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## A Qualitative Case Study of the Role of Reflective Practices in Pre-Service Dance Teachers' Development of Pedagogical Content Knowledge and Critical Consciousness

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A QUALITATIVE CASE STUDY OF THE ROLE OF REFLECTIVE PRACTICES IN PRE-  
SERVICE DANCE TEACHERS' DEVELOPMENT OF PEDAGOGICAL CONTENT  
KNOWLEDGE AND CRITICAL CONSCIOUSNESS

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SERVICE DANCE TEACHERS' DEVELOPMENT OF PEDAGOGICAL CONTENT  
KNOWLEDGE AND CRITICAL CONSCIOUSNESS

by

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## **Abstract**

This qualitative case study investigates the ways stakeholders in a senior/seminar teaching practicum construct and engage in reflection. It also explores the ways these modes of reflection intersect with pre-service dance teachers' development of pedagogical content knowledge (PCK) and critical consciousness (CC). Specifically, the study contributes to the minimal amount of literature on the use of reflective practices in dance teacher education by using the theoretical framework of reflection-in-action and embodiment to bring greater attention to the informal, social, dialogical, and embodied dimensions of teaching and learning. Themes identified related to pre-service dance teachers' development of PCK and CC in regards to reflection include: The Learning Arc: Defining PCK and CC, and the Backdrop of Texas Public Education; Formal Reflective Practice: Manufacturing PCK and the Absence of CC; Dialogical Reflective Practice: Extending Expertise, Fostering PCK, and Modeling CC; and Embodied Reflective Practice: Composing Dance Teacher Identity.

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## **Chapter 1: Introduction**

### **Background**

My interest in how institutions of higher education are preparing pre-service dance teachers comes from my experience teaching dance in Texas public high schools for over ten years. When I first started teaching, I did not feel prepared for the demands I faced in the public-school setting having only previously taught in private studios or for regional and professional performing arts organizations where I honed my knowledge of ballet, jazz, tap, modern, contemporary, folklorico and flamenco dance styles. I quickly learned that the concept of what dance was to me was completely different from that of my students whose conceptualizations of dance were based on social dance, hip-hop and popular culture. I immediately met resistance from my students who did not identify with me as a white, middle-class woman presenting dance in a formalized, and honestly, narrow-minded way. I knew I had to change my teaching to make dance not only meaningful for my students but as an artistic tool for them to use to engage in society by expressing their identities and dancing about issues important to them. In order to do this, I sought professional development that would aid me in addressing the specific needs of the very diverse students I was teaching. I wanted better ways to connect with my students to aid them in feeling comfortable expressing themselves with their varied levels of physical experiences, dance experience, body types, beliefs, and assumptions. I also wanted support in verbalizing the embodied knowledge I possess as a dancer to my students and to better describe the embodied experience of teaching dance; which both involve ways of using my body to express my everchanging identity, dance experiences, culture, beliefs and assumptions.

The physical and emotional intensity of teaching dance, all day, every day led me towards learning opportunities at local, state, and national level dance conferences and

workshops that were social justice oriented and/or incorporated somatic and mindfulness practices that I could use to find solutions to the challenges I was facing. My passion for these practices such as yoga, mindfulness meditation, and somatics began to really transform my teaching and the design of the curriculum I presented to be more student-centered. My proudest moments as a dance educator have now been the times when I saw students take their learning into their own hands to create things beyond my imagination, such as creating pieces about climate change and the Latinx student experience to be presented at the National High School Dance Festival at the University of Wisconsin in Madison where the first university dance program was created in 1926.

I have since moved out of teaching at the high school level to teaching dance and theatre in higher education and private studio settings. I direct, assistant direct and choreograph for different regional community arts organizations and for the University of Texas at El Paso. I facilitate dance teacher professional development for local independent school districts, and have become the mother of an exuberant four-year-old. Throughout these transitions, reflective practices have grounded me in understanding the needs of myself and others as I strive to use the performing arts as a way to uplift our community. Ultimately, these transformative experiences have driven me towards pursuing a PhD in Teaching, Learning, and Culture to engage in research that can help promote positive change in my field, specifically by better understanding and developing high-quality dance teacher education. Combining critical reflection on my personal experiences with evidence from the literature on the potential benefits of reflective practice to pre-service teachers has been key to the conceptualization of this research study.

## **Background of the Problem**

Research on teacher education in general points to the significance of reflective practice in the development of robust teaching and learning (Zeichner & Liston, 2014). Yet, the ways in which reflection and reflective practices are defined and used vary greatly (Hebert, 2015). Across the varied definitions and applications of reflection and reflective practice in teacher education, the educational philosophies of John Dewey (1933) and Paulo Freire (1970) have most greatly informed the central belief that reflection is a meaning making process learners engage in when they connect experiences to increase their understanding of their own interactions and connections with the ideas and experiences of others (Rogers, 2002). Therefore, the application of reflective practices in teacher education (journaling, online discussion boards, and group conversations) are most present in the experiential learning experiences pre-service teachers engage in such as student teaching or service-learning opportunities. Additionally, these fields of educational reform and philosophy, have placed great attention on the use of reflective practices in K-12 content area teacher education towards two objectives: 1) as a way to develop pedagogical content knowledge (PCK); and 2) to develop critical consciousness (CC). PCK refers to the combined content specific knowledge and pedagogical knowledge necessary to effective teaching practices (Shulman, 1986). CC describes the developmental process of using reflection on oneself, and others' place in the world to understand, critique, and ultimately change the social and political forces that influence the unequal distribution of power (Freire, 1970). The development of pre-service teachers' CC has become an important initiative of teacher education programs used to aid pre-service teachers in assessing their own position of power within education, to become aware of the diverse identities and needs of students, and to take action against oppressive forces within varied educational contexts.

## **Statement of the Problem**

Despite the importance of reflective practices in K-12 content area teacher education, research on reflective practices in dance teacher education is relatively unexplored (Tembrioti & Tsangaridou, 2014). This is due in part to the reality that dance teacher education programs in higher education are sparse and those that do exist either lack institutional funding, support, and/or do not have faculty solely dedicated to dance pedagogy (Risner, 2010). Of the approximately 600 higher education institutions in the United States with dance programs only 57 of these colleges and universities have dance teacher preparation programs leading to K-12 teacher certification (NCCAS, 2013; Schmid, 2019). There is great difference among these programs as to how teachers are prepared to enter K-12 public school settings (Darling-Hammond, 2001). Unfortunately, this means that most pre-service dance teachers are exposed to limited pedagogical principals and professional practices. Reflection, as both a pedagogical tool and professional practice, could be a valuable aid for pre-service teachers when confronted with field specific issues such as those related to dance as an embodied art form or the range of educational contexts in which dance is taught including: dance studios, community dance classes, teaching artist residencies, and K-12 public and private school settings.

The small number of studies that have been conducted on reflective practice in dance teacher education match the research trends in K-12 content teacher education in that they take place in experiential learning courses and emphasize the importance of reflective practice in the development of pre-service teachers' development of PCK and CC (Barr & Risner, 2014; Barry, 2017; Soot & Antilla, 2018). Issues of lack of dance teacher preparation programs being offered by higher education institutions in the United States, varying curriculum within these programs, and limited research on the use of reflective practices in dance teacher education point to a

significant need to study existing reflective practices occurring in dance teacher education as tools to aid pre-service dance teachers' development of PCK and CC as crucial professional competencies.

### **Purpose of the Study**

The purpose of this study is to explore the ways stakeholders in an undergraduate senior/seminar teaching practicum course constructed and engaged in reflection. This study also aims to understand how these modes of reflection intersected with pre-service dance teachers' development of pedagogical content knowledge (PCK) and critical consciousness (CC). Reflexivity, PCK, and CC are considered to be essential professional competencies pre-service educators should possess in order to meet the every increasingly diverse needs of students. Though these competencies have been explored in K-12 teacher education they have not been extensively examined within the context of dance teacher preparation. Exploring the ways stakeholders construct and engage in reflection and how these modes intersect with pre-service dance teachers' development of PCK and CC in the context of dance teacher preparation contributes to a greater understanding of the embodied nature of teaching and learning, and the informal, dialogical, and embodied types of reflection pre-service teachers engage in to develop PCK and CC as they engage with issues that arise in the field. Though theorized, embodiment and reflection-in-action have not been extensively utilized as a theoretical framework for exploring the use of reflective practices in teacher education and even less so in the context of dance teacher preparation in higher education.

### **Research Questions**

The questions this study explores are:

- 1) How do multiple stakeholders in a senior seminar/teaching practicum construct and engage in reflection?
- 2) How do these modes of reflection intersect with pre-service dance teachers' development of PCK and CC?

The first question leaves open a critique of the effectiveness of reflection in dance teacher education. It also allows for a greater understanding of how stakeholders construct different modes of reflection, how they are used and to what ends. The second question aims at understanding the ways different modes of reflection intersect with pre-service teachers' development of PCK and CC as important professional teaching competencies.

### **Significance of the Study**

Contemporary dance education has become more critical in nature, moving away from methods-based approaches and towards more postmodern views of pedagogy that take into consideration the intersections of gender, sexuality, culture, ability and somatics (Stinson, 2010; Antilla, 2008; Shapiro, 2008; Burnidge, 2012; Barr & Risner, 2014). Somatics refers to a range of practices aimed at strengthening mind-body connection through greater internal body awareness ((ISMETA The International Somatic Movement Education and Therapy Association, 2023). As this often included reflection on movement habits and their connection to an individual's socio-cultural experiences, reflective practices are believed to be integral tools within these contemporary approaches to dance education for aiding pre-service teachers in becoming able to evolve and adapt to the varied learning needs of students and learning environments (Soot & Antilla, 2018). Despite their believed importance, only three studies have been done specifically on the use of reflective practice in pre-service dance teacher education (Barr & Risner, 2014; Barry, 2017; Soot & Antilla, 2018). Findings from these studies are

promising, in that they demonstrate the usefulness of reflective practices towards pre-service dance teachers' development of PCK and CC especially when they engage in reflection with others and in multiple modalities, including those that are verbal and written. However, they do not take into explicit consideration the embodied and spontaneous nature of both reflective practice and dance. Another very limited body of literature focuses on the study of embodied reflection in teacher preparation (Forgasz, 2015; McDonough, Forgasz, & Berry, 2016; Ord & Nuttall, 2016; Soot & Antilla, 2018). Findings from these studies point to the importance of embodiment as a framework for better understanding how pre-service teachers develop PCK and CC.

### **Scope of the Study**

This study explored the ways in which stakeholders constructed and engaged in reflective practices, which were the central activities of a cross listed senior seminar/teaching practicum course at a state university in Texas. A qualitative case study was the method used to explore the ways these reflective practices intersected with the pre-service dance teachers' development of PCK and CC. Data sources included: life-history interviews, participant observations, and artifacts.

The program in which this study is situated is one of a limited amount of higher education programs that focus specifically on dance teacher preparation. Even more specifically, this program is aimed at preparing teachers to teach dance in Texas public schools at the 6-12<sup>th</sup> grade level. Through this case study, I wanted to find out how multiple stakeholders constructed and engaged in reflection and how these modes intersected with the pre-service dance teacher's development of PCK and CC as they prepared to teach dance in public schools in Texas. I was interested in learning more about how each of the participants in this case perceive the role of

these reflective practices in pre-service dance teachers' development of PCK and CC. I was also interested in contributing to the limited literature on the embodied aspects of reflection, in particular the types of reflection that occurred in the moments when pre-service teachers needed to respond to their own learning needs and the needs of students in the field. I believe this particular case that focused on the reflective practices that took place in the preparation of pre-service dance educators can contribute to a greater understanding of how reflective practice are used and defined in teacher preparation at large. I do this by bringing greater attention to the informal, social, dialogical, and embodied and spontaneous aspects of reflective practices that can be highlighted by dance as an embodied practice. In this first chapter, I have presented the need for further research on dance teacher preparation. I emphasize the need and potential for exploring the role of reflective practice in dance teacher education to contribute to a better understanding of reflective practice as a means to develop the professional competencies of PCK and CC. In the next section, I provide a summary of the chapters that follow.

### **Summary of Chapters**

In Chapter 2, I present a review of the literature to first situate reflective practice in K-12 and dance teacher education. I then address trends in the research literature on the use of reflective practice to develop pre-service teachers' PCK and CC present both in the contexts of K-12 content area and dance teacher preparation. I go on to identify the gaps in the literature and those I aim to address through this study.

In Chapter 3, I present my research methodology. I begin with an outline of the theoretical framework, research methodology, design, research context, participants, and data analysis process. I begin by presenting the theoretical framework of Reflection-in-action (Schön,

1983) and embodiment (Merleau-Ponty 1962) which informed my choice of qualitative case study as my methodology.

In Chapter 4, I present my findings through the theoretical lens of reflection-in-action and embodiment. I begin with an overview of the types of PCK and CC expected of the pre-service teachers in this case. I then situate their experiences withing the tensions between the socio-political climate affecting K-12 public education and more progressive higher education teaching trends. I then present the findings of this study which are three interrelated but distinct themes that represent the development of the pre-service teachers PCK and CC: manufacturing PCK, co-constructing PCK, and composing dance teacher identity.

Lastly, in Chapter 5, I summarize my findings and place them in conversation with the existing literature on reflective practice in teacher education. I then offer recommendations to improve the use of reflective practices in dance teacher preparation, and suggest further research on the use of reflective practices that accounts for the embodied dimensions of teaching and learning in teacher education at large.

## Chapter 2: Literature Review

Educational research on teacher education indicates that the use of reflective practices has a significant influence on robust teaching and learning (Zeichner & Liston, 2014). The definition of reflection and reflective practices has many variations and meanings (Hebert, 2015). Central to these varied definitions is the understanding that reflection is a process of meaning making that occurs when a learner connects one experience to another and in the process develops an increased understanding of their own interactions and connections with the ideas and experiences of others (Rogers, 2002). Variations in the meaning of reflective practices are in how and when meaning making occurs, what type of knowledge is valued, and what purposes reflection serves.

The use of reflective practices in K-12 content area teacher education has received considerable attention in the fields of educational reform and philosophy towards these two objectives: 1) as a way to develop pedagogical content knowledge (PCK), and 2) to develop critical consciousness. PCK is the combining of both content and pedagogical knowledge to develop ways of teaching that are best suited to the needs of the students within a specific field. Content knowledge refers to the understanding of field specific information, i.e., dance or physics. Pedagogical knowledge involves generally knowing how to share knowledge with others. Content knowledge and pedagogical knowledge have been identified as two important aspects of professional teaching knowledge and effectively connecting these two forms into PCK has been shown to be important in the development of effective teaching practices (Shulman, 1986).

Critical consciousness is a term that encompasses the developmental process of reflecting upon oneself, others and their place in the world to develop a greater understanding of the

complexity of the social and political forces that influence the distribution of power. Critical consciousness also involves using one's growing consciousness of the world to identify and take action against oppressive forces within it (Freire, 1970).

The development of pre-service teachers' critical consciousness has become important to teacher education as a tool for assessing one's own position of power as a teacher and to address the diverse identities and needs of students in an increasingly complex world by taking action to change the social and political forces responsible for the unequal distribution of power. As such, teachers are expected to engage in reflective practices and to foster reflective learning in their students. Ultimately, a teachers' ability to use reflective practice to connect content knowledge and pedagogical knowledge to develop PCK and to develop critical consciousness has a direct impact on their students' abilities to connect content knowledge to practical application and to develop critical consciousness of their own.

Focus on reflective practice in teacher education is most present in the experiential learning opportunities afforded to pre-service teachers through field experiences, like student teaching and service-learning pedagogy courses. This is to be expected since reflection is an important component within prominent models of experiential learning stemming from the educational philosophy of John Dewey and the concept of critical consciousness developed by Paulo Freire.

Despite the impacts and significance of reflective practices in K-12 content area teacher education, the use of reflective practices in performing arts education, specifically dance teacher preparation for K-12 education is severely understudied (Tembrioti & Tsangaridou, 2014). This is due in part to the fact there are very few specific courses or degree tracks dedicated to the preparation of dance teachers for K-12 educational settings. Rather, most university dance

programs offer a single dance pedagogy course as an introduction to basic pedagogical principals in dance, which can be used in a variety of educational contexts including: dance studios, community dance classes, teaching artist residencies, and K-12 settings. Notably, the small number of studies which have been done on reflective practice in dance teacher preparation occur in similar types of courses to those in K-12 content area teacher education, i.e., field experience and service-learning pedagogy courses. In addition, these studies emphasize the importance of developing PCK and critical consciousness (Barr & Risner, 2014; Barry, 2017; Soot & Antilla, 2018). In short, reflective practices are critically important to teacher education. However, the existing literature on reflective practices in teacher preparation focuses on K-12 content area pre-service teachers' definition and use of reflective practices with little attention paid to the definition and use of reflective practices in dance teacher preparation courses.

The primary purpose of this literature review is to explore the significance of reflective practice to dance teacher education. Toward this end, I begin with a more general discussion on the origins of reflective practices in teacher education. Following, I describe applications of reflective practices in academic content areas found within teacher education. I do this because the majority of studies on the use of reflective practices in teacher preparation take place in the context of K-12 content area teacher preparation courses. Next, I provide a brief background of dance as a field of study in higher education to situate the use of reflective practices in dance teacher education. Following, I present the minimal literature on reflective practice in dance teacher education that mirrors the focus on developing PCK and critical consciousness found in the literature on reflective practices and teacher preparation in content courses. Lastly, I present literature on the use of embodied reflection in K-12 content area teacher education to propose the need for further exploration of embodiment in the severely understudied context of dance

teacher education. I conclude the literature review with a discussion of gaps in the literature on the use of reflective practice in dance teacher education.

### **Situating Reflective Practices in Teacher Education**

Reflective practices have become an integral part of K-12 content area teacher education programs. They are commonly used to: 1) develop PCK by aiding pre-service teachers in learning about themselves and their pedagogical practices to bridge that pedagogical knowledge with their content knowledge (Watson & Wilcox, 2000); and 2) to aid in the development of pre-service teachers' critical consciousness (Gay & Kirkland, 2010; Howard, 2003; Larrivee, 2000). Dewey, Schön, and Freire's educational philosophies, each with their own conceptualization of reflective practice, have significantly influenced how reflective practices are utilized in teacher education (see Figure 1). Dewey (1933) defined reflection as a part of the social construction of knowledge. Schön (1983) expanded on the work of Dewey by contributing the construct of Reflection-in-action as a demonstration of professional competency. Lastly, Freire (1970) promoted reflection as a way to be critical of oppressive structures, actions, and policies in education. In the following sections, I further discuss how each of their contributions on the use of reflective practices influences teacher education.

