Dancing and its benefits address 21st century skills (collaboration, creativity, etc.) and prepares students for jobs that don't yet exist. -Physically constructing meaning/understanding, increasing nonverbal language skills, responding to witnessed dance, and explaining choreographic choices are all benefits of dance which aid social-emotional learning and English-language learner skills. -Asking students to choreograph utilizes dance as a metaphor for their understanding, which combines advantages of kinesthetic learning and the arts. -A good starting point for teachers to introduce dance into their daily classroom activities is to use already developed resources such as Anne Green Gilbert's BrainDance and Traci Lengel and Mike Kuczala's 6 Levels of "Movement with Purpose" – gaining knowledge, preparing the brain, providing brain breaks, supporting exercise and fitness, developing class cohesion, reviewing content, and teaching content.

Workshop Plan

Pre-Workshop Task(s)

Pre-Workshop Survey – Send out a week before the workshop. Have some results (i.e. graphs and word clouds) made into posters and put around the room museum-style for them to look at upon entering. This invites movement from the moment they walk in.

Workshop Introduction

Time: 9:00-9:15	**Ideas to Introduce:** Introduction of self; participants' personal memories, feelings, and associations with dance; why we're here today

Brief Bio of Self: My name is Bridget Kirk. I have taught dance in public schools, private schools, after-school community programs, and dance studios. Although most of my career has been focused on teaching kids in elementary school, I have also worked with preschoolers, middle schoolers, high schoolers, and adults. My personal dance background is heavy in ballet, modern, and contemporary technique; improvisation; and choreography. However, the content I teach focuses more on creative movement, world dance, and choreography, because I believe those areas offer more valuable take-aways for a wide variety of people. "Point your foot and kick yourself in the head," just isn't a relatable message for 99% of our students.

"How many of you have taken formal dance classes? Danced socially? In your bedroom? Jammed in the car? Put on a show for your parents/siblings/friends as a kid? What did dance, in all the many forms it may take, teach you? Why are we here today? We are here because we all have students and we want them to succeed. We have that much in common. We are here to explore a new approach to aiding in that student success without causing more stress and frustration for you, the teacher. For the next few hours, I am asking a huge favor of you. In the interest of creativity and growth, I am calling upon your imaginations to envision a class, school, and culture where dance is commonplace in learning rather than devalued or seen as 'extra.' I am asking you for the courage to step out of your comfort zone as we explore the idea of learning through dance. Lastly, I'm asking for your mind to be open to experiencing this workshop through your students' eyes. They step in your classroom every day without knowing what to expect, and they put the trust in you to guide them through their educational journey. You may not know what to expect, but I would love an ounce of your trust as we go dance through this day together."

Learning Outcome 1

The LO: WHY -- Dance is a mode of learning that benefits multiple aspects of a student's education.	**Time:** 9:15-10:00
Materials Needed: -PowerPoint as reminder of activity/prompts, as well as to accompany lecture -Music -Speaker -Chart paper to write up vocab after activity (isolate, non-locomotor, locomotor, mirroring)	**List of Activities and Methods of Delivery:** 1. Isolating (Hands-On Task) 2. Mirroring (Hands-On Task) 3. Why dance for learning? (Lecture) 4. Q&A

Activity #1 - Isolating

"To start off, I'm going to ask everyone to stand up. Today we are going to isolate parts of our body. That means that we are going to move one part separately, all by itself. Let's try our head first. In order to move just our head, our neck has to move too, doesn't it? Let's isolate the head and neck. Nothing else should be moving. How many ways can you bend it? Can you turn it? Can you stretch it? Can you roll it? Can you twist it? Can you shake it slowly? Can you shake it quickly? How big a movement can you make with just your head and neck? How small a movement can you make? Now, stop your head, and let's isolate our shoulders."

Continue leading everyone through the activity with prompts to isolate different body parts. Then accumulate body parts beginning with spine, adding shoulders, arms, head, and legs until everyone is performing their own full-body, non-locomotor dances.