## Figure 1

### *Conceptualizations of Reflective Practice*

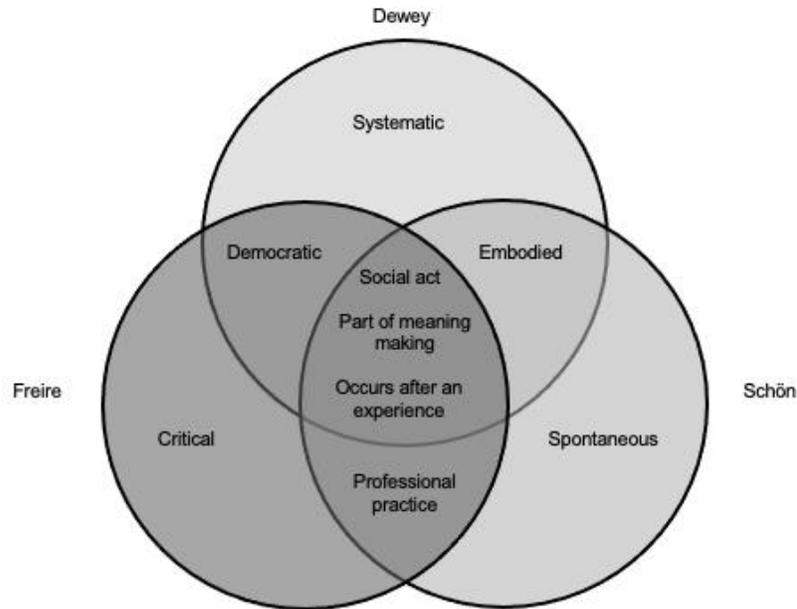


Figure 1: Conceptualizations of Reflective Practice

### **Social Construction of Knowledge**

Reflective practices have their origins in the educational philosophy and reforms of the early 20<sup>th</sup> century, which grew out of American pragmatism, liberalism, progressivism, constructivism, and in particular the work of Dewey. Specifically, Dewey (1933) argued that the purpose of education was to promote individual intellectual, moral, and emotional growth and a more democratic society as a result of that individual growth. In an effort to move away from classical curriculum and direct teaching methods, Deweyan educational reforms of the 20<sup>th</sup> century embraced the following philosophical assumptions: a) knowledge is socially constructed; b) new concepts are best understood in terms of their practical uses; c) learning and learning

environments should be democratic in nature; and d) students' interests should be at the center of learning.

Dewey's focus on the development of the individual being interdependent with the development of a more democratic society places the need for reflective thinking at the core of educational experiences as a way to critically construct knowledge with others. Dewey's philosophy led to viewing education as an active process that is not separate from real-life contexts. This is exemplified in the concept of experiential learning which is defined as learning that takes place through doing, and more specifically through reflection on doing. Reflection is the tool to develop meaning and understanding of experiences. It is central because it serves as a way to make education an active process of meaning making, which requires the learner to consider themselves in relation to others and the broader society. Four criteria are at the core of Dewey's definition of reflection:

1. Reflection is a meaning-making process that moves a learner from one experience into the next with a deeper understanding of its relationships with and connections to other experiences and ideas. It is the thread that makes continuity of learning possible, and ensures the progress of the individual and, ultimately society. It is a means to essentially moral ends.
2. Reflection is a systematic, rigorous, disciplined way of thinking, with its roots in scientific inquiry.
3. Reflection needs to happen in community, in interactions with others.
4. Reflection requires attitudes that value the personal and intellectual growth of oneself and of others. (Rogers, 2002, p. 845).

Dewey's educational philosophy, and his definition of reflective practice as a way to bridge knowledge and to develop a more democratic society, continues to influence contemporary educational approaches and practices. Service-learning, problem-based learning, inquiry-based learning, student centered learning and reflective learning are all outgrowths of experiential learning, which maintain reflective practices as an integral part of the learning process.

Experiential learning opportunities in the form of field work, and service-learning pedagogy courses are prominent models employed in teacher preparation programs, and therefore are a common context in which pre-service teachers engage in reflective practice (Kaufman, 1996).

### **Reflection as a Professional Competency**

Teachers engage in reflection spontaneously as part of their professional practice to address difficult and unplanned moments that arise in the classroom. This is one reason why it is important for pre-service teachers to be introduced to reflection as a professional competency during teacher preparation.

Schön (1983,1987), an urban planner and college professor, first identified reflection as a professional competency. His two major publications, *The Reflective Practitioner* (1983) and *Educating the Reflective Practitioner* (1987) have contributed to educational research focused on understanding teaching as a professional career by providing a framework for understanding how teachers develop and demonstrate PCK, the connection between content knowledge and pedagogical knowledge. Specifically, reflection is an implicit feature of professional know-how, which is visible through a professional's intuitive and creative responses to situations that are unique, unstable or involve conflict. This view differs from Dewey's conceptualization of reflective practice according to which reflective practice is used systematically to make meaning of an experience after it has occurred.

Moreover, Schön posits that reflection occurs in the moment and involves the application of knowledge, which goes beyond mastery of content. To elaborate, reflection is integral to the development of professional knowledge and involves two important processes: *reflection-on-action* and *reflection-in-action*. *Reflection-on-action* refers to the type of learning that occurs through reflection on an experience that has already occurred. *Reflection-in-action* is a spontaneous demonstration of skill that is not exclusively tied to previous knowledge and takes into account the different factors influencing the individual to make the best decision in a particular moment. Another way of saying this is *knowing in action*. *Reflection-in-action* is often an embodied experience that cannot be easily put into words but is observed by seeing how an individual reacts in the moment to the needs of themselves, others and the environment.

In research on pre-service teacher education, *reflection-on-action* is the concept primarily used to understand how teachers connect their content knowledge to their pedagogical content knowledge when teaching material in a way that students can best understand it (Allas, Leijin, & Toom, 2017; Cuesta, Azcarate, & Cardenoso, 2016; Dervent, 2015; Downey, 2008; Kenney, Shoffner, & Norris, 2013; Mena-Marcos, García-Rodríguez, & Tillema, 2013). In this context, there is limited use of Schön's concept of reflection-in-action to better understand and help pre-service teachers reflect on pedagogical choices in the moment in order to adapt to the varied needs of an increasingly diverse student population ( Chan & Yung, 2015). In addition to reflection being used to help pre-service educators develop PCK to better address the learning needs of students, pre-service teachers are engaging in reflection to critique the structures, actions, and policies that also affect students learning.

## **Emancipatory Education**

Engaging in reflective practices has emerged as an important component of educational reforms to empower teachers as active agents of change in and out of the classrooms. Consequently, reflective practices are being used in pre-service K-12 teacher preparation programs to help pre-service teachers develop critical consciousness by becoming more aware of themselves and their choices in relation to the social, cultural, and political contexts of education. (Carrington & Selva, 2010; Gay & Kirkland, 2003; Larivee, 2000; Zeichner & Liston, 2014).

Critical consciousness as a concept was first presented by Paulo Freire (1970) in his foundational work *Pedagogy of the Oppressed*. In it, he outlines the oppressive structures present in what he calls the “banking” model of education where teachers are agents of oppression acting as all-knowing arbiters of knowledge and students are seen as unknowing, empty minded receptacles of that knowledge. Freire offers a counter approach to teaching and learning that asks both teachers and students to become critically conscious in and through a problem-posing learning process. Reflection, as a part of problem-posing education, is an important aspect of developing critical consciousness in two ways. First, Freire explains that when people engage in reflection on themselves and the world, they become more aware of a broader scope of phenomena that they were previously unaware of. Identifying these phenomena can empower people with the knowledge of oppressive structures, as well as their own privileges and biases. Second, he describes reflection as a mutual act between teacher and student. When commenting on this co-development of knowledge, he writes:

The teacher does not regard cognizable objects as [their] private property, but as the object of reflection by [themselves] and the students. In this way, the problem-posing educator constantly re-forms [their] reflections in the reflection of the students (Freire, 1970, p.80).

Freirean views of reflection have helped to shape critical reflective practice in pre-service teacher preparation by reinforcing the idea that reflection is a social act. Helping pre-service educators develop critical reflective practices of their own enables them to confront their own oppressive biases as well as those of the educational structures they will potentially be a part of.

In sum, the educational philosophies of Dewey, Schön, and Freire have significantly impacted how reflective practices are defined and applied in teacher education by illustrating how reflection is a part of socially constructing knowledge, a professional competency, and as a way of critically engaging in thinking that can change oppressive structures within education. To illustrate how these three different conceptualizations of reflection are applied in K-12 content area teacher preparation, I turn to the work of Shulman (1986, 1987), and Zeichner and Liston (2014).

### **Reflective Practices in K-12 Content Area Teacher Preparation**

In this section, I demonstrate how reflection is applied within K-12 content area teacher education programs towards these two common objectives: 1) developing PCK; and 2) developing critical consciousness. To do this, I begin with Shulman's (1986, 1987) concept of pedagogical content knowledge and its importance to teacher education. Second, I explain how an emphasis on pre-service teachers' development of critical consciousness is tied into Zeichner and Liston's (2014) framework for reflective teaching. Following, I review research studies on the application of reflective practice in K-12 content area teacher education focusing on the theories, modes, methods and contexts that inform how and when student teachers engage in reflective practice. I do this to highlight the most common applications of reflective practices to develop PCK and to develop critical consciousness found in research literature.

### **Developing Pedagogical Content Knowledge (PCK)**

One major concern in K-12 content area teacher preparation is the ability for pre-service educators to connect their content knowledge with their pedagogical knowledge (Schulman, 1986, 1987). As previously stated, content knowledge is the knowledge a teacher possesses of a particular subject area (i.e., algebra). Pedagogical knowledge refers to the general understanding of how to share knowledge with others. Pedagogical content knowledge (PCK) is a teacher's understanding of the most effective ways of presenting subject specific knowledge that makes it understandable to others. In addition, PCK involves teacher awareness of what facilitates or hinders the learning of a topic, specifically, knowing and/or recognizing the diverse conceptions and preconceptions students bring with them to the learning about the subject and topics being taught. Thus, reflection is an important component of connecting content knowledge with pedagogical knowledge to develop PCK as a professional competency.

### ***Application of Reflective Practice to Develop PCK***

Studies on the use of reflective practices to develop PCK in K-12 content teacher education courses mainly focus on pedagogy courses connected with field experience in which pre-service teachers engage in reflection-on-action (Allas, Leijin, & Toom, 2017; Cuesta, Azcarate, & Cardenoso, 2016; Dervent, 2015; Downey, 2008; Kenney, Shoffner, & Norris, 2013; Mena-Marcos, García-Rodríguez, & Tillema, 2013). Within this body of literature, studies included pre-service teacher participants representing a range of K-12 grade levels and content area specializations. In addition, across all the studies, the main data source was pre-service teacher participants' written reflections. Overall, findings from this body of literature point to the positive impact of reflective practices on pre-service teachers' ability to develop connections between content and pedagogical knowledge. Following, I elaborate on two studies which exemplify the overarching purpose and findings of studies found in this body of literature.

The first example of the use of reflective practices to develop pre-service teachers' PCK is a qualitative study that took place with pre-service teachers completing their student teaching practicum at a predominantly white university in the Republic of Estonia (Allas, Leijin, & Toom, 2017). Twenty-one female pre-service teachers, with a median age of 24, participated in the study. No further demographic information was provided on the participants other than the demographics of the participants and their teaching tracks were representative of the overall demographics of the student enrollment in the education program at the university. The participants were completing one of three possible tracks: subject, class, or kindergarten (i.e., the equivalent to K-12 content area tracks in the United States). The reflective practices at the center of this study were compulsory for the pre-service teachers on the class and subject tracks, while the reflective practices were voluntary for participants on the kindergarten track.

For this study, the researchers developed a series of guided video, oral, and written reflection practices in an effort to support pre-service teacher's construction of PCK. Pre-service teachers were recorded teaching a lesson. From these recordings, the pre-services teachers selected meaningful events to reflect upon both orally and in written reflections. Questions such as: "What have you learned from this event so far? How will you make use of the things that you have learned from this event?" (p.615) guided oral reflections. Written reflections were guided by prompts such as: "What personal principles underlie your choice of action?" (p.615). The reflection practices were based on Shulman's (1987) theoretical conceptualization of PCK and literature in support of the use of reflective practices as a way to develop pre-service teacher's construction of PCK through self-reflection as well as reflection within a community, in this case, their peers and practicum supervisor (Schön, 1983, Mena, García, & Tilema, 2011). The oral and written reflections were based on the video recorded lessons that the pre-service

teachers taught in the field. Transcriptions of the oral reflections and the written reflections served as the two data sources for this study.

Findings from this study demonstrated that the types of PCK present in the pre-service teachers' reflections differed depending on the social context in which they were engaged in reflection as well as whether or not the reflections were oral or written. In oral reflection the students expressed more of a focus on recalls, appraisals, and practical reasoning. In students written reflections more instances of rules or practical principles, artefacts, and theoretical reasoning were present. Students who participated in oral reflection with peers and supervisors, instead of reflecting alone, could more easily communicate knowledge that could be applied generally to different situations. The findings from this study demonstrate how different types of reflection can result in different learning outcomes for pre-service teachers. Also, reflection that takes place through social interaction versus exclusively individual approaches produces different learning outcomes. Ultimately, the implications of this study are that a variety of modes of reflection and reflecting with others provides more opportunities for pre-service teachers to develop different aspects of PCK.

A second example of the use of reflective practices to develop pre-service teachers' PCK is a qualitative study that took place in the context of a pre-service math teacher education seminar course at a university in the Midwestern United States (Kenney, Shoffner, & Norris, 2013). Written and oral reflection was incorporated into the course as a possible way to influence the pre-service math educators' conceptions of what it means to teach and learn mathematics. A PCK framework for mathematics was used to analyze the pre-service teachers' reflective responses to identify instances of clearly stated PCK, content knowledge in a pedagogical context, and pedagogical knowledge in a content context (Chick et al., 2006). Seven pre-service

math teachers participated in the study. The participants had to apply to be enrolled in the seminar course and were selected based on GPA and year of college. No additional demographic information about the students was provided.

The seminar course consisted of the pre-service math teachers having the opportunity to teach undergraduate algebra courses at the university where the study took place. These teaching experiences served as the focus of the reflective practices in the seminar. Individual and group reflections were the data sources for this study and took place in the form of: free-writing, group work, class discussions, online discussions, and writing to learn math (WTLM) prompts. Reflective activities and prompts were designed to engage the pre-service teachers in reflecting on a personal level and with others. For example, after completing an exercise with the students they taught, the pre-service teachers were asked to respond to these prompts: “Reflect on what you learned from this exercise. What did you learn about students’ thinking? What new ideas did you add to your own mathematics or pedagogical knowledge base? Read and respond to your classmates’ reflections” (p.793). Through qualitative analysis the research team identified the themes of: reflection on self and reflection on student thinking. The researchers found that the use of reflective writing in the math seminar course allowed for the pre-service teachers to build self-confidence and deal with misconceptions that they had about teaching and learning math. Also, the reflections provided the pre-service teachers a space to better understand the students’ mathematical conceptions and ability to articulate mathematical reasoning.

In sum, research on the use of reflective practice to develop pre-service teachers PCK focuses primarily on written forms of reflection despite the suggestion that other forms, such as oral reflection, impact pre-service teachers’ development of PCK in different ways from written reflection (Allas, Leijin, & Toom, 2017). The studies also focus on reflection-on-action to aid

pre-service teachers in developing PCK by reflecting back on their field experiences. However, Dyches and Boyd (2017) claim in order to truly develop PCK, it must facilitate the sharing of content knowledge in a more critical way. Meaning that teachers need to be aware of the pedagogical and curricular choices they make and how they influence students' perceptions of themselves and power within the classroom to take ownership of their own learning (Gay & Kirkland, 2010). Therefore, the development of PCK requires teachers to develop a greater understanding of not just how to teach the content of a particular field, but also of their students, the social, and the political contexts in which they are teaching, and how to reflect-in-action within certain situations. With this in mind, I turn to the second most common application of reflective practice in teacher education: as a tool to develop critical consciousness.

### **Developing Critical Consciousness**

Zeichner and Liston (2014) introduced the concept of reflective teaching as a framework for teachers to learn how to engage in social issues at the center of teaching and learning. This represents an emphasis on the use of reflective practice towards the development of critical consciousness informed directly by Dewey, Schön, and Freire's conceptualizations of reflective practice. Reflective teaching is defined as a continual process where the educator uses reflective practices to think about teaching as an active process that is beyond transmitting technical information.

In this approach, teachers are asked to critically consider the goals and values that guide their teaching, the context in which they are teaching, and their personal assumptions about their students. Reflective practices in this model ask educators to take into consideration the educational stakeholders including themselves, other teachers, students, parents, community members, social influences, cultural assumptions, and the contextual dynamics in which learning

occurs. In the following section, I present examples of how reflection is being investigated in educational research towards the goal of aiding pre-service teachers' development of critical consciousness.

Studies on the use of reflective practices towards the objective of developing critical consciousness in K-12 content teacher education courses mainly focus on pedagogy courses connected with field experience (Behizaden, Thomas, & Behm Cross, 2019; Slade, Burnham, Catalana, & Waters, 2010; Carrington & Selva, 2010; Harland & Wondra, 2011). Within this body of literature, studies involved pre-service teacher participants representing a range of K-12 grade levels and content area specializations. In addition, across all the studies, pre-service teacher participants written reflections were the main data source. Critical social theory informed the methodology of these studies drawing particular attention to the social aspects of reflection groups (Thompson & Thompson, 2008; Palmer, 1998; Howard, 2003; Sams & Dyches, 2017; Freire, 1970/2000; McLaren, 2015; Rogers, 2002; and Lord, 1994). Overall, findings from this body of literature point to the positive impact of critical reflective practices on pre-service teachers' development of critical consciousness. Following, I elaborate on two studies which exemplify the overarching purpose and findings of studies found in this body of literature.

### ***Applications of Reflective Practices to Develop Critical Consciousness***

Behizadeh et al (2019) studied the use of reflective practices by pre-service, k-12 content area teachers in a course they co-taught at a university in the United States. This course was designed to prepare pre-service teachers to work in urban middle school settings. Critical social theory directed the focus of their qualitative case study on the collaborative aspect of critical reflection that took place in the context of critical friendship (CF) groups (Thompson & Thompson, 2008; Palmer, 1998; Howard, 2003; Sams & Dyches, 2017; Freire, 1970/2000;

McLaren, 2015; Rogers, 2002; and Lord, 1994). In this study, critical friendship groups were structured opportunities that positioned the pre-service educators as “critical colleagues” who engaged in group reflection to deeply consider their personal beliefs and the systems and structures within schooling which impact themselves and their students. These groups were required to maintain consistent membership and meet regularly, establish group norms, and have structured conversations. The pre-service educators were placed into CF groups as part of a course on critical issues in middle grades education. This course was taken concurrently with the pre-service teachers’ student teaching where they were teaching a minimum of two content area subjects. There were eleven participants in the study from diverse racial and ethnic backgrounds, including men, women, and one non-binary participant. In the CF groups, the students would verbally discuss dilemmas presented by fellow students and the professor leading the course such as those related to: relationships to others at their teaching site, issues with curriculum and instruction, and deficit views of the students they were teaching. For example, to aid the students in reframing a dilemma regarding discipline, these questions were asked: “What does it mean to have ‘good control?’” and “How does your experience as a student affect your interactions and perceptions of your current students?” (Behizadeh et al., 2019, p. 285). After discussion, students would work together to create written responses to identify possible causes and solution to the dilemmas. Responses were posted online, where the professor provided feedback. These written responses served as the data for the qualitative study. The researchers identified what they called reflection process codes: CF process helpful (provided ways of approaching teaching dilemmas), reframing (shift in perception), reframing student deficiency (seeing issues with students as not their fault but that of larger structures; in particular standardized testing). The findings from this study demonstrated how engaging in reflection through social interaction helped the pre-service

educators to begin to affirm their own diversity as well as that of their students, resist deficit views of students, and reveal biases and institutional barriers.

A second qualitative study conducted by Carrington and Selva (2010) focused on the use of reflective practices by pre-service teachers in a service-learning program that was part of a unit on inclusive education at a university in Australia. The main purpose of their research was to identify evidence of transformational learning in the service-learning course through the written reflection journals of pre-service teachers. From the perspective of critical social theory (Agger, 2006; Giroux, 1993; Leonardo, 2004), Carrington and Selva define transformational learning as learning that occurs when students gain knowledge through critique, self-discovery, and real-world experience rather than decontextualized transmission of knowledge from teacher to student. Twenty-seven predominantly white, monolingual, middle-class students (23 female, 4 male) participated in the study. At the time of the study all students had been through three different teaching placements in the field and were completing their final year in the education program. Butin's (2003, 2005) pedagogical approach to service learning was used to examine the technical, cultural, political, and postmodern/post-structural experiences of the pre-service teachers in the course and through reflection log prompts explicitly ask the pre-service teachers to engage in thinking about these types of experiences. For example, writing prompts addressing pre-service teachers experiences from a postmodern/post-structural lens "were designed to challenge their assumptions and beliefs and consider their future role as teachers" (Carrington & Selva, 2010, p.7). Bain et al.'s (2002) 5Rs scale of reflection including: reporting, responding, relating, reasoning, and reconstructing, was used to evaluate the level to which the pre-service educators engaged in reflection in their reflective journals. Analysis of the pre-service teachers written journal entries, which were completed before, during, and after the service-learning

experience, demonstrated evidence of transformational learning, such as student's consideration of how their service learning experiences with underserved populations would inform their personal teaching philosophies. In regard to the broader goal of developing critical consciousness, findings from this study demonstrate how engaging in reflection afforded these pre-service teachers the opportunity to critique the educational environments they were in and conceptualize ways in which they could contribute to positive change as future professional teachers.

In review, studies on the use of reflective practices in K-12 teacher education demonstrate that reflection is applied within this context towards two common objectives: 1) to develop PCK and 2) to develop critical consciousness. Schulman's (1987) concept of PCK has become an important way to describe and demonstrate professional teaching competency. As it is the goal of teacher education programs to prepare pre-service teachers for professional careers, understanding how to develop PCK is an important task. Towards the first objective of developing PCK, findings show the use of reflective practices provides a way for pre-service educators to bridge their content specific knowledge with pedagogical knowledge to create PCK.

Expanding upon Freire's (1970) concept of critical consciousness has also become important in teacher education in that by developing critical consciousness, pre-service teachers can become aware of personal, societal, and institutional biases that impact students. By becoming critically aware, pre-service teachers can better address the needs of all students and challenge oppressive structures within education (Zeichner & Liston, 2010). Towards the second objective of developing critical consciousness, findings demonstrate that engaging in critical reflection is one way in which pre-service educators can begin to develop critical consciousness by unpacking their field experiences in which they observe and engage in political and social

inequalities which affect the learning of marginalized student populations (Carrington & Selva, 2010).

Generally, studies on the use of reflective practices in pre-service teacher education have taken place in the context of undergraduate courses connected with field experience. Verbal and written forms of pre-service teachers' reflections serve as the primary data sources for analysis across all studies. Though some studies on the use of reflective practices by pre-service teachers take place in content specific courses, such as math teacher education (Kenney, Shoffner, & Norris, 2013) most involve participants of mixed content and grade level specializations. Both bodies of literature on the use of reflective practice conceptualize engaging in reflection as a way to better address the needs of students through pre-service teachers heightened self-awareness and awareness of students. While studies on the use of reflective practices to develop PCK focus more exclusively on the bridging of content and pedagogical knowledge, studies focused on the use of critical reflective practices focus more deeply on asking pre-service teachers to heighten their awareness of the cultural, social, and political factors affecting the learning of students. Lastly, both bodies of literature focus on understanding the implications of reflection-on-action rather than reflection-in-action. Having completed this review of the literature on the use of reflective practices in K-12 content area teacher education, I now turn to a brief discussion of the state of research on dance teacher preparation in higher education in the United States, in order to situate reflective practices in dance education and provide greater context for my review of studies on the use of reflective practices in dance teacher preparation in higher education.

### **The State of Dance Teacher Preparation in Higher Education**

Dance as a field of study entered higher education in 1926 when the first university dance degree program was created by Margaret H'Doubler at the University of Wisconsin. Since then,

higher education dance programs have grown to vary in their focus but the majority have developed their curriculum to prepare students for professional careers as performing artists. As of 2013, approximately 600 higher education institutions in the United States have dance programs and only 57 of these colleges and universities offer teacher preparation programs in dance that lead to K-12 teacher certification (NCCAS, 2013; Schmid, 2019). Among these programs there is great disparity among how dance teachers are prepared to enter K-12 settings (Darling-Hammond, 2001). Also of note, unlike the training and accreditation required in other professional fields, dancers do not necessarily have to receive training or degrees from institutions of higher education to enter the professional field as performing artists or teachers. Though it is possible to receive certification to teach dance in K-12 public school settings, the teaching standards and accreditation process to teach dance vary from state to state. For example, in Texas, the location of this study, in order to become a certified 6-12 public school dance teacher, one must have a bachelor's degree in any subject area, and pass two state examinations the Texas Pedagogical and Professional Responsibilities (PPR) EC-12 test and the Texas Examination of Educational Standards (TE<sub>x</sub>ES) for Dance 6-12.

Ultimately, dance educators come to the classroom with extremely varied levels of pedagogical knowledge, content knowledge and experiences. This is perpetuated in the multitude of ways dance education is provided to students such as through visiting teaching artist programs, extracurricular programs, private studios, community outreach programs, or by receiving course credit from a dance class taught by a certified full-time dance teacher. Who has access to dance education, from whom, as well as the focus of dance curriculum is disparate across the United States. Most recent data available shows that 3% of elementary schools, 4% of middle schools, and 14% of high schools have dance programs of some kind (NCCAS, 2013).

Individual dance scholar, state, and national organizations are attempting to address the inconsistencies across dance teacher preparation ultimately to improve access to quality and consistent dance education in the United States. On the national level, the National Dance Educators Organization (NDEO), the State Education Agency Directors of Arts Education (SEADAE), and the National Board for Professional Teaching Standards (NBPTS) have aimed their efforts at addressing inconsistencies across dance teacher preparation by creating NDEO's Standards for a K-12 Model Program: Opportunities to Learn in Dance Education, NDEO's Professional Teaching Standards for Dance Arts (PTSDA), and the Dance Entry Level Teacher Assessment (DELTA). Independently, individuals and groups of scholars have placed their focus on better understanding and documenting how pre-service dance teachers are being prepared by engaging in more critical examinations of the teaching of dance, in particular, how dance teachers should be prepared to teach dance in ways that move away from authoritarian and euro-centric views of dance and towards holistic and student-centered approaches (Alaways, 2019; Risner, 2017) .

Common to these foci on the preparation of dance teachers, both nationally and by independent scholars, is the recognition of the value of reflective practice to the teaching and learning of dance. For example, reflection is the focus of two of the six goals of the DELTA which hopes to support dance educators to “function as reflective practitioners driven by self-knowledge of pedagogic strengths and weaknesses; and embrace lifelong learning and a commitment to continuous improvement” (NDEO website). Also, reflection is one of the eight content standards of NDEO's PTSDA, Reflective Practice: Assessment, Evaluation, and Research, which reads “ Accomplished teachers seamlessly blend teacher and student assessments and program evaluation into daily instruction; and they recognize that dance studios

and classrooms provide research opportunities to improve teaching, learning, and reflective practice” (NDEO website). Lastly, TEXES competency 015:E refers to the importance of a teachers ability to foster reflective practices in their students stating the beginning dance teacher, “demonstrates knowledge of ways to design lessons and activities, including the development of choreographic studies and dance portfolios, that promote students’ development of the skills of observation, reflection and evaluation of their own and others’ dance performances through historical, critical, reflective, kinesthetic, collaborative and imaginative analysis of dances and dance experiences” (p.8).

Research on dance education is a small field to begin with and an even more limited number of scholars are engaging in research on the use of reflective practices in dance education (Risner, 2017). Because of this, I review the existing literature on reflection in dance education at large to demonstrate how reflection is being utilized and conceptualized. The two ways in which reflection appears in the literature are: 1) the use of reflection as a pedagogical tool for dance performance education to promote reflective learning of dance technique, artistry, and composition; and 2) the use of reflective practices in dance teacher preparation to develop PCK and CC.

### **Reflective Practices in Dance Teacher Education**

Matching trends in K-12 content area teacher preparation, future dance teachers are being asked to engage in reflective practices to develop PCK and critical consciousness (Soot & Viskus, 2014). Despite reflective practices being named by scholars and professional organizations as an important tool for the training of dance educators, there is minimal research on the use of reflective practice in dance teacher preparation. To date three studies have been conducted on the use of reflective practices in dance teacher preparation (Barr & Risner, 2014;

Barry, 2017; Soot & Antilla, 2018). In the following section, I review research studies on the application of reflective practice in pre-service dance teacher education focusing on the theories, modes, methods and contexts that inform how and when pre-service dance teachers engage in reflective practice. I do this to highlight how, as in K-12 pre-service teacher preparation, the most common applications of reflective practices found in the research literature on pre-service dance teacher preparation are to develop PCK and critical consciousness.

### **Developing PCK**

Within dance pre-service teacher preparation, reflection is used to connect content knowledge and pedagogical knowledge to develop PCK in ways that parallel the use of reflection in research on K-12 content area teacher preparation. Generally, it is part of the development of pre-service teachers' understanding of what facilitates or hinders students' learning. In the context of dance, the ability for dance teachers to share content knowledge in a way that is conducive to teaching and learning involves more than mastering dance technique and control and requires educators to use a variety of teaching strategies that engage and motivate students (Soot & Viskus, 2014). Stinson (2010) describes these strategies as the required professional competency expected of dance educators stating "concentration, focus, self-discipline, working hard to achieve a goal, being your own teacher, being fully alive and present, problem solving, making connections, seeing relationships, collaboration, are more important than any dance content we teach" (p.142).

Additionally, a difference between the perceptions of K-12 content area and dance pre-service teachers' professional competency is the idea that dance teachers are also teaching artists. The concept of a dance teacher as a teaching artist requires one to go beyond connecting content and pedagogical knowledge to include artistic knowledge (Alaways, 2019). In dance education,

professional performance experience has long been the only pre-requisite for teaching and sometimes professional experience is valued over pedagogical experience exposing a need for better dance teacher preparation to develop PCK to share their content knowledge in the form of technical skill and artistry. In the following section I provide a description of a study in which pre-service dance educators were asked to engage in reflective practices as a way to bridge content knowledge and pedagogical knowledge to develop PCK in dance.

### ***Application of Reflective Practices to Develop PCK***

The first example is a qualitative study of the reflective practice of pre-service dance teachers in a service-learning dance pedagogy course at the University of Alabama (Barry, 2017). The course involved three weekly meetings as well as the opportunity for students to teach dance at the elementary level in Tuscaloosa City schools. The purpose of the study was to identify the impact of the various modes and methods of reflective practices on the development of the pre-service teachers in the course. Participants included junior and senior undergraduate dance majors that participated in the course through its different iterations. No additional demographic information was provided. A variety of methods of individual and group reflective practices were developed for the service-learning pedagogy course including: foundations and pre-reflection, peer practice with verbal and written feedback, and journaling and discussions during the service-learning experience. Verbal and written forms of reflection were the modes of expression used in all instances of the use of reflective practices in this service-learning dance pedagogy course. Writing prompts encouraged the pre-service dance teachers to use the Eyer (2002) format of “What? So what? Now what?” to describe a teaching experience, talk about its meaning, and plan next steps. Findings demonstrated that when pre-service dance educators used a variety of methods of reflection, they were able to make deeper more meaningful connections

between the experience of teaching dance to elementary students and the course content. Reflection alone and with their peers provided the pre-service dance teachers with ways of understanding how to solve pedagogical issues, such as demonstrating the elements of dance, in real-world contexts where they needed to find ways to adapt to the needs of students in order to best teach dance content. This study demonstrates the application of reflective practices in dance teacher preparation towards the objective of developing PCK.

In a second study on the use of reflective practices in dance teacher education, Soot & Antilla (2018) approached the study of reflective practice with a view that goes beyond the primary theorizations of reflective practice to develop PCK in both K-12 content area and dance teacher preparation. Specifically, their study highlights the embodied aspects of reflection and of the PCK utilized in the teaching of dance. That is, dance is a field in which non-verbal communication and meaning making occur with and within the body. These researchers conducted a qualitative study of pre-service dance educators' use of reflective practices in a Dance Arts Study program at small liberal arts university in Finland. The purpose was to understand the embodied dimensions of the pre-service dance teachers' reflections on their teaching experiences. Nine pre-service teachers in their final year of the program, who were completing their field experience teaching in comprehensive schools and extra-curricular dance school settings, participated in the study. No additional demographic information about the participants was provided.

This study used Svendler Nielsen's (2015) framework of six dimensions of embodiment to conduct a qualitative analysis of the data collected via a guided core reflection method. The method included three sections. First, students were video recorded teaching a class in an actual teaching environment. Second, they watched the recording of the dance class and participated in

a recall interview and reflective discussion. Third, was a written reflection with prompts specifically designed to guide students to contemplate mind-body connection. For example, students were asked to respond to questions such as: “Can your expressions, gestures, positions of the body influence the students in accepting the material and participating in class activities? In which way? Does the condition of students’ body-mind affect their capability and ability to cooperate in class?” (p. 220). The recall interviews and written reflections became the data sources for qualitative analysis using the Nielsen framework.

Findings were that the social body and the sensing body were important aspects of students’ reflections. The social body, or relational dimension of embodiment, referred to the connections pre-service teachers made with other people. These connections could be made through both verbal and non-verbal expressions. The sensing body, or kinesthetic dimension of embodiment, referred to the internal understanding the pre-service teachers had of themselves. It was described as a type of fostered embodied awareness of themselves where there was no separation between body and mind. These findings show how using the varied stages of the pre-service teachers’ reflections for data analysis allowed the researchers to identify the embodied and reflective aspects of the PCK developed and used in teaching dance. I now turn to the second objective present in dance teacher preparation and K-12 content teacher preparation which is the use of reflective practices as a means to develop critical consciousness.

### **Developing Critical Consciousness**

Contemporary ideas of dance education are moving away from methods-based approaches to teaching and embracing postmodern views of what dance is and how it should be taught (Stinson, 2010; Antilla, 2008; Shapiro, 2008; Burnidge, 2012). Dance scholars are engaging in critical and feminist pedagogies to envision new ways of teaching dance that

accounts for the intersections of gender, sexuality, culture, ability, and somatics (Barr & Risner, 2014). More specifically, over the last twenty years, scholars in dance education have been using Critical Race Theory (CRT) to deconstruct widespread ideologies and practices at all levels of dance education that privilege whiteness and devalue people of color's contributions to dance (Albright, 2010; DeFrantz, 2012; Gottschild, 2016; Kerr-Berry, 2010; & McCarthy-Brown, 2011). A critical approach to dance pedagogy takes into consideration systems of power, asking dance educators to seriously consider how race, class, and gender affect who gets to dance and where they get to dance (McCarthy-Brown, 2017). For example, this might take form in confronting pedagogical biases that favor the structures and aesthetics of Western-based dance forms such as ballet and modern dance that value whiteness, or by engaging students in choreographing and performing pieces around current social justice issues.

Reflective practices are believed to be important tools within these contemporary visions of dance education for addressing the future challenges pre-service dance educators may experience because reflection can enable them to confront their own biases to better evolve and adapt to different learning environments and to the needs of their students (Soot & Anttila, 2018). Unlike K-12 content area teachers, dance teachers have to be prepared to work in a wide range of educational context including: K-12, private studios, higher education, and community centers. In the following section, I will share the third study on the use of reflective practices in dance teacher preparation which is informed by these contemporary views of dance education, specifically critical feminist theory.

### ***Application of Reflective Practices to Develop Critical Consciousness***

In a third study on the use of reflective practices in pre-service dance teacher preparation, Barr and Risner (2014) conducted a qualitative study on pre-service dance teacher's reflective

writings in a web-based, dance pedagogy course at a large urban research institution in the United States. The course, taught from a critical feminist perspective (Stinson 1991, 1998; Shapiro 1998; Dyer 2009; Musil 2010; Burnidge 2012), centered on dance theory and practice with a specific emphasis on the social and cultural aspects of pedagogical theory in a wide range of educational settings. Though this course was not in conjunction with any required field experience, all of the participants were teaching or had previously taught in dance studio settings. Over a three-year period, a diverse group of fifty-nine undergraduate students participated in the study. No other demographic information was presented about the student participants. The focus of the study was to analyze students' reflective writings in the forms of discussion posts and reflective writing activities to understand the possible impact incorporating critical theory into the course design might have on students' perceptions about the social and cultural issues related to teaching dance. For example, students were asked to read an essay on white privilege and respond to the prompt, "Can you identify 'invisible racism and prejudice' in your world today? If yes, describe; if no, does that mean it doesn't exist? Explain" (Barr & Risner, 2014, p. 140).

Findings demonstrated that learning about social issues in the context of dance education made students uncomfortable at times, because it caused them to become aware of the "hidden curriculum" in dance that can perpetuate stereotypes and hegemonic views of race and gender. Additionally, the students' reflective writings provided a way for them to develop personal pedagogy, balance personal and professional values, and express the struggle between their teacher identity and their dancer identity. Like the previously presented examples of the study of reflective practices in dance teacher preparation and K-12 content area teacher preparation, Barr and Risner's study focused primarily on written forms of reflection and the objective of developing critical consciousness.

In total, the three studies on the use of reflective practices by pre-service dance teachers present all took place in the context of undergraduate dance pedagogy courses. Though the structures and formats of the courses differed, the modes of reflection were limited to verbal and written forms of reflection; similar to the research on reflective practices in K-12 content area pre-service teacher preparation. Likewise, all of the studies in dance teacher preparation were in some way connected to pre-service dance teachers' field experiences with teaching. Though each study had a different objective for the use of reflective practices, Barry (2017) and Barr and Risner's (2014) studies mirrored the objectives present in the literature on K-12 content area teacher preparation including the use of reflective practices to 1) develop PCK and 2) to develop critical consciousness. The second study on the use of reflective practices in dance teacher preparation by Soot and Antilla (2018) took a different theoretical perspective from the existing literature by focusing on the embodied aspects of reflective practice, dancing, and teaching dance. In this study, the pre-service dance teachers' reflections on their teaching revealed that they were mainly aware of the social and sensing dimensions of embodiment in their teaching. These findings show there is much more to be understood about how pre-service teachers perceive the role of the body in the teaching and learning of dance. With this said, I turn to a small body of literature exploring the use of embodied pedagogy, specifically, embodied reflection in K-12 teacher education. I do this to highlight the potential for using embodiment as a framework for more deeply exploring reflective practices in dance teacher education towards the objectives of developing PCK and CC.

### **Embodied Reflection in Teacher Education**

As shown, trends in the use of reflective practices in K-12 content area and dance teacher education demonstrate an adherence to models of reflective learning such as verbal and written

forms of reflection that focus on the cognitive experience of teaching but so often leave out the embodied nature of teaching and learning experiences, especially in dance. This creates a dichotomy between mind and body that does not exist. Interestingly, the philosophical underpinnings of Schön's theory of reflection-in-action reveals the importance of reflection as an embodied experience. About this Kinsella (2007) explains that the acts of reflection-in-action are "tied to the bodily actions of the individual practitioner" and "suggest that they may be characterized as an 'embodied' mode of reflection, distinct from the 'intentional' mode highlighted through Schön's engagement with Dewey's ideas" (p. 408) that inform the more pragmatic, cognitive, and retrospective models of reflection prominent in teacher education.

Schön's (1983) conceptualization of reflection-in-action better emphasizes the importance of the type of embodied reflection that occurs spontaneously in the context of teaching that is used to respond to the needs of students and the learning environment. A small body of literature exploring embodiment in teacher education points to the significance of embodiment as a framework to better understand how pre-service teachers define and develop PCK and CC by engaging in reflective practices that place importance on the physical and emotional experiences of teaching and learning (Forgasz, 2015; Forgasz, & Berry, 2016; Klein et al, 2019; McDonough et al, 2016; Ord & Nuttal, 2016; Soot & Antilla, 2018). Using the lens of embodiment, Ord and Nuttal (2016) identified ways in which pre-service teachers were defining PCK as a type of embodied knowledge. In describing their sense of preparedness to teach, the pre-service teachers in Ord and Nuttal's (2016) study described themselves moving from a cognitive understanding of teaching developed through written class work to a "re-cognizance through acting and feeling" (p. 359) that they experienced once actually in the field interacting with students.

In support of this notion, the use of embodied pedagogy in teacher education, specifically the use of embodied reflection, has been used as a way to help pre-service K-12 content area teachers recognize the role of the body in teaching and learning (Klein et al, 2019) and to reconceptualize teaching and learning to teach as emotional, cognitive, and embodied acts (McDonough et al, 2016). Embodied reflective practices differ from more prominently used forms of reflection in that they engage pre-service teachers in multiple modes of expression, such as the use of gesture, to think about teaching and learning experiences. Embodied reflective practices also deliberately ask the pre-service teacher to consider the physical and emotional existences of themselves and their students and how the two come together in the learning environment. To further explain these ideas, I present a study by Klein et al (2019) as an exemplar of how embodied reflection is being used and conceptualized in K-12 content area teacher education.

### ***Application of Embodied Reflective Practice to Develop PCK and CC***

Klein et al (2019) conducted an action research study as part of a one credit orientation course for a graduate teacher education program at a large public university in the Northeastern United States. Participants included three teacher education professors and 18 secondary level pre-service teachers studying to become K-12 content area teachers with a specialization in teaching students with disabilities. The purpose of this action research study was to use embodied pedagogy to aid pre-service teachers in reflecting through their bodies, confront biases to cognitive ways of knowing, and to start to consider embodied instructional approaches.

Data was collected via participant observations of class activities and the pre-service teachers' reflections. The pre-service teachers were asked to respond to prompts such as "What new realizations have you had about yourself as a learner and history in schools? How do these

realizations help you think about what kind of teacher you want to be? In particular how did or didn't using embodied reflective practices influence your thinking?" (p.7). The pre-service teachers were encouraged to respond to the prompts in any mode of their choosing (such as embodied images) but the majority responded in written narrative form.

Participant observations and pre-service teacher reflections focused primarily on an embodied reflective activity titled, "Developing a Professional Teacher Identity" (p.6). In this activity, the pre-service teachers were asked to reflect on their ideas and experiences of being both a student and a teacher by creating poses to first represent their existing conceptions of being a teacher and then a student and then use these pre-conceived ideas to form new or first-time teacher identities. Examples of teacher poses were "standing at a board and writing notes, reading from a book to a group, or kneeling down next to a student at eye level" (p.6). Examples of student poses were "sitting slumped at a desk with a bored look on their face, typing on a computer keyboard while staring into a screen, or looking up at the teacher with wide open eyes" (p.6). After creating these poses individually, the pre-service teachers were asked to group themselves with others who had created similar poses and reflect together on their similar conceptualizations by verbalizing what their poses represented and comparing and contrasting their educational experiences. Next, the pre-service teachers were asked to move back and forth between the teacher and student poses they created to experience the physical sensation of transforming from student to teacher. The pre-service teachers recorded each other doing this movement, watching each other change, and reflecting together on what it felt like in their bodies.

Findings from this study demonstrated that engaging in embodied activities provided the teachers with alternative modes of expression, and experiencing and accessing emotions in ways

that facilitated pre-service teachers' abilities to be more deeply and critically reflective. These activities which brought focus to both mind and body challenged the pre-service teachers' assumptions about themselves, students, teaching and learning by moving beyond strictly cognitive and discursive forms of reflection. Through an embodied reflective process, the pre-service teachers began to recognize the ability to learn through the body, and that the body is used to teach. Importantly, they began to recognize the way the body and the use of space could position them in certain ways that could either help or hinder learning. For example, having pre-service teachers use physical postures to tap into emotions about being both a student and a teacher "prompted them to think about what their own body language, appearance, and movements might unintentionally convey to their future students" (p.11). Pre-service teachers expressed some discomfort in engaging in more physical modes of expression but realized this was part of their engrained and false assumptions about the dichotomization of mind and body. This resulted in new realizations about teaching and learning such as: appreciation of the teacher as embodied, that the body and emotions play a role in knowledge construction, and the pedagogical relationship between teacher and student is lived and experienced in the space between teacher and learners.

Implications from this study, along with those from the previously presented study on pre-service dance teachers by Soot and Antilla (2018), demonstrate how embodiment as a framework account for a more nuanced understanding of the social and physical experiences of reflection and teaching. This points to a gap in the literature on the use of reflective practices in teacher preparation of all kinds which is the need for further investigating the embodied and spontaneous dimensions of reflective practice to develop PCK and CC.

### **Gap in the Literature**

As I have shown, studies on the use of reflective practices in pre-service teacher education have mainly been in the context of K-12 content area teacher preparation courses (Behizaden, Thomas, & Behm Cross, 2019; Slade, Burnham, Catalana, & Waters, 2010; Carrington & Selva, 2010; Harland & Wondra, 2011; Allas, Leijin, & Toom, 2017; Cuesta, Azcarate, & Cardenoso, 2016; Dervent, 2015; Downey, 2008; Kenney, Shoffner, & Norris, 2013; Mena-Marcos, García-Rodríguez, & Tillema, 2013). Specific research on the use of reflective practices in dance teacher preparation is extremely limited with only three studies having been conducted specifically on the topic (Barr & Risner, 2014; Barry, 2017; Sööt & Antilla, 2018).

Across both bodies of literature, the main purpose for using reflection in teacher preparation is to develop PCK and critical consciousness as important professional competencies (Shulman, 1986; Zeichner & Liston, 2014). Across all studies, conceptualizations of reflective practices are grounded in the educational philosophies of Dewey, Schön, and Freire which emphasize the role reflection plays in meaning making through experiential learning. This can be seen in how most studies take place in the context of pre-service teachers' student teaching field experiences. Additionally, findings across studies on the development of pre-service teachers' PCK and critical consciousness highlight the positive impact of reflecting with others and engaging in multiple modes of reflection. Despite this, most studies document reflection with other pre-service teachers and faculty after an experience but not how they reflect in the moment with others, in particular, students. Also, verbal and written modes of reflection are the two most prominent modes of reflection utilized for analysis. These trends show how embodiment and reflection-in-action are both underutilized theoretical frameworks for both understanding and guiding reflective practice in teacher education despite their possible significance for better

understanding how pre-service teachers develop PCK and CC (Forgasz, 2015; Forgasz, & Berry, 2016; Klein et al, 2019; McDonough et al, 2016; Ord & Nuttal, 2016; Soot & Antilla, 2018).

This research study contributes to the literature on the phenomenon of reflective practice in pre-service dance teacher preparation by: a) contributing to the minimal amount of research on how stakeholders construct and engage in reflection in dance teacher preparation, b) identifying the ways these modes of reflection intersect with pre-service teachers' development of PCK and CC, and c) engage in the use of reflection-in-action and embodiment as a theoretical framework for understanding reflective practice. To do this, I used the Schön's conceptualization of reflection-in-action and Merleau-Ponty's (1962) theory of embodiment to explore the embodied aspects of reflection-in-action amongst pre-service dance teachers completing their student teaching at the middle and high school level. In the following sections, I address how reflection-in-action and the embodied dimensions of reflection expand the current literature on the use of reflection in pre-service dance teacher education towards the objectives of developing PCK and CC.

### **Reflection-in-action**

The literature demonstrates that pre-service teachers are most commonly asked to engage in either verbal or written forms of reflection-on-action, reflection that occurs after a teaching experience. Verbal reflection has been documented in the form of class discussions and feedback on the pre-service teacher's field experiences. Written reflection has been in the form of journaling about previous experiences with the intent of developing new insights related to further developing PCK and critical consciousness. These types of reflection which address experience after the fact do not account for the type of spontaneous reflection that occurs in the moment, which Schön (1983) calls reflection-in-action. Additionally, reflection-in-action is an

embodied experience and existing studies which focus on only written and verbal forms of reflection do not take into consideration how embodied reflection is a way in which pre-service teachers may demonstrate professional teaching competency.

### **Embodiment**

The emphasis on verbal and written forms of reflective practice for pre-service teachers presents a narrow construct of literacy that constrains reflecting on other ways of knowing that teachers use to facilitate learning and demonstrate professional teaching competency as evidenced in the development of PCK and CC. In the context of the arts, at their best, reflective practices are a part of both the teachers' and the students' cumulative learning process that is expressed multimodally (Barton & Ryan, 2014). Specifically, in the field of dance, "experiencing one's physical body through performative reflection can display personal, social and cultural meaning" (Barton & Ryan, 2014). This points to a gap in the theorization of reflective practice in the literature on pre-service dance teacher preparation, where traditional frameworks for reflection do not sufficiently account for the embodied nature of teaching and performing dance as well as its ability to represent personal and socio-cultural meaning. In short, reflection-in-action and embodied forms of reflection are important ways of viewing reflective practices that can take into consideration the embodied nature of teaching dance and therefore contribute to deeper understanding of the role reflection plays in developing and demonstrating PCK and CC as professional teaching competencies in dance.

### **Conclusion**

For this research study, I take the perspective that reflection plays an important part in the development of robust teaching and learning (Zeichner & Liston, 2014). Specifically, this study seeks to address the aforementioned, interrelated gaps in the literature: a) the dearth of research

on stakeholders construction and engagement in reflection, b) a lack of exploration of how reflection intersects with pre-service teachers' development of PCK and CC, and c) the lack of research on the use of reflection-in-action and embodiment as a theoretical framework for understanding reflective practice. In the next chapter, I present the theoretical framework that informed the conceptualization of this study followed by my research methodology.

## Chapter 3 Methodology

In this chapter, I present the theoretical framework used to conceptualize my research design. I then go on to explain how this theoretical framework informed my use of a qualitative case study as the methodology for this study. I then address research contexts, data sources, data analysis, trustworthiness, and positionality and reflexivity.

### **Theoretical Framework: Reflection-in-Action and Embodiment**

#### ***Reflection-in-action***

I used Schön's (1983) concept of reflection-in-action to explore reflection as it occurred in the context of this qualitative case study. Specifically, I drew on the concept of reflection-in-action to understand how pre-service dance teachers developed PCK and CC through the reflection that occurred in their engagement with formal structures, dialogue, and embodiment. Reflection-in-action is quite literally the idea that "knowing is in our action" (Schon, 1983 p.49). Using reflection-in-action provided me with a more comprehensive view of how the stakeholders in this case constructed and engaged in reflective practices, thus expanding on current literature which mainly focuses on the use of verbal and written reflection. More specifically, reflection-in-action as a theoretical framework allowed me to focus on how different modes of reflection intersected with the pre-service dance teachers' development of PCK and CC as they adapted to their learning needs, the needs of their students and different learning environments. Reflection-in-action was also used to understand how the multiple stakeholders in this case: a) constructed and engaged in reflection in a variety of modes and contexts, and b) perceived these different modes intersecting with the pre-service dance teachers' development of PCK and CC.

To elaborate, Schön (1983) explains that reflection-in-action is, "a reflective conversation with a unique and uncertain situation" (p.130). Therefore reflection-in-action accounted for the

value of the informal and day-to-day forms of reflection utilized by pre-service dance teachers to address the learning needs of students in the moment as well as their own needs. Reflection-in-action is an iterative process consisting of three stages: appreciation, action, and reappreciation. Pre-service dance teacher participants use of reflection-in-action was identified as instances where they engaged in this three-stage reflective process. Stage one, appreciation, is when the pre-service teacher became aware of an issue, for example, difficulty executing a turn on one leg. Stage two, action, is when the pre-service teacher drew upon their existing PCK to present a new way of addressing the issue, perhaps by cuing the students to think more about the balancing action of the turn rather than the spinning. Step three, reappreciation, occurred when through the action taken to address an issue, both the pre-service teacher and the students arrived at a new understanding of the issue, for example, a turn should end in a balancing position rather than end by falling out of it.

Following, I used reflection-in-action to identify instances where the pre-service dance teachers demonstrated and developed the professional competencies of PCK and CC by engaging in the iterative reflective process of appreciation, action, and reappreciation. Field experiences afforded pre-service teachers the opportunity to apply what PCK they possessed, while reflection-in-action with their support network aided them in developing the pedagogical knowledge necessary to share their content knowledge with their students resulting in growth of their PCK. Moreover, I used reflection-in-action as a theoretical lens to pay particular attention to the spontaneous and informal dialogical reflection that took place between the pre-service dance teachers and their support network as well as the embodied reflective practices that emerged in performance opportunities outside of the senior seminar/teaching practicum course. Lastly, because dance involves the integration of mind and body, I drew on reflection-in-action

to make sense of the ways in which the pre-service dance teachers responded to the non-verbal and abstract physical expression of knowledge and ideas essential to dance. Though Schön's concept of reflection-in-action recognizes reflection as both a mental and physical experience, he does not theorize on how to describe the physical aspect of this experience therefore I turn to the literature on embodiment to clarify the role of the body in both reflective practice and dance.

### ***Embodiment***

I use the concept of embodiment to theorize the role that body played in influencing thinking and learning through reflective practice. This theoretical perspective originated in the work of Merleau-Ponty (1962) who described the lived body as the primary site of knowing the world. The most widely used interpretations of embodiment focus on bodily experience as the basis of thought. Meaning, the mind and body are inseparable and cognition is only possible through the perceptual experiences one has through the body (Lakoff & Johnson, 1999). This recognizes that people are embodied subjectivities and the body is a means of both experiencing and being experienced by others. Within the perspective of phenomenological philosophy of the body, embodiment is a fundamental part of the learning process which is personal, social, and cultural (Sheets-Johnstone, 2010). In this sense, I drew on the lens of embodiment to attend to the ways in which pre-service teachers developed PCK and CC by using reflection to build a greater understanding of themselves and other's meaning making processes and expression of ideas with and through the body.

In relation to reflective practices, embodiment posits that there is no separation between what the mind is doing and what the body is doing, therefore thinking and reflecting occur simultaneous to movement. About this Svendler Nielsen, (2015) states, "[M]aking meaning and learning involves reflection which can be both at a verbal level and at a pre-conscious level like

when knowledge cannot be verbalized, but perhaps shown through the body” (p.124). I used the theory of embodiment to better understand the embodied ways pre-service dance teachers reflect-in-action to address their own learning needs and the needs of their students to develop PCK and CC.

Reflection in-action and embodiment informed my choice of qualitative case study to conduct research because this research design focused on using inductive exploration to understand how pre-service dance teachers engaged in different forms and modes of reflection to develop PCK and CC. I used this approach to broaden an understanding of reflective practices in dance teacher education from the perspectives and experiences of the participants in this case (Merriam & Tisdell, 2016). I also chose this methodology to explore the complex ways in which reflection was constructed and engaged in through the social interactions between the participants in this case. In total, my choice of a qualitative case study approach allowed me to provide a rich and detailed description of how the multiple stakeholders in this case constructed and engaged in reflection and how the varied modes of reflection intersected with the pre-service dance teachers’ development of PCK and CC. In the following section, I restate the research questions that guided this study and expand upon the use of a qualitative case study approach.

### **Restatement of Research Questions**

I used a qualitative case study approach as the research methodology for my study on the construction and use of reflective practices in a pre-service dance education senior seminar/teaching practicum course. The research questions that guided my study were:

- 1) How do multiple stakeholders in a senior seminar/teaching practicum construct and engage in reflection?

2) How do these modes of reflection intersect with pre-service teachers' development of PCK and CC?

### **Description of Methods**

I used a qualitative case study methodology (Stake, 1995) to better understand reflective practice in the real-life context of a cross-listed senior seminar and student teaching practicum course. This methodology was best suited to address these research questions because it required me to focus on developing a detailed, rich description and analysis of this bounded case where reflection was at the center of course organization, activities, and social interactions in the field and among the pre-service dance teachers, university coordinator, field supervisor, and cooperating teachers. Case study design also informed my use of multiple data sources for triangulation to best understand and define the different ways the stakeholders in this case constructed and engaged in reflection, specifically in regards to how it intersected with the pre-service dance teachers' development of PCK and CC (Creswell & Poth, 2016; Merriam & Tisdell, 2016; Stake, 1995). My selection of reflection-in-action and embodiment as the theoretical framework for my study were integral to the choice of a case study methodology because I believe this unique case, which occurred in the context of dance teacher education, provided an opportunity to understand the social and embodied dimensions of reflection in new ways. In the following sections, I describe the contexts, participants, and practices that made this case distinctive.

### **Research Site: The University and Dance Department**

This study took place in the larger context of a highly selective undergraduate dance program at a Tier 1, recently designated Hispanic-serving state institution (HSI) in Texas. HSIs have undergraduate full time equivalent student populations that are at least 25% Hispanic

students. At the time of this study, this university had a Hispanic student population of approximately 25%, similar to the demographics of the city it resides in which has a Hispanic population of over 30%. This university program offers both a B.F.A. and B.A. in dance and accepts approximately 30 students per year (25 B.F.A. and 5 B.A.). Acceptance into the B.F.A. program is contingent upon meeting undergraduate admission requirements for the university as well as being selected via the dance department's rigorous and competitive audition process. At the time of this study, prospective students were required to submit a video audition to the department where they were required to demonstrate mastery over a minimum of three dance styles. The dance video audition required applicants to submit a six-minute video where they: a) Introduced themselves and explained their motivations for pursuing a B.F.A. at this specific university (one minute); b) performed a warm-up and dance combination in one dance genre of choice (two minutes); c) performed a solo in any dance genre self-choreographed or not (one minute); d) performed a dance combination or improvisation in a dance genre different from the previous two chosen (two minutes). In their first or second year of study, the B.F.A. students in this study had the option of applying to a special dance teaching track outlined below.

### **The Dance Teaching Track**

This dance program is one of 57 out of 600 higher education dance programs in the United States that offers a dance teacher preparation track, culminating in K-12 dance teacher certification (NCCAS, 2013; Schmid, 2019). More specifically, this track is aimed at preparing pre-service dance teachers to teach dance in 6-12 public school settings in the state of Texas. Uniquely, this university's teaching track includes 24 semester hours of a professional development sequence, consisting of general educational and dance specific pedagogy courses that are designed to prepare students to become certified to teach dance in 6-12 Texas public

school settings. In order to become a full-time certified dance teacher in Texas public schools, a teacher must have a bachelor's degree (in any field) and pass the Texas Pedagogical and Professional Responsibilities (PPR) EC-12 test and the Texas Examination of Educational Standards (TExES) for Dance 6-12.

As part of the professional development sequence, students in the dance teaching track complete a one semester internship and one semester of student teaching practicum where they are placed with a cooperating teacher in local public middle and high schools. The teaching practicum is in conjunction with the senior seminar course. The particular case for this study was the cross-listed senior seminar and the student teaching practicum, which are the culminating courses for students pursuing the dance teaching track. I selected this case as it provided a unique opportunity to learn about reflective practices in dance teacher education because reflective practices served as the central activities structuring the seminar and student teaching practicum. As this case also occurred in the context of a cross listed senior seminar/teaching practicum course, it provided the chance to explore how multiple stakeholders in this case constructed and engaged in reflective practices in similar contexts to existing studies but with a differing methodology and theoretical framework. I used this different approach to capture more nuanced and varying perspectives on how reflective practices were constructed and engaged in by multiple stakeholders and how these reflective practices intersected with the pre-service dance teachers' development of PCK and CC in this unique context. The case being in the context of dance education, a primarily embodied practice, afforded me the unique opportunity to look at the embodied dimension of teaching, learning and reflection that have been overlooked in the more widely studied context of K-12 content area teacher preparation.

### **The Case: Senior Seminar & Student Teaching Practicum**

The aim of a qualitative case study approach is to capture the complexity and particularities of a single bounded system or case. A case can be thought of as an object rather than a process and is defined as bounded by its specificity and complexity rather than its generalities (Stake, 1995). The case I selected for this study was the cross-listed senior seminar /student teaching practicum course that was the culminating course for students pursuing the dance teaching track. This case was bounded by its temporality, unique structure, participants, geographical location, and reflective practices as the central activity for developing the pre-service teachers PCK and CC through their experience teaching in Texas public schools. Importantly, the reflective practices that were constructed and engaged in within this case served as the unit of analysis for this study, not the case itself.

### ***The Senior Seminar***

This was a 16-week course that met once weekly for 2.5 hours. This course was designed and led by the university coordinator who was also responsible for securing the pre-service dance teachers' field placements for their teaching practicum. The Texas Dance Standards for Teachers strongly informed the course objectives and activities. As stated by the syllabus, the main objectives of the course were to "enhance the student teaching experience through discussion, demonstration, presentation, reflection, and related activities [and] further prepare students for their role as dance educators in the K-12 setting." The seminar served as a space for the pre-service teachers to engage in formal as well as informal written and dialogical discussion of topics related to dance pedagogy and the experiences, they were having in the field through their student teaching practicum. These interactions were structured around class assignments including: weekly readings and accompanying written reflections, and the development of a

professional teaching portfolio. The senior seminar was cross-listed with the students' teaching practicum which also lasted 16 weeks.

### ***The Student Teaching Practicum***

During the 16-week period, the pre-service teachers completed two 8-week field placements in local public schools, one at the middle school level and one at the high school level. In these placements, the pre-service teachers worked with a cooperating teacher who was the teacher of record at the school. Their placement was specifically designed to expose them to and prepare them for the possible contexts in which they could be teaching as well as the content as shaped by the Texas state standards, Texas Essential Knowledge and Skills (TEKS) for dance grades 6-12, and the Texas Dance Teacher certification standards. At the beginning of each placement the pre-service teachers were expected to work with their cooperating teachers to develop a pacing plan. This plan would guide them as they gradually progressed from teaching a single class period to taking on the entire class load at the school where they are placed. But, because of unplanned circumstances (cooperating teacher illness and travel for professional development) both of the pre-service dance teachers began their "total teach" within week one of their first field placements. The pre-service teachers' field placements served as the central experiential learning opportunity during which both informal and formal reflective practices were constructed and engaged in that intersected with their development of PCK and CC.

### **Participants**

Purposive sampling was used to identify potential participants. Potential participants were identified as stakeholders associated with the senior seminar/teaching practicum course, the culminating course of the university dance teaching track, that were willing and able to participate. This included two pre-service dance teachers (undergraduate B.F.A. dance majors)

and what I refer to as their support network. This network included: the university coordinator, the field supervisor, and two cooperating teachers. I began recruitment once I received Institutional Review Board (IRB) approval. Participants were recruited via the senior seminar. I was granted access to the senior seminar/teaching practicum course from the chair of the university department of theatre and dance and the university coordinator. During the introductory seminar session, I shared basic information about the study and potential participants I exchanged contact information in the form of email and cell phone numbers. After this initial seminar meeting, I followed up with potential participants via e-mail and/or text by sending them an overview of the study and the study consent form (See Appendix A) for their review and signature prior to conducting any data collection. All eligible participants consented to participate in this study. I provided each of the participants with a signed copy of their consent form for their records before proceeding with any interviews, observations, or collection of artifacts. Confidentiality of all participants was maintained through the use of pseudonyms in all contexts except for the informed consent forms, which were stored separate from data in which pseudonyms were used. All participant were offered the opportunity to select their pseudonyms but asked me to select pseudonyms for them. Below, I provide a profile of each of these participants and their roles in the senior seminar/teaching practicum based on the ways they self-identified and described their roles to me during the life-history interviews I conducted with them.

***Vanessa (Pre-Service Dance Teacher)***

Vanessa identified herself as a Latina, mother of two, and nontraditional student. Growing up in Colorado, Vanessa described dance as being a central part of her familial and cultural identity composed of a mixture of Latin and Hip-Hop social dance forms, performance

art and theatrical dance. Her mother is a Hip-Hop dancer and dance professor at a university and her step-father is a professor in technical theatre at a university. She had not been introduced to training in what she described as “institutionalized” forms of dance such as ballet and modern dance until her parents introduced her as an adolescent through her participation in theatre and dance camps at universities and arts organizations in the region where she grew up. Her minimal training in western-classical dance forms was the source of some insecurity for her as she decided to pursue a college degree in dance but gained confidence through the teaching and creative practices, she engaged in with community arts organizations. She was drawn to the dance program at the university of this study because of its focus on social justice. Since the time of this study, she has gone on to become an M.F.A. candidate at the same university where this study took place.

***Cebene (Pre-service Dance Teacher)***

Cebene identified as a Black Hispanic woman and first-generation U.S. citizen. She began studying ballet, tap and contemporary dance at the age of four at private studios in her hometown. Growing up in Texas she also enrolled in dance in her public high school and spent several years involved with her schools’ competition dance team. Early in her college career she said she often felt out of place in the university program since she did not graduate from a performing arts high school. She developed a passion for choreography through the university program. A piece she choreographed during the semester of this study was selected to be showcased at the American College Theatre Festival that Spring. She is now an assistant dance director at a public high school in the same region as this study.

***Terryn (The University Coordinator)***

Terryn identified as a middle-aged white woman. She is the head of the dance department's dance teaching track and has been responsible for the creation and teaching of all of the dance education courses related to the track. She designed and lead the seminar course and all related activities. She along with the field supervisor secured the student teachers' field placements, and facilitated communication between all of the other participants in the case. Terryn studied ballet and modern dance from a very young age. She received her undergraduate, graduate, and doctoral degrees from three different very prestigious performing arts universities in the United States. She is nationally and internationally renowned for her work on dance history and pedagogy.

***Dawn (The Field Supervisor)***

Dawn identified as a middle-aged white woman, and mother born and raised in the area of Texas where this study took place. She is a retired educator and administrator with nearly forty years of experience in dance education in the state of Texas. She works as an independent educational consultant and is an active member of several professional dance organizations at the state and national level. She taught dance in public high schools of several different regions of major Texas cities, was a cooperating teacher for several Texas university dance certification programs, and held high leadership positions in various Texas school districts and arts organizations. For her, a highlight of her career was being on the committee responsible for reviewing and rewriting the Dance Texas Essential Knowledge and Skills (TEKS) to include middle school dance standards expanding public dance education beyond the high school level.

She was hired as an independent contractor by the university's education department at the recommendation of the university coordinator to observe the pre-service teachers in their middle school and high school field placement in two different local school districts. She was

responsible for conducting four formal observations of the pre-service teachers in their field placements; twice at the middle-school level and twice at the high school level. The field supervisor also provided feedback and guidance on the pre-service teachers' lesson plans, formative assessment, and summative assessment, seminar courses, and job interview preparation.

### ***Cooperating Teachers***

The cooperating teachers were the full-time certified dance teachers of record employed by two local school districts where Vanessa and Cebene were placed. These teachers worked daily with the pre-service teachers in the field as they progressed from teaching one class period to eventually taking on the entire class load at each of their placements. The cooperating teachers received mandatory self-paced online training and resources from the university's college of education aimed at supporting them in mentoring and guiding the pre-service teachers. They also received an honorarium from the university upon completion of their role as a cooperating teacher. These teachers were responsible for: a) keeping an attendance report on the pre-service teachers, assisting them in developing weekly pacing plans, b) writing up a series of check-ins which they submitted to the university coordinator and field supervisor, c) performing a formative assessment and a summative assessment of the pre-service teachers which, they also submitted to the field supervisor, and d) participating in three-way conferences with the field supervisor and pre-service teacher which, followed the pre-service teachers' formal observations by the field supervisor. Again, due to Covid restrictions on research, I did not get to interview the cooperating teachers at the school district where Vanessa was placed. Fortunately, the district where Cebene's completed her field experiences did not have the same restrictions on research, and thus, I was able to interview her two cooperating teachers.

***Abby (Cooperating Teacher)***

Abby was Cebene's middle school cooperating teacher. She identified as a white, middle-aged mother. She was born and raised in the area of the study, had trained in dance in private studios from a young age and graduated from the university where this study was situated. She is a seasoned dance educator with extensive experience teaching and choreographing dance at the middle school, high school, and collegiate level in Texas. She had also been a cooperating teacher for several years and was a former student of Dawn's.

***Stef (Cooperating Teacher)***

Stef was Cebene's high school cooperating teacher, the head of the fine arts department and one of three dance teachers at the suburban high school where Cebene was placed. At the time of this study, she was a new mother in her mid-thirties in graduate school aspiring to become a K-12 Texas public school administrator. She identified as a white Christian female, but mentioned she was just recently beginning to learn more about her Hispanic heritage. This was the first time she had been a cooperating teacher.

**Data Sources**

Informed by a qualitative case study design, I collected data from multiple sources. These included: three, approximately 90-minute, semi-structured life-history interviews with participants, field notes of participant observations, and course artifacts. These multiple data sources provided me with a variety of ways to explore how the stakeholders in this case constructed and engaged in reflection and how the different modes of reflection intersected with the pre-service teachers' development of PCK and CC. To maintain confidentiality of all consenting participants and non-focal participants, only I had access to all data collected including: informed consent forms, audio and video recordings of interviews and post-

conference, photographs, transcriptions of interviews, field note, and participant generated artifacts. Data was stored securely and password protected only accessible to me on cloud-based servers including: Google Drive, Microsoft OneDrive, and iCloud. Participants identifying information was removed from all data sources, replaced with a pseudonym, and was only accessible to me as the researcher. Pseudonyms for participants as well as the institutions involved in this case are used on all data. Below, I present the rationale for how the different data sources addressed my research questions followed by a detailed description of each data collection method and source.

**Relationship Between Data Sources and Research Questions**

In table 2, I present how each data source provided me with a unique way to understand and observe how the participants constructed and engaged in reflection to answer my research questions (Table 2).

**Table 2**

*Relationship Between Data Sources and Research Questions*

<b>Data Source</b>	<b>Relationship to question 1)</b>	<b>Relationship to question 2)</b>
	How do multiple stakeholders in a senior seminar/teaching practicum construct and engage in reflection?	How do these modes of reflection intersect with pre-service dance teachers’ development of PCK and CC?
<b>Interviews</b>	<ul style="list-style-type: none"> <li>Explore how each of the varied ways stakeholders described how they constructed and engaged in reflection.</li> </ul>	<ul style="list-style-type: none"> <li>Develop an understanding of how each stakeholder viewed the different modes of reflection in relation to the pre-service dance teachers’ development of PCK and CC.</li> </ul>
<b>Observations</b>	<ul style="list-style-type: none"> <li>Observe the ways different contexts influenced the ways stakeholders constructed and engaged in reflection.</li> </ul>	<ul style="list-style-type: none"> <li>Observe the ways different contexts influenced the way stakeholders constructed and engaged in reflective practices which intersected with the pre-</li> </ul>

	<ul style="list-style-type: none"> <li>• Be present to observe non-verbal modes of reflection.</li> </ul>	<p>service dance teachers' development of PCK and CC.</p>
<b>Artifacts</b>	<ul style="list-style-type: none"> <li>• Provide further definition, documentation and description of the stakeholders' construction and use of modes of reflective practices in this case. Particularly, in written modes as they applied to the formal certification process.</li> </ul>	<ul style="list-style-type: none"> <li>• Identify modes in which stakeholders construct and engage in reflective practices that intersected with the pre-service teachers' development of PCK and CC.</li> </ul>

## Interviews

I used Seidman's (2013) three-part life history interview series to structure the interview process and protocols taking into account how the meaning of the phenomenon of reflection, is explored in the context of each individual's life (See Appendix B). Each interview lasted approximately 90 minutes took place at the beginning, middle, and end of the semester in which the senior seminar/teaching practicum took place. The first interview was a focused life history where I asked the participant to describe experiences throughout their life up to the present which had informed their views of teaching dance and/or dance teacher preparation. Specifically, I asked the pre-service teachers about the practices they used to facilitate their own teaching and learning, such as reflection. For the university coordinator, field supervisor and cooperating teachers, I asked about the practices they used in facilitating the learning of the pre-service dance teachers, again, such as the structured reflective practices which were a part of the seminar/teaching practicum course. The second interview focused on the details of the experience of constructing and engaging in multiple modes of reflection which were formal and informal, planned and spontaneous, and alone or with others to prepare the pre-service dance teachers to teach dance in the field and the possible use of reflective practices by the pre-service

dance teachers in the field. In the third interview, I focused on asking the participants to engage in reflection on the meaning of their experiences and the practices that they and their support network constructed and engaged in over the duration of the seminar/teaching practicum course (Seidman, 2013).

Interviews served as “the main road to multiple realities” regarding the ways multiple stakeholders constructed and engaged in reflective practice and the ways these practices intersected with the pre-service dance teachers’ development of PCK and CC (Stake, 1995, p. 64). I conducted three individual semi-structured life history interviews with each of the following participants: Vanessa, Cebene, and Terryn. I conducted two face-to-face life history interviews with the field supervisor and one interview with each of the cooperating teachers. I conducted interviews face-to-face as well as virtually via Zoom to accommodate to the teachers schedules and COVID-19 health precautions.

Interviewing all participants in this case aided me in considering how each of the participants, with their differing yet interrelated roles, constructed and engaged in reflection in the context of this case. Individual interviews also allowed me to better understand how each of the participants, perceived the role of different modes of reflection on the pre-service teachers’ development of PCK and CC. In particular, the interviews provided me with a rich understanding of the types of dialogical reflection the pre-service teachers and their cooperating teachers engaged in on a daily basis. And lastly, interviews allowed me to explore the ways the pre-service teachers constructed and engaged in embodied reflective practices that occurred outside the context of the senior seminar/teaching practicum that were significant to their development of PCK and CC.

### **Participant Observations**

I conducted participant observations to explore how the phenomenon of reflection naturally occurred among the stakeholders in the different contexts of this case. Observations allowed me to encounter first had the phenomenon of reflection in dance teacher preparation where I, as an outside observer, could take note of practices that had become commonplace to them, such as having an expert in the field of dance as the field supervisor (Merriam & Tisdell, 2016). I conducted participant observations in two contexts present in this case: the senior seminar and of Cebene in her middle school field placement to better understand the ways that the different stakeholders constructed and engaged in different modes of reflective practice in different contexts found in this case. Observing these two contexts where multiple forms of reflective practices were constructed and engaged helped me become acquainted with the case and the ways in which, reflective practice were constructed formally, informally, alone and in community as well as how these modes of reflection intersected with the pre-service dance teachers' development of PCK and CC (Stake, 1995). My theoretical framework of reflection-in-action (Schön, 1983) and embodiment (Merleau-Ponty, 1962) informed my observation protocol (See Appendix C) which aided me in identifying the modes of reflection that were informal, dialogical and embodied and which, arose to address the needs of the pre-service teachers and their students. Formal reflective practices were part of the prescribed seminar activities and assessments designed by the university coordinator and prescribed by the university education department's certification process. I video recorded the seminar sessions that occurred on Zoom and audio recorded Cebene's observation post-conference as a way to additionally document instances of reflection which were informal, dialogical and embodied.

### *Seminar*

I conducted four field observations of the seminar meetings to observe the different ways the stakeholders constructed and engaged in reflection over the time span of the semester. One of the seminar meetings was in person and the other three were via Zoom. The seminar was scheduled to meet in person for three hours every Monday evening throughout the semester but the university coordinator had to adjust frequently to the schedules of the pre-service teachers who were heavily involved in dance performance projects that conflicted with the seminar meeting time. This resulted in the university coordinator shifting the seminar meetings to Zoom to allow for more flexibility around meeting time and date. This provided me with a unique challenge of attending the meetings because they were often rescheduled or canceled last minute. Despite this, I was present for four seminar sessions centered on milestones of the pre-service teachers' experiences including: their introductory meeting, their transition from one teaching placement to another, preparing for a job fair, and the presentation of their digital teaching portfolios.

### ***Formal Observation***

I conducted one participant observation of Cebene's first formal observation in her middle school placement. This scheduled observation was of a single class period the pre-service teacher taught. The pre-service teacher presented the field supervisor, university coordinator, her cooperating teacher and I with a written lesson plan for this class 24-hours in advance of teaching it. Dawn provided feedback to Cebene on the lesson plans before coming to observe her teach the lesson. I accompanied Dawn the day of the lesson to observe the pre-conference, the lesson itself, and the three-way post conference that followed the lesson. I chose to conduct this field observations at the same time as the formal field supervisor observations to focus specifically on exploring the significance of this structured reflective practice which was part of

the course and which, involved multiple participants and modes of reflection. Additionally, observing at the same time as the field supervisor facilitated entry into the public school and minimized disruption.

### **Artifacts**

A variety of artifacts were associated with this course and were generated over the duration of the course including: the seminar course syllabus, weekly written reflective prompts, written weekly reflections, lesson plans, summative and formative assessment documents, the field supervisor observation documents, and the pre-service teachers' digital teaching portfolios. In this case, artifacts aided in better understanding the formal reflective structures constructed and engaged in by the stakeholders as related to the requirements of the seminar course and the university's teacher certification process. Participant generated artifacts acted as supplementary records of the field experiences and other activities I was not able to observe. Lastly, participants used artifacts to expertly express the meaning of the case in ways I was not able to perceive through observation alone (Stake, 1995).

### ***Weekly Written Reflections***

As part of the seminar course, the students were asked to write weekly written reflections. These reflections were guided by themed readings, video viewings and related reflective prompts created by the university coordinator. These weekly written reflections served as an opportunity to understand how the university coordinator constructed reflective activities for the course, how the pre-service teachers and the university coordinator engaged in these activities and how these reflective activities intersected with the pre-service dance teachers' development of PCK and CC. Weekly prompts were centered on important themes identified by the university coordinator

and often asked the pre-service teachers to engage in dialogue with their cooperating teachers to make meaning of their field experiences. Example of these prompts are below:

Talk with your CT about ways they develop rapport and build relationships when first getting to know their students. What is your take away from your conversation? (Week 2 prompt)

READ this short article ‘8 Minutes That Matter Most’. Then, read the reflection questions below to have in mind while observing and teaching. Reflect along the way, or at the end of the week, to capture what you experience or what you discover can make the most of those beginning and ending minutes (Intro to week 4 prompt).

Talk with your Cooperating Teacher about the subject of classroom management and classroom culture of care. What advice do they have to offer (Week 5 Prompt)?

For full list of weekly reflective prompts see Appendix D.

### ***Formal Observation Template***

The formal observation template was a document that contained reflective questions intended to guide the field supervisor and pre-service teacher in the pre- and post-conference surrounding a formal observation (See Appendix E). The template also served as an observation protocol for the field supervisor to use while watching the pre-service teacher deliver their lesson. This template was not evaluative and was based on the written notes Dawn took while engaging in dialogue with the pre-service teacher and watching their lesson. This template allowed me to see how Dawn used the reflective prompts to construct dialogical reflection with the pre-service teachers and their cooperating teachers which impacted the pre-service teachers’

development of PCK and CC. This template also helped me to see what kind of PCK was valued by the field supervisor.

### ***Digital Teaching Portfolios***

The pre-service teachers presented their final digital teaching portfolios in the form of websites. This occurred at the end of their field experience and served as a multimedia presentation in which they curated their teacher artist identities, teaching philosophies, lesson plans, and other creative work. The digital portfolios were intended to be used by the pre-service teachers for obtaining professional work. The students used their portfolios in mock and real job interviews which they completed as part of the seminar course. Their portfolios contained: their resume, teaching philosophy and statement, classroom management plan, two full lesson plans from their field placement, images and videos of them teaching and dancing, and their choreography. The portfolio was a demonstration of their progress over the course of the semester as well as their progress through the department's dance teaching as a whole. Their portfolios were also multimedia expressions of their individual teaching artists identities. These portfolios aided me in seeing how the pre-service teachers engaged in reflection to curate artifacts, images, and videos which were indicative of their personal teacher identities that complicated the idea of how to demonstrate PCK as a teaching artist.

### **Data Analysis Plan**

The combined sources of interviews, participant observations, and artifacts provided me the opportunity for a complex exploration of the ways in which the stakeholders in this case constructed and engaged in reflection. Additionally, multiple data sources allowed me to see how modes of reflection which the stakeholders constructed and engaged in intersected with the pre-service teachers' development of PCK and CC across a variety of contexts

## **Preliminary Analysis**

Interviews and field notes were transcribed using Rev transcription software. In a recursive manner, content analysis of all data sources was ongoing throughout the data collection process resulting in reflective analytic memos that informed my future data collection, and the write-up of findings (Creswell, 2013). As a dance teacher, I also drew upon my embodied experiences and knowledge to empathize and bring sensitivity to understanding the participants' unique and embodied experiences (Svendler Neilsen, 2009). All data was read several times to establish preliminary themes or patterns to organize and reduce the data (Delamont, 2016).

## **Open & Focused Coding**

I conducted open coding of each of the types of data sources (field notes, transcribed interviews, and artifacts) to identify primary codes related to the guiding research questions and theoretical framework of this study. The research questions were designed to explore the ways the multiple stakeholders in this case constructed and engaged in reflection and how these modes of reflection intersected with the pre-service teachers' development of PCK and CC (Merriam & Tisdell, 2016). Using the theoretical lenses of reflection-in-action (Schön, 1983) and embodiment (Merleau-Ponty, 1962) aided me in conducting more focused coding of instances where reflection was constructed and engaged in by the stakeholders in a variety of modes and contexts, when reflection was informal, social, and embodied. This theoretical lens also aided me in coding instances where stakeholders described their demonstration and development of PCK and CC as embodied and social experiences. From this initial round of coding, I created a table of the data which contained instances of the stakeholders in this case constructing and/or engaging in reflection. I identified through this initial round of analysis three primary modes of

reflection that the stakeholders constructed and engaged in: formal reflective structures, dialogical reflection, and embodied reflection.

Following, I conducted additional and more focused coding of this data to begin to identify codes related to intersection of reflection with the pre-service teachers' development of PCK and CC. This resulted in the identification of several sub-themes highlighting the affordances and limitations present in all data sources (Saldaña, 2016). These sub-themes were: disconnect between theory and practice, dichotomization of PCK and CC, disconnect of mind and body, co-constructing PCK, reflecting in dialogue, honoring identity and learning needs, and using embodiment to investigate dance as an embodied subject. These sub-themes represent the ways in which the primary modes of reflection intersected with the pre-service teachers' development of PCK and CC. Lastly, I further analyzed and then clustered these sub-themes of affordances and limitations into three overarching themes to describe how reflection intersected in the iterative process of the pre-service dance teachers' development of PCK and CC. These themes were: manufacturing PCK, co-constructing PCK, and composing a dance teacher identity.

### **Triangulation and Peer Review**

I employed triangulation and peer review to validate my findings. I used triangulation across the multiple data sources in this case including: interviews, observations, and artifacts to confirm findings and ensure for accurate representation. In depth and rich description from these multiple data sources was used to make sure the nuances of the case of the senior seminar/teaching practicum were sufficiently accounted for.

From conceptualization to completion of this study I have engaged in peer review with my dissertation chair. This involved regular meetings in-personal and virtually as well as e-mail

conversations to discuss the theoretical framework and methodology driving this study. As I began data collection, I would write reflective memos based on my experiences and preliminary rounds of data analysis. We would meet to discuss the topics of these memos and reflect on my positionality, any biases, insights, and understanding of the qualitative research process. Once I moved on to analysis and writing of findings, she provided me with multiple rounds of feedback drawing on her extensive knowledge of socio-cultural theory and qualitative research methods to ensure my progress in honoring the data that I collected and the knowledge and experiences of the participants in this case.

### **Positionality & Reflexivity**

As I elaborated on in the introduction to this study, my interest in how institutions of higher education are preparing pre-service dance teachers is motivated by my years of experience as a performing artist and dance teacher in secondary and higher public education, and the private sector. Though my dance training had prepared me to be knowledgeable and competent in many styles of dance (ballet, jazz, tap, modern, contemporary, folklorico, and flamenco) it had not prepared me for the challenges I would have in meeting the needs and honoring the lives of the diverse students I would teach. Because I very rarely, if at all, received field specific professional development from my employers I decided to seek out professional development on my own. I joined professional organizations at the state and local level and attended conferences sessions and workshops that were social justice oriented and/or incorporated somatics and mindfulness practices that I used to develop the skills necessary to make learning dance meaningful for my students. The reflective practices I have learned continue to ground me in understanding the needs of myself and others as I continually work to use the performing arts as a medium to celebrate and positively impact my community. Critical

reflection on my own experiences as a dance educator combined with evidence from the literature on the potential benefits of reflective practice to pre-service teachers are key motivators to this study.

I acknowledge that being a dance teacher and performing artist placed me very close to the topic of dance teacher education. I believe this closeness afforded me a greater understanding of the context I studied as well as the demands the pre-service dance teachers faced as they prepared to become certified to teach 6-12<sup>th</sup> grade dance classes in Texas public schools. Having the same embodied PCK as the participants in this case, such as an extensive understanding of several dance styles and cultures and experience teaching dance in a variety of contexts, also afforded me a better understanding of what occurred in the field and of what the participants in this case were describing, in particular the embodied elements of their experiences. I also acknowledged the importance of remaining reflexive throughout the research process. To do, I wrote reflective memos throughout the research process in order to challenge any assumptions or biases that arose in my conceptualizations of dance education that could have hindered my ability to recognize unique elements to the case I was studying (Merriam & Tisdell, 2016).

## **Summary**

In this chapter I have presented the methodology selected for this study. I began with an explanation of the theoretical framework informing this study. The framework has two parts: reflection-in-action and embodiment, both underutilized lenses for exploring the role of reflective practices in the development of pre-service dance teachers' PCK and CC. This theoretical framework informed both my research questions and the choice of qualitative case study design. I once again presented my research questions followed by an explanation of how a qualitative case study design is a fitting methodology for exploring reflective practices in dance

teacher education. I then, provided an overview of the study site and of the case: a senior seminar and student teaching practicum course. This case is fitting for a case study because it is bound by the unique context, use of reflective practices as the central organizing practices of the course, the participants, and the temporality of the course which lasts 16 weeks. Following the description of the course I presented the participants in the case including: the pre-service dance teachers, university coordinator, field supervisor, and cooperating teachers. Finally, I presented my data analysis and returned to my positionality to acknowledge how my closeness to the topic as a dance educator benefited the study but also required me to be continually reflexive to challenge any assumptions or biases I had in relation to the case and dance teacher preparation in higher education.

## **Chapter 4: Findings**

In this chapter, I present my findings through the theoretical lenses of reflection-in-action and embodiment which I will expand upon and further theorize in chapter five. I begin by presenting findings that illustrate the types of PCK and CC which the pre-service teachers in this case were expected to demonstrate. I do this to highlight the extensive amount of dance knowledge and experience that they were required to possess to enter the program. I then situate these expectations within the complex backdrop of the differing socio-political climates of a Texas higher education institution and Texas K-12 public schools to contextualize the tensions present within this case with respect to how the participants constructed and engaged in reflective practices. Following, I present findings related to the modes of reflection the participants constructed and engaged in and how they intersected with the pre-service teachers' development of PCK and CC in the very specific context of Texas public education.

### **The Learning Arc: Defining PCK and CC, and the Backdrop of Texas Public Education**

#### **'A New Learning Arc': The Teaching Practicum Experience**

“You are beginning a new arc of learning this semester to apply your artistic, educational, citizenship practice to your professional apprenticeship as a dance educator. You bring body, mind, spirit and heart to the community of learners and professional colleagues and mentor of your first placement (Excerpt from Week 1 Reflective Prompt created by Terryn).”

For Vanessa and Cebene, like many pre-service educators, their final semester of college was an intense journey of personal and professional growth through the experiential learning opportunity of a student teaching placement. Also, like K-12 content area educators, they were expected to use reflective practices to facilitate that growth by bridging their content and pedagogical knowledge to develop PCK and CC. This was to happen in part by engaging in the experience of becoming a part of a school community facilitated by a support network of

professional dance educators. Mirroring the literature on K-12 content area teacher preparation programs, Vanessa's and Cebene's university teaching track used writing dominant and individualistic modes of reflective practices as the central activity to mediate their development of PCK (Watson & Wilcox, 2000) and CC (Gay & Kirkland, 2010; Howard, 2003; Larrivee, 2000) via their semester of student teaching. What these more traditional modes of reflection did not take into account was how the pre-service teachers could and did engage with their support network of professional educators in more social, informal and embodied ways of reflecting that served their development of PCK and CC in an embodied subject like dance. The nature of dance as an embodied practice along with the extensive amount of dance performance, teaching, and creative experience Vanessa and Cebene brought with them presented unique challenges as well as insights into the ways that reflection was enacted in this case and how it served or was in tension with the learning needs of the pre-service dance teachers in terms of developing their PCK and CC.

Vanessa and Cebene entered their field placement as experienced dancers, choreographers, and educators in variety of dance contexts including their undergraduate dance company, community classes, dance studios, and with professional dance companies. Vanessa and Cebene each possessed an established teacher artist identity that drove their passion for teaching dance that not only focused on high quality dance instruction but also on engaging in dance as an instrument for social change. What was new for them, in this case, was applying this knowledge and experience and expressing their unique teacher artist identities in the specific context of 6-12 grade dance classes in Texas public schools. This case reflects a national trend of dance teacher preparation programs to align the expectations of pre-service dance teachers' demonstration of PCK to state learning standards, in this case, the Texas Essential Knowledge

and Skills (TEKS) and the National Core Dance Standards (NCDS) (Schmid, 2019) with no explicit expectations to develop CC vis-à-vis these standards. Consequently, I focus most deeply on the types of PCK the pre-service teachers were expected to demonstrate.

### **How Texas State Standards Define PCK in Dance**

For these pre-service dance teachers, PCK, based on state standards, meant having an extensive amount of embodied knowledge of dance technique as well as ways to convey this embodied knowledge in a variety of modes. This included the pedagogical tools and strategies, such as ideokinetics, imagery, differentiation and technology use, to engage diverse populations of 6-12 grade students in Texas public schools in technical dance training, dance history, dance composition, and dance performance. The dance teachers content knowledge expectations were determined by the national and state standards and began with having mastery and artistic experience in a variety of dance styles such as ballet, jazz, and contemporary with an understanding of the varied techniques and the cultural and historical roots of each style. In addition to technique, the standards placed the expectation on the pre-service dance teachers to have knowledge of choreographic principals, anatomy, kinesiology, biomechanics, somatics, injury prevention, artistic expression and technical performance production.

### **Tensions Around CC in Texas Dance Teacher Preparation**

As explained, both the state and national standards applied in this case did not explicitly contain expectations for the pre-service teachers to develop their CC, however, Vanessa, Cebene and Terryn, their university coordinator, approached the teaching and creation of dance as forms of social justice. This caused tensions between meeting the state requirements for dance teacher certification, personal fulfillment, and fulfilling the dance department's goal of aiding students to become artist educator activists. Terryn shared that it was of great importance to her that the pre-

service teachers in the university dance teaching track learned how to develop dance curriculum grounded in the seminal works of dance pioneers but also strove to, “deconstruct the work to teach technique, to teach composition, to look at history, to engage criticism, to look at culture, to identify themes that are relevant in our time today and to the populations that students [pre-service teachers] are working with (Terryn Interview 1).” Ironically, in 2021, two bills were signed into law HB 3979 and subsequently SB 3 which now delineate how teachers are allowed to talk about current events essentially outlawing the discussion of critical race theory (CRT) in K-12 public schools as evidenced in the following, “a teacher may not be compelled to discuss a particular current event or widely debated and currently controversial issue or public policy or social affairs.” Additionally, these laws restrict schools from being able to award class credit or extra credit for participating in civic activities.

Vanessa and Cebene’s student teaching experience was situated within the Texas socio-political climate that caused tensions among the outlined expectations of PCK and CC of their program, the Texas teacher certification process, and what they personally hoped to achieve as artist educators and social activists. This background connects with and informs the following three themes of findings related to the different modes of reflection constructed and engaged in during this case and the different ways that these modes of reflection both facilitated and limited the pre-service teachers’ development of PCK and CC. These three themes as related to the modes of reflection that were present in the case and their intersection with the pre-service dance teachers’ development of PCK and CC are: Formal Reflective Practice: Manufacturing PCK and the Absence of CC, Dialogical Reflective Practice: Extending Expertise, Fostering PCK, and Modeling CC, and Embodied Reflective Practice: Composing Dance Teacher Identity. In the remainder of this chapter, I provide an in-depth presentation of each of these three themes.

## **Formal Reflective Practice: Manufacturing PCK and the Absence of CC**

In this section, I present the ways in which the pre-service dance teachers' expectations of PCK were manufactured via the formal reflective structures in this case. These structures both facilitated and limited the pre-service teachers' development of PCK because of their adherence to the state teacher certifications standards to define PCK in dance. The sub-theme of *Manufacturing PCK* represents the ways in which the formal state certification process and associated standards shaped the formal reflective structures to be general and impersonal in nature. This limited the structures ability to address and extend the pre-service teachers' development of PCK by not adequately accounting for the type of cognition that occurred through the body, nor did they account for the development of CC as a part of PCK. I also, show how these modes of reflection were mainly transactional in nature and only served to document and not extend the pre-service teachers' development of PCK unless they engaged the pre-service teachers in dialogue with members of their highly knowledgeable support network who were able to engage in discussion around embodied PCK. This led to a second related sub-theme, the *Absence of CC*. This theme describes the ways the state mandated standards lack of inclusion of CC as a professional competency created a false dichotomization of PCK and CC. This was manifested in the formal reflective structures which did not explicitly include topics of discussion around social issues and their impact on teaching and learning. This false dichotomization was also made clear by the tensions present between the formal reflective structures more general focus and the more critical concerns of the pre-service teachers and the university coordinator particularly when it came to addressing the needs of students in the field.

### **'The Shape of the Container': Formal Reflective Structures**

"It is a challenge that we take on, the shape of the container that we are in (Terry Interview 1)."

The formal reflective structures present in this case were strongly shaped by the state and university certification standards and processes, something Terryn had limited control over designing but was tasked with aiding the pre-service teachers in fulfilling. These structures included: reflective writing prompts assigned through the seminar course, formative and summative assessment documents from the pre-service dance teachers' cooperating teachers, the field supervisor's observation forms, the pre-service dance teachers' required lesson plan templates, and their digital teaching portfolios. The majority of these formal structures did not actually promote significant amounts of reflection resulting in the development of the pre-service teachers' PCK. The structures that did promote reflection in some way to extend the pre-service teachers' development of PCK were those where Terryn had more autonomy over their design and implementation including the weekly written reflections, digital teaching portfolios, and the formal observation process prescribed by the university's college of education and carried out by Dawn the field supervisor hired by Terryn. The depth of growth from these forms of reflection were dependent upon the feedback between members of the support network and the dialogue the reflective tools engaged them in.

In the following sections, I show how the formality of the required documents for the certification process were not indicative of the types of reflection that best served the pre-service teachers' development of PCK but were given significant amount of time and attention as they were the formal structures used to document the pre-service teachers' preparedness to enter the field. Ironically, these formal practices were a cause of stress for the pre-service teachers who often felt they detracted from the more meaningful forms of reflection they were engaging in via dialogue with their support network and their personal creative practices.

### ***'Checking Things Off': Formative and Summative Assessments***

“And just making sure she turns everything in because this is dependent on their certification and we have to check things off and all things have to happen (Dawn Interview 2)”.

The majority of the formal reflective structures present in this case were related to the university and state teacher certification process. For Abby, an experienced cooperating teacher, the formative and summative assessment documents were helpful as reference documents but were not seen as learning tools for the pre-service teachers, “ Having a list of things that are expected is always good because I'm a very much organized list person as far as the formative and summative assessments. And it does give you that checklist, I guess, and it makes you look at the big picture (Abby Interview March 2022). But for Vanessa and Cebene, who came into their student teaching placements with an already extensive amount of experience as dancers, choreographers, and dance educators, they'd already “checked all the boxes” of the formative and summative assessments leaving these formal structures as insignificant tools for reflection to aid in their development of PCK and were completely unrelated to their development of CC. Dawn, the field supervisor, commented on how talented she thought both of the pre-service teachers were and about Vanessa's PCK and CC said, “She's so far ahead. I've told Terryn this, she'll be great in public ed, but she needs to get her masters. She's a professor type teacher (Dawn Interview 2).”

Similarly, Abby, Cebene's middle school cooperating teacher said, “I'm not worried about her [Cebene's] teaching or dancing or making, creating relationships with students.” Rather, Abby was more concerned with her navigating the bureaucracy of the public school system and mundane tasks such as lunch duty, something the assessment tools did not require reflecting upon. Stef, Cebene's high school cooperating teacher echoed Abby's feelings sharing, “Cebene was just very prepared to go into this field”. In fact, Stef, a first-time cooperating

teacher, felt that she needed more support in using the assessment tools because she did not know how to use them to adequately allow for the demonstration of the pre-service teachers' growth over the course of their placement. Stef said her first evaluation of Cebene caused alarm because she was trying to rate her low enough to demonstrate growth over the course of her placement. From the perspective of an aspiring administrator, she was "looking at it [the assessment] as more of a lens of if I were to do their first year [Texas Teacher Evaluation and Support System (T-TESS) ] evaluation" (Stef Interview) Concerned by Stef's evaluation, Terryn and Dawn had approached Stef concerned that Cebene was not performing well in the classroom. But actually, Stef's evaluation of Cebene pointed to how the generality of the assessment document from the university teaching left too much open to interpretation. Eventually, Stef learned that the document was intended more for the documentation of the pre-service teachers' demonstration of the PCK that they already possessed rather than as a reflective tool to be used for growth.

In sum, the formality of the formative and summative assessment structures did not afford the opportunity for the cooperating teachers to engage with the pre-service teachers in the moment to address areas of development of their PCK, something that was pointed out by Abby who said that she addressed Cebene's areas for growth as they arose via situations in the field, "So any of the areas of growth we would have a conversation about, but pretty much she already knew what I was going to write down because we'd already talked about it (Abby Interview, March 2022)." At their best, the formative and summative assessments served as reminders and documentation of the social and spontaneous reflection that had already occurred in the field to aid in the pre-service dance teachers' development of PCK pointing to the value of dialogical reflection to the participants. With this, I turn to the formal forms of reflection which in some

ways contributed to the pre-service teachers' development of PCK, in particular when the structure encouraged the pre-service teachers to engage in dialogue with their support network around the embodied experience of teaching and learning in dance.

***'Ways to Anchor': Weekly Written Reflections***

“Without the reflection, very intentional prompts, I wonder how I would've been drowning in my own thoughts and those moments of reflection, or ways to anchor me (Vanessa, Interview 3).”

Terryn used themes and prompts to guide the seminar activities and written reflections to ‘anchor’ the different milestones in the pre-service dance teachers’ 16 weeks in their field placements, fill in areas of instruction she felt the pre-service teachers needed more support in, and encourage them to engage in dialogue with their cooperating teachers. The themes the written reflective prompts covered were:

1. First Week Experiences in the Field
2. Building Rapport with Students
3. Classroom Procedures
4. The Beginning and Endings of Lessons
5. Classroom Management
6. Developing a Culture of Care
7. Community
8. Total Teaching Experience
9. Transitioning from One Placement to Another
10. Personal Strengths, Weaknesses, and Goals
11. Top Ten Evidence Based Teaching Strategies
12. Students with Special Needs

Each weekly assignment asked the pre-service teachers to read an article or watch a video on the selected topic and then answer related reflective prompts connecting the topic to their field experiences (See Appendix D for full list of prompts). For example, the following excerpts from weekly prompts asked the pre-service teachers to focus on the importance of building rapport with students, the beginning and ending of a lesson, and developing a “classroom culture of care.” These prompts encouraged the pre-service teachers to engage in dialogue with their

cooperating teacher to grow a deeper understanding of the topics as they were experienced through the unique contexts of the pre-service teachers' field placements:

Talk with your CT about ways they develop rapport and build relationships when first getting to know their students. What is your take away from your conversation? (Week 2 prompt).

READ this short article '8 Minutes That Matter Most'. Then, read the reflection questions below to have in mind while observing and teaching. Reflect along the way, or at the end of the week, to capture what you experience or what you discover can make the most of those beginning and ending minutes (Intro to week 4 prompt).

Talk with your Cooperating Teacher about the subject of classroom management and classroom culture of care. What advice do they have to offer (Week 5 Prompt)?

Because Terryyn had a strong knowledge of the pre-service teachers' PCK, she did not strictly focus prompts on topics directly related to their development of PCK but rather sought to address a wide range of topics related to the pre-service dance teachers' experiences in the field. Nonetheless, the themes and connected reflective prompts did not intentionally play a role in the pre-service dance teachers' development of CC because they did not contain language that explicitly asked the pre-service teachers to consider becoming critically aware of their position within schools' power dynamics or to strategize ways to disrupt oppressive practices within educational systems or dance education at large. Yet, there were some prompts, like the ones above, that implied the expectation for the pre-service teachers to reflect, individually in writing and in dialogue with their cooperating teachers, to observe and take note of pedagogical practices such as emphasizing the importance of rapport, planning, and classroom culture to engage students in learning dance content therefore contributing to the pre-service teachers' development of PCK. As one illustrative example of this, I focus on one particular instance in Vanessa's written reflections before week eight to point out both the written reflections potential and limitation as a tool to develop the pre-service teachers' PCK. In this example from Vanessa's

written reflections, I highlight an instance of Vanessa's emerging development of PCK but also a limitation to her development of CC. In the first week of field placement, Terryyn gave the pre-service teachers a series of prompts to encourage them to start to make connections between their existing knowledge and how it would be applied in the field. One of the prompts read:

“Given your experience this week without your CT, what question(s) do you now have?”

Vanessa responded to this very open-ended question by reflecting on how the unit planning templates she used in her courses at the university were structured and paced differently than those used by the school district writing, “I'm not necessarily seeing the template we have reviewed/worked with this past semester. I see those sections within the template being met [by the district platform] over the course of the Unit, but not necessarily all present at one time, every time.” She used reflection to compare and contrast her prior knowledge and experiences with unit planning with her current observations of what planning tools she was required to use for planning in the field. This reflection left her wanting to know whether she needed to find a way to present her entire unit fully conceptualized or if she could focus more on the day to day planning which was more easily facilitated by the district online platform when she gave this example, “I'm not seeing all the content language that's included for the unit displayed on Blend in the day to day, rather it's broken up- which we have done, but we also have created a master unit plan where our academic language for the whole unit is displayed. Can I skip creating the master plan and just create the day to day?” Consequently, by reflecting on this aspect of the planning process, Vanessa started to see that there were different ways of conceptualizing the timing of delivering dance content to students demonstrating an opportunity for growth of her PCK.

Continuing, Vanessa's reflection also noted that the focus of a unit could be dependent upon one's teacher artist identity. This was evidenced in the second part of her reflection where she further questioned the unit planning process wanting to find out from her cooperating teacher "what was most important to her [the cooperating teacher]" as they transitioned into teaching a new unit on Jazz dance because Vanessa went on to say, "For myself I know that I want to highlight Jazz dance as an organic product of historical African rituals that shape black vernacular dance." Vanessa's comment points to her desire to develop her CC and PCK by engaging in dance instruction that disrupts Eurocentric and colonized views of dance styles such as Jazz which have traditionally focused on Jazz as a theatrical dance form codified by white male pioneers such as Matt Mattox or Bob Fosse rather than Jazz having its origins in the cultural practices of enslaved African people brought to the Americas.

This particular line of reflection and inquiry was an opportunity to further develop Vanessa's PCK and CC by extending into a discussion on how Jazz dance is or is not taught as a dance genre with roots in African and Black vernacular dance. However, Terryn kept her response to Vanessa's question general and open-ended dismissing the element of Vanessa's reflection that demonstrated a desire to develop her CC. Rather, Terryn focused on the process of working with another teacher by saying, "This is a valuable question and one of the first questions that I ask when I am collaborating with another teacher - what are the desired outcomes? what are your priorities? what matters most to you for these learners?" And in the second half of her response, she focused on encouraging Vanessa to use the tools she had developed at the university as a guide to creating daily objectives that served the broad goals and standards (TEKS) to be reached by the unit. As a consequence of the pressure to adhere to state mandated standards, the opportunity to further reflect on teaching Jazz with a focus on Africanis

esthetics was lost. This instance was a missed opportunity for Vanessa to further develop her PCK and relatedly CC by reflecting on how to approach teaching the history of Jazz dance with a more critical understanding of the evolution of the genre and in turn, possibly developing the CC of the students participating in the lesson. In sum, this example calls attention to how the need to prepare the pre-service teachers to meet Texas teacher certification standards and the socio-political climate in Texas perpetuated a false dichotomy between the development of PCK and CC. This dichotomization limited the inclusion of the pre-service teachers' development of CC as an important component of their dance teacher preparation. This was further emphasized by the tensions present between the obligations of the program in this final semester of the pre-service teachers' preparation. The program had to focus on preparing the pre-service teachers to pass all state teacher certification tests and become accustomed to public school districts teacher expectations while simultaneously addressing the new challenges of teaching dance in the 6-12 public school setting that the pre-service teachers had not fully experienced in their other dance pedagogy courses at the university.

The following example of a Texas Dance Teacher certification standard demonstrates the generality of these standards which were a strong influence on the formal reflective structures of this case: Texas Dance Teacher Standard IV. The dance teacher understands and applies knowledge of dance from different cultures and historical periods and the relationship of dance to other art forms and other disciplines (Texas State Board for Educator Certification 2004). This standard leaves the approach a dance teacher can take to dance history open for interpretation which could be both liberating and limiting. In Texas, where CRT is outlawed, Vanessa's interest in taking a more critical approach to teaching dance history, especially one that would interrogate colonial practices of silencing black bodies and voices, might be controversial in a

Texas public school (no matter how progressive). Though none of the participants explicitly stated that they felt limited by this law, Terryn's response further reflects the tension she navigated between addressing the pre-service teachers' learning needs, honoring their identities and values, and the state teacher certification process.

The written reflections were limited in their potential to facilitate PCK and CC because even though Terryn often responded with written comments to their reflections, there was no explicitly stated expectation that the pre-service teachers were to read and respond to her written feedback on their weekly written reflections leaving further discussion of the topics brought up unknown. In addition, although there were twelve weeks' worth of written assignments, both of the pre-service teachers, overextended by their school, work, and familial responsibilities began to fall behind on completing the written reflections in alignment with their progress in their field placements. Cebene stopped completing the assignments after week seven, which was near the end of her first teaching placement. Vanessa stopped completing the assignments at week eight, then later completed the week ten reflection, which was also her last. Throughout our interviews, Vanessa expressed to me that she often felt intimidated by the written modes of expression required in formal educational settings and would have liked to have had more opportunities to reflect in embodied ways during the seminar. During our last interview she demonstrated the untapped potential of the stakeholders embodied PCK by suggesting Terryn lead them in embodied reflection by say something like:

“We're going to push the conference table to the side. And I just want you to lie down. What does it feel like in your body when I say, what was your most impactful lingering obstacle in your brain? And rather than writing it down, I just want you to feel like, did

you get anxiety? Did you tense up? Let's be in conversation about it and I can give you some resources and some advice as your elder.”

Though they did not engage in any type of embodied reflective practice as described above during their seminar meetings, Terryn was aware that the planned weekly written reflections were not always playing a significant role in the development of their PCK. She was willing to adapt the seminar assignments and activities to make them more relevant to the experiences the pre-service teachers were having in the field as well as to their personal needs for more flexibility when it came to the timeliness of completing assignments. I witnessed Terryn becoming aware of this and how she adapted during a seminar session I observed mid-semester.

Near the beginning of the seminar meeting, Terryn asked Vanessa and Cebene to talk about the written reflective activity they had been assigned to complete before class. The assignment was to read an article about evidence-based teaching strategies, apply one of them during the week in the field, and then write a reflection on what they experience was like implementing one of those strategies. Vanessa frankly stated, “I didn't do the reflection but I constantly bring in [evidence-based strategies], and actually I got very lucky in this scenario because last week (cooperating teacher) and I found a video on Edutopia about scheduled breaks.” Terryn acknowledged scheduled breaks as an effective teaching strategy by connecting the importance of breaks to students' retention of information. She then validated the importance of learning from the actual experience Vanessa was having with her cooperating teacher, as well as the way they had accessed pedagogical resources via Edutopia by shifting the focus of the assignment to the resource Vanessa had found with her cooperating teacher rather than the article she had assigned. She told Vanessa, “So I had assigned an article for the reflection for last week. Why don't you substitute the article that I assigned with the video with the resource that you

focused on.” She then followed up by reminding Vanessa to use her experience with that teaching strategy to fill out the KWHLAQ chart she had provided and to respond to the reflective questions, “What questions did you have? What did you discover in your research? What happened when you applied it? Now what do you want to know about?” It was expected that Vanessa would turn in her response via the university web-based course-mangement system. I did not find any artifact evidence of this response.

The above interaction was an example of how it was of greater importance to Terryn that she was validating the knowledge and expertise of the support network as well as making sure the pre-service teachers were focusing on what there was to learn from reflecting on the challenges they were facing in the field rather than completing assignments for points. It also was an exemplar of the compromises that were made by the pre-service teachers throughout the semester when it came between choosing between allotting time for completing formal reflective assignments or giving time to their other responsibilities and interests, in particular family and dance creation and performance. Ultimately, Terryn emphasized utilizing their time to reflect in dialogue together in the seminar as well as the dialogical reflective interactions with the rest of their support network as opportunities to make sense of their experiences by viewing the “practice as research” and to learn ways to engage in lifelong learning saying “Welcome to the field. And just when you think you have it all figured out, like evolutionary, new souls come in and they do different things (Seminar Recording March 28<sup>th</sup>, 2022)” something she was experiencing herself at that very moment.

Vanessa and Cebene falling behind on their weekly reflections signaled to Terryn that the written assignments were becoming more of a limitation than a support to the pre-service teachers’ development of PCK and CC, especially having spent their first two years as

undergraduates under COVID restrictions and not having as many opportunities to teach or perform live and in person. In looking back on the difficulties, they were having, Terryn commented on her own pedagogical choices when it came to the seminar, “This year I did probably 30% of what I’ve done in the past because I think there just wasn’t the mental, emotional, physical capacity for it. And just how much they had to really focus on what they were doing to assimilate and weave what they had learned into the field. (Terryn Interview 3).” Terryn aware of the interrelated mental and physical demands on the pre-service teachers, decided to reduce the amount of activities she would usually assign to the pre-service teachers, including awarding credit for the weekly reflections. Instead, she shifted to engaging with Vanessa and Cebene in more dialogical reflection during their seminar sessions that focused on their needs as they arose through their field experiences and taking more time to assist Vanessa and Cebene in completing their digital portfolios. Terryn expressed that as the university coordinator it was important to adapt the preparation process to what would best serve Vanessa and Cebene particularly at this moment in time when everyone was still shifting back to being in person saying, “It’s not about a fixed structure, but it's about fluidity of perspective and purpose and priority (Terryn Interview 2).” With this, I turn to presenting findings from the formal observation process and the associated pre- and post-conferences that were a bridge between the formal and dialogical forms of reflection that occurred throughout the semester that were of greater significance to the pre-service teachers’ development of PCK.

### ***‘Where the Growth Happens’: Field Observations***

“We had some difficult conversations and then she [Cebene] had to go teach. That was hard. So that part is a little hard, but I do think that that's where the growth happens (Dawn Interview 1).”

Dawn, the field supervisor, was and still is a significant influencer on the dance education community in Texas committed to dance teacher growth and advocacy for growing dance

education in Texas public schools. She brought with her an extensive range of PCK to this case developed through forty years of varied experiences as a dance educator and arts administrator in surrounding Texas public schools. She was very familiar with the responsibilities of the cooperating teachers having also been a cooperating teacher for over ten years herself. Generally, she was very familiar with most of the members of the support network and some of the cooperating teachers were former high school dance students who she had taught. She often made herself available to all of the members of the support network for professional coaching and advice in and out of the different context of this case.

Dawn formally observed Vanessa and Cebene twice in their middle school placement and twice in their high school placement once they had taken over teaching the full class loads from their cooperating teachers. These formal observations included a pre-conference between Dawn and the pre-service teacher, observation of the pre-service teachers teaching one class period, and a three-way post conference between Dawn, the pre-service teacher and their cooperating teacher. Dawn used a template composed of five reflective prompts for the pre-conference, several blank pages for observation notes, six reflective prompts for the post conference, and an area to document key takeaways from the post-conference (See Appendix E). The template was produced by the university teaching track and was influenced by the Danielson Group Framework for Teaching. This document did not have a scoring system but rather focused on collecting the written notes, observations, and feedback Dawn produced via the conversations she had with the pre-service teacher she was observing and the cooperating teacher as well as a description of what she observed during the lesson. In particular, the document contained language that encouraged the field supervisor to focus on using their expertise to engage with the pre-service teacher in a positive and constructive conversation about their teaching. For example,

the template contained these instructions for the post-conference based on the data the field supervisor collected: “Have in mind a “roadmap” for your post-conference in order to select what data to draw on in the conference.” Additionally, these instructions were given for the post-conference to encourage dialogue between the field supervisor, the pre-service teacher, and the cooperating teacher: “Below are questions for debriefing following the observation. Ask these, but do not scribe the answers in order to direct full attention to the conversation.” This template, though general in nature, was effective in the hands of Dawn because of her extensive embodied PCK. She used her PCK to engage in dialogical reflection with the pre-service teacher before and after their lesson where they co-constructed PCK based on what they had learned from the pre-service teachers’ lesson.

I first noted how important Dawn’s extensive PCK was to the effectiveness of the observation process when she described to me that she used the formal observation process as a way to collect an understanding of the pre-service teachers’ demonstration of PCK over the course of the pre-service teachers’ field placements. Specifically, she used the pre-conferences and the post-conferences as ways to guide the pre-service teachers towards using a form of PCK that she had not yet observed them demonstrating as well as reinforcing PCK that she had seen them use. For example, Dawn said, “I’ll tell them sometimes like, okay, I haven’t seen this and this. Or which I have seen, really great use of technology (Interview 2).” Dawn shared that she clearly expressed her expectation that she would see Vanessa and Cebene using one or more new forms of PCK the next time she observed them. In using the conferences to shape her expectations for the pre-service teachers, Dawn felt confident that she could provide an overall assessment of their ability to teach dance in 6-12 grade public school contexts saying, “When I

do my summative at the end I can say, ‘yes’ and really feel confidently in saying I saw everything (Dawn Interview 2).”

In the following section, I will share an exemplar of the observation process from a field observation I conducted of Cebene’s third formal observation. This formal observation took place near the beginning of her middle school placement. I highlight this instance because I was able to observe how Dawn, as she described to me, expertly led the dialogue surrounding the lesson she observed which aided Cebene in her growth of PCK. The following description of the stages of the formal observation process is based on the lesson plan Cebene provided, my field notes and a recording of the post-conference debrief I took when I accompanied Dawn on her third formal observation of Cebene.

**Pre-Conference.** The formal observation process actually started the day before with Cebene having sent Dawn the lesson plan for the class period she would be observing. With this prior knowledge, Dawn arrived at the campus about fifteen minutes before the class to have a pre-conference with Cebene. Dawn, using the prompts from the observation template as a guide asked Cebene a series of standard reflective questions. I observed that this conference in combination with the lesson plan Cebene provided, helped Dawn to better contextualize the observation because she was alerted to how the lesson fit withing the bigger picture of what Cebene had been working on with the students and what TEKS this lesson hoped to address. In this instance, it was to learn choreography for the Spring dance concert that the students would be performing in. Cebene included these TEKS in her lesson plan:

*Creative Expression/Performance: 3.B Identify the effective use of dance elements in practice and performance. Foundations: Perception: 1.C Stress the importance of the knowledge of dance elements, choreographic processes, and performance in a variety of dance genres and styles.*

In addition to providing context, the pre-conference also primed Dawn and Cebene for the forms of PCK Cebene would be using to facilitate learning objectives for the students based on the TEKS, why she chose to use those pedagogical strategies, and how Cebene's PCK was evident through student learning outcomes by engaging them both in conversation about how Cebene would carry out the lesson. I explain this in greater detail below.

To begin, Dawn led Cebene to identify the learning objective of the lesson by asking, "What are you working with the students on today?" Cebene replied that she would be reviewing choreography she had taught to the students for their Spring Show. Dawn then got Cebene to identify the specific elements of the lesson in an attempt to possibly identify the PCK she would use to arrive at this goal by asking her to "briefly talk me [Dawn] through what you'll [Cebene] be doing today." Cebene said she would be doing a socio-emotional check in, warm-up, and choreography review, not identifying any specific PCK she would use to engage with the students in these activities. Dawn then asked, "What do you expect will be challenging for the students?" Cebene demonstrated awareness of the students' current status of content mastery by saying that she thought that the formation changes in the choreography would challenge the students' spatial awareness of themselves and each other (a content objective in dance). Cebene's response also provided Dawn with an opportunity to see how Cebene might have to be reflexive and apply or adapt her PCK in the moment to address the learning needs of the students if they indeed were challenged by the formation changes in the choreography. Cebene and Dawn's shared embodied knowledge was evidenced in their ability to have a mutual understanding of the concept of spatial awareness in dance to include: the teacher and the students use of one's senses and internal systems, such as balance, to be able to develop an understanding of the space around

oneself, the relationships between individuals and objects in that space, and one's ability to move in relationship to the empty space, people, and objects around oneself.

Lastly, Dawn asked Cebene, "What would you like me to focus on in my observation? What data would you like me to collect?" This very open-ended question did not lead Cebene to specify a particular form of PCK she wanted to demonstrate or work on or how it would be evidenced by either her pedagogical choices or students' demonstration of understanding of dance content. Rather, Cebene also engaged in preparing for the lesson more generally by asking Dawn to focus on how well she kept the students engaged. In this instance, the pre-conference aided in identifying the general content objectives of the lesson but did not provide Dawn, as the observer, with specific PCK that Cebene would demonstrate to aid students in achieving particular learning outcomes. This would not go unnoticed by Dawn who would later use the post-conference to come back to the content objectives Cebene hoped to achieve and to identify moments in the lesson where she demonstrated PCK as well as areas of growth for Cebene's PCK in relation to the "potential challenges" Cebene identified.

**The Lesson.** Following the pre-conference, Dawn, the cooperating teacher and I settled in to the corner of the dance portable to observe Cebene teach an approximately forty-minute lesson. As Cebene had described she began with a socio-emotional check-in by asking the students to rate their week by raising their hands in relation to a scale of one to ten. One being not the best, and ten being exceptionally good. She offered a few students the opportunity to share why they chose their rating for the week. They then transitioned to a physical warm-up by spreading out in the portable to face a wall with mirrors. Cebene, moved to the front of the student group and remained in that position as she led them in the warm-up, which the students had memorized. The students also stayed in place and rather close to each other for the duration

of the warm-up, despite the amount of empty space available, leaving a lot of unoccupied space near the mirrors where Cebene was positioned. After the warm-up, Cebene put on the music for the students dance piece and asked them to perform what they remembered, meanwhile complimenting them on the sections they had retained. After the run through of choreography, she led the students in reviewing the parts of the choreography the students had struggled with retaining. During this time she engaged the students in the recall by asking questions like, “And after this we step on which foot?” And, “Our arm goes up on count?” She then taught them some new choreography to add on to the piece. Throughout the lesson, Cebene used her choreography notes as reference, and used imagery to express the movement qualities she wanted the students to embody. For example when wanting the students to display movements that were sustained, elongated, and unbound she would say, “Remember to reach past your fingertips everytime we reach in this dance.” At one point Abby, the cooperating teacher, stepped in as a “missing student” to help with remembering formations because it was hard for the other students to remember and visualize where the missing students were in the various formations of the dance. Cebene welcomed her help and the students, absorbing Abby into the dance, continued to be fully engaged with Cebene’s instruction for the duration of the class. Cebene had hoped to perform the rest of the dance for the students near the end of class as a way to keep the students engaged and motivated for the next class meeting but time had run out for that since she had to spend a significant portion of the class reviewing formations with the students. With less than ten minutes of class left, Cebene chose to end teaching choreography at a certain spot and dismissed the students to go change out of their dance wear to be ready to transition to their next class.

**Post-Conference.** After all of the students had exited the portable, Cebene, Dawn and Abby sat down for the observation post-conference. With another class coming in soon, the post-

conference was limited to about twelve-minutes with students coming in to the portable for the last couple of minutes of the conversation. Dawn thought that the timeliness of the three-way post-conference was highly significant to the pre-service teachers' development of PCK because she could immediately engage with the pre-service teacher and the cooperating teacher in reflective dialogue about the details of the instruction that had just occurred to connect to future development of PCK saying, "I want to really unpack it immediately because they, they're going to forget things (Dawn Interview 2)."

For the first two minutes of the post-conference, Dawn jumped into conversation using the same question from the pre-conference to engage Cebene in reflecting on her prior expectations and what had actually played out in the lesson, "So what do you think was challenging for them today?" Cebene replied, "I think what was challenging was remembering the changes . . . So not only are they trying to remember things, but there weren't people here. So, I think their or everyone's orientation was just a bit off, which is to be expected." Dawn asked, "Did that surprise you, or did you expect it?" Cebene replied, "I did expect it, yeah" reinforcing her knowledge that spacial awareness was a challenge for the students. Again, the same challenge Cebene identified during the pre-conference. Dawn extended this line of conversation by implying to Cebene that she would need to make new pedagogical choices to address the challenge students had with remembering choreography and formations, in particular, when other students were absent by asking, "What adjustments will you make?" Cebene replied with a pedagogical strategy saying that the next time she met with these students she would, "go over pathways of where people are going to their formations because I think they were running into each other a bit." Dawn validated her choice by saying, "I think that's a really great suggestion. I was going to make that. Yeah. Cause they were [running into each other] and

those pathways are so important.” In this moment of the conversation, Cebene identified a pedagogical strategy, addressing pathways, or going over with students how they move from one formation in the dance to another in order to help the students build their spatial awareness of themselves and each other and to memorize the choreography. She was immediately validated by Dawn who recognized re-addressing the pathways in the choreography as important to developing the students’ spatial awareness and the process of associating choreography with the students’ movement in place and time as a valuable form of PCK. Though Cebene was aware of this potential challenge the students would have with spatial awareness, the unexpected additional issue of having students absent, heightened both her and Dawn’s awareness of this challenge for the students. Dawn choosing to focus on this challenge aided Cebene in seeing how her field experience would influence her future pedagogical choices. This was evidenced in how she chose to continue to focus on providing Cebene with pedagogical recommendations that could aid in building students’ spatial awareness.

With time being limited, Dawn moved on to addressing the notes she wrote during the observation. She praised Cebene for her great rapport with the students and her overall preparedness for the lesson in terms of having notes to reference and easily navigating technology use (all things neither Dawn nor Abby were concerned with Cebene having issues with since she had already demonstrated a high level of proficiency in these areas immediately upon her placement at the middle school). She spent the remaining ten minutes of the conversation giving Cebene some suggestions on how to develop her PCK. Her first suggestion to Cebene was, “I wanna see you start moving around more instead of just staying stationary” explaining how Cebene could have used her physical presence in the room as a pedagogical tool, particularly in relation to how Dawn observed that the students were spaced so close together

during the warm-up. She emphasized that Cebene would have been able to move around the space more to observe the students because the students demonstrated strong enough knowledge of dance vocabulary that Cebene could verbally cue them instead of always physically demonstrating the exercises. It was also clear that the students had the warm-up sequence memorized and did not need Cebene's physical demonstration as a way of remembering the exercises or how to do them properly. Dawn pointed out that during the warm-up, "They [the students] were literally in that half of the room. They had so much more space they could have used in the studio." Dawn continued by explaining how moving around the room as a pedagogical strategy would positively impact student learning because, in this case, it would have enabled Cebene to see ways to aid the students in further developing their spatial awareness. Dawn suggested using the warm-up time as an opportunity to keep encouraging student engagement and reinforcement of content knowledge for example making sure the students spread out in the space, have them face different directions, or stand in a circle to warm up instead of straight rows as pedagogical strategies to engage them in thinking about and experiencing their own physical presence in relation to the space they were in as well as their relationship to others in that space.

Dawn's second major suggestion was for Cebene to make her instruction more student-centered even when they were getting ready for a performance, such as integrating time for "questioning and discussion" to provide more rigor and engage the students in higher-order thinking about the choreography, or allowing them to lead more of the choreography review rather than engaging in strictly recall of steps or directions like they did via Cebene's questioning during the choreography review portion of class. Dawn suggested splitting the students up into groups to perform the choreography so that they could do some peer-assessment and verbally

demonstrate their understanding of the dance concepts they were learning to embody. Lastly, she expressed that she wanted Cebene to design some sort of assessment for the students which she could observe the next time she came saying, “Probably the next time I come I’m going to see a lot of summative assessing.”

This instance was an exemplar of how Dawn used reflective dialogue to engage with the pre-service teachers in thinking about how and when to use certain forms of PCK in relation to the learning needs of students and the learning goals the pre-service teachers and their cooperating teachers had set for the students. Over the pre-service teachers’ 16 weeks of placement, Dawn’s intentional guidance via the formal observation processes played a role in creating a more complete picture of the pre-service teachers’ demonstration and development of PCK. Not only did their PCK match the state teacher certification standards and the TEKS for dance but Dawn’s observations brought attention to the ways the pre-service teachers demonstrated their knowledge non-verbally through physical demonstration and observation of their students.

Some major limitations of the reflective elements of the formal observation process were: the generality of the reflective prompts, the limited amount of time for the pre- and post-conferences, and a lack of expectations of the pre-service teachers to engage in any further forms of reflection on their teaching beyond the post-conference. Additionally, the structures necessary adherence to the state standards and the formal certification process directed the topics of reflection away from deepening the pre-service teachers’ CC. These limitations prohibited the pre-service teachers from more deeply reflecting on their existing PCK and CC in relation to the pedagogical challenges they were facing and the learning needs of students they were attending to on a daily basis in their field experiences. Where more reflection prompted by the pre-service

teachers' field experiences did occur was in the informal dialogical reflection in the day-to-day interactions between the pre-service teachers and their cooperating teachers. In the next section, I will present findings on how this reflection in dialogue more greatly allowed for the pre-service teachers to blend their expertise with that of the other members of their support network to increase their depth of knowledge and co-construct PCK to serve them in a wider range of dance education contexts.

### **Dialogical Reflective Practice: Extending Expertise, Fostering PCK, and Modeling CC**

In this section, I identify moments in the pre-service teachers' development of PCK when they engaged in dialogical reflection with their support network to co-construct PCK in order to address their learning needs, the learning needs of their students or the particular challenges of the educational contexts they were in. These instances of growth were significant to the pre-service teachers because these interactions provided greater space for appreciating their prior knowledge and learning needs in relation to the experiences they were having in the field. I also show how having dialogue as an alternative mode of reflection facilitated growth by providing the pre-service teachers with an alternative mode of communicating about the embodied experience of teaching and learning in dance. Though the development of CC through reflection was not explicit-these social reflective interactions offered a way for the pre-service teachers to develop their own CC in community with their peers and their students. In the following sections, I present findings related to the impact of Terryn's work as the university coordinator to build the support network and the types of ongoing reflective dialogical interactions that the pre-service teachers and their support network constructed and engaged in that they felt were significant to the pre-service teachers' growth of PCK.

### **'Making Space': Reflection in Dialogue**

“You have people [pre-service teachers] who are coming in with expertise and experiences that I don't have. So how am I being responsible to making space, creating space for their expertise to be in the room and that what I'm sharing is in dialogue with that? (Terryyn Interview 1).”

From the first seminar session, it was immediately evident to me how Terryyn worked hard to cultivate a support network where Vanessa and Cebene were embraced as contributing members of a professional support network. This support network was comprised of individuals possessing an incredible amount of enthusiasm for their roles in advancing dance education in their community through personal growth and reflection. Terryyn worked closely with Dawn, the field supervisor, to facilitate this by working meticulously to craft field experiences for Vanessa and Cebene that they thought would best serve them and the school communities they would become a part of. Central to this was placing Vanessa and Cebene with cooperating teachers who would complement the pre-service teacher's interests while contributing to their growth by demonstrating PCK that Vanessa and Cebene could benefit from. Terryyn and Dawn also worked to place the pre-service teachers in schools that aligned with the educational contexts that were of interest to Vanessa and Cebene.

To explain, Vanessa, with extensive professional dance experience and a strong sense of dance as a means of enacting social justice, was placed at a middle school fine arts academy and a liberal arts and science magnet high school with a strong commitment to uplifting the community, diversity, individuality, and the development of students as citizens and leaders. Cebene, a budding choreographer with the potential for a career as a professional dancer, was placed at a high school with a competitive dance team, which mirrored the culture and expectations of her high school dance experience. Her middle school placement was with Abby, a cooperating teacher with extensive choreography and teaching experience with students of wide-ranging ages and dance skill.

With the focus of the semester being in the field, the pre-service teachers spent the majority of their days and sometimes nights (when there were student performances) with their cooperating teachers. This time together allowed them to build deep and meaningful relationships with familial levels of trust and camaraderie where they constantly reflected in open dialogue regarding their pedagogical practices and personal lives. Vanessa described this act of being in daily reflective dialogue with her cooperating teachers as “being in community” sharing, “[i]n this scenario, it was most impactful for me to have immediate human, authentic feedback (Vanessa Interview 3).” Vanessa emphasized how this form of reflection better served her learning needs saying “Someone might have a better time making sense and in formulating their next step and how to apply all of that feedback complete by reading it later on in reflecting on their exercises, their instruction. But for me, that is not how my brain works (Vanessa Interview 3).” As pointed out by Vanessa, the formal reflective structures afforded the opportunity to document certain aspects of the pre-service teachers PCK, but they existed mostly as isolated artifacts oriented towards individual meaning making rather than opportunities for sharing in the construction of knowledge with others.

In the sections that follow, I share how, Vanessa and Cebene along with their cooperating teachers were able to use dialogical reflection to pool their shared bodily experience of performing, creating, and teaching dance to aid Vanessa and Cebene in developing their PCK around the spontaneous challenges that arose in the field, thusly humanizing the reflective process.

### ***‘Switching Gears’: Reconceptualizing PCK***

“I also realize that the way that we speak about dance and movement at [University], it's not how we speak of dance in high school and middle school. So it's almost like switching gears was really hard (Cebene Interview 3).”

Abby and Cebene both talked about how they engaged in dialogical reflection to help Cebene develop her PCK by rethinking ways to adapt to the learning needs of middle school dancers at varied cognitive and physical developmental stages. For Abby, discussion was an important way to develop Cebene's depth of knowledge of teaching dance, "I always gave her the why, you know what I mean? It wasn't just like, do this, do this, do this. Because if you're just telling them this is what's happening and this is why this is happening, also, it doesn't help them as much (Abby Interview)." One particularly impactful conversation Abby and Cebene had was around the dance content knowledge of movement quality, or the control of energy throughout the body to display a range of dynamic qualities including: sustained, percussive, swinging, suspended, collapsed, and vibratory. Cebene said that she and Abby engaged in dialogue around this topic that cued her to reflect on what pedagogical strategies she was used to using to teach movement quality and why they might not be as effective with middle school students.

Cebene had not worked extensively with students in this age range before and found that the pedagogical strategies, which she had used to teach movement quality and expressiveness to high school and college age dancers were not as effective. For example, using strategies such as physical demonstration alone, or using imagery that cued expressiveness of a particular body part to display emotion by saying something like, "Open your chest" were not as impactful with middle school students who had significantly less experience with learning in embodied ways and possessed less somatic knowledge of their own bodies. Abby suggested to Cebene that she use more imagery and connection to the students lived experiences to describe what movement qualities and emotions she wanted the dance students to embody. In dance, the use of imagery often refers to using descriptive language to draw analogies between the movement of the body

and something else (i.e., a life event or an object) to aid the dancer in recreating that energy, emotion, or movement with their body. Cebene said this discussion made her more deeply reflect on what it meant to use imagery, a pedagogical tool that she used before. In doing so, she realized that its interpretation varied greatly, “the way that we speak of dance and movement at [University] is not how we speak of dance in high school and middle school (Cebene Interview 3).” This was a pivotal moment for Cebene who did not anticipate having difficulty teaching movement quality and expression since it was, “something they talked about all the time at school [University]” but now she knew that she would need to find new ways to talk about movement quality and expressiveness.

Cebene further developed her PCK by working with Abby to continue to reflect on how to use imagery to help the middle school dance students express movement quality and emotions. Cebene said these discussions resulted in her learning that it was important to engage students with dance content by “putting things in their [middle school students] perspective” and making it relatable to their lived experiences by using words and scenarios that the middle school students were familiar with. During an interview, Cebene described to me one instance of how she applied this new pedagogical strategy when one of her students asked about what kind of facial expressions they should have during the piece they were working on for their Spring show saying, “Do we smile? Do we not smile? I don’t really know what to do with my face.” Cebene said that she recognized in that moment that the song the students were dancing to was about a break-up with a romantic partner, something a middle school student may or may not have experienced. So, she thought about how she could make the range of emotions expressed through the lyrics of the song relatable to the students. She decided to ask them, “Have you ever had a friend and that maybe you’re no longer friends with them anymore?” She