-"Hold a final shape for 5, 4, 3, 2, 1. Nice work, everyone! Now shake all of that out. Make your body into a clean slate. I'm going to give you a body part and an idea and I want you to *isolate* that body part and show me a movement, just one, that somehow expresses that idea. These movements can be performed in one place (*non-locomotor*) or they can travel through the room (*locomotor*). The biggest thing to remember is that the movement you choose to make only has to make sense to you -- as long as you can explain it, there is no wrong answer."

Spend about 2 minutes giving body parts and ideas to generate new movements. Start with qualities, move to emotions, and then to more traditionally academic ideas (i.e. states of matter). Call on 3-5 people to share their experiences and demonstrate how they interpreted some of the ideas we just explored. If no one or not many people want to volunteer, offer a movement and ask the audience what they think it means or how it makes sense for a given prompt.

Q&A

Guiding Questions for Q&A:
-How could you use these specific activities in your classroom (i.e. specific prompts, opportunity for review, part of daily schedule, etc.)? What hesitations arise for you?
-What reason for introducing dance as a mode of learning stands out to you as being the most beneficial? Why?
-According to Lengel and Kuczala "teaching content" is the highest tier of Movement with Purpose. Why do you believe the authors placed it as the highest tier and most difficult to implement?

<div align="center">

Closing

</div>

Time: 12:45-1:00	**Ideas to Revisit/Emphasize:** -Ask questions -Let students explain their personal interpretations (little-c creativity)

Guiding Questions for Q&A and/or Closing Activity:
1. What have been your major takeaways from this workshop?
2. Are there lingering questions or concerns you have?
3. What are your goals moving forward?

-"If I could leave you with one, key message about how to move forward with this work, it would be: Don't make your life harder. You don't have to be a professional dancer to use dance effectively in your classroom, so don't put that burden on yourself. You just need to ask the right questions, let your students create their own meaning (their little-c creative moments), and (possibly most importantly) let them explain their choices."

Put discussion prompts and my contact info on the PowerPoint and leave it up for the entire conversation. Hand out two slips of paper and a pen/pencil to each person.

-"I'm coming around with paper for all of you. What I'm hoping you'll do for me, as we come to the end of our time together, is write down a clear, objective, measurable goal TWICE, once on each slip of paper. Try to make it a short-term goal, within the next few weeks to a month. Maybe your goal is related to a specific lesson idea. Maybe, more generally, you just want to use dance 2x in your classroom within the next month. It should be something that feels manageable and possible for you. Remember, you're going to write it down twice. One of them, you will keep. The other, you will write your name on and bring it up to me. In about a month, I will be reaching out to all of you and

checking in to see if there are any additional ways I can support you, if there have been any stellar success stories, and if you have achieved your goal. I would like to send a genuine thank you out to all of you for spending this time with me today, for hearing me out as I babble on about my love of dance, and for being willing to engage in all of the activities I've asked of you today. Just as my students continuously remind me why I do what I do, you have completely inspired me to continue seeking out teachers who embody creativity and innovation to go on this artistic journey with. Thank you thank you thank you!"

Follow-Up

__✓__ Within __1__ days/<u>weeks</u>/months, I will:

    __✓__ Email the slideshow and/or a review of important ideas to the participants

    __✓__ Send a post-workshop <u>survey</u> to the participants

    __✓__ Send my contact information to the participants of this workshop

__✓__ I will follow-up with the participants of this workshop __1__ days/weeks/<u>months</u> **afterwards. This follow-up will consist of** asking the following questions: Did you achieve the goal you set before leaving the workshop? Have you used dance in your classroom in the last month? If yes, how, how often, and how did you feel it went? Is there anything else I could do to support you?

Post-Workshop Reflection

1. *What went well? Why?*
2. *What could have gone better? Why?*
3. *What changes will I make before facilitating this workshop again?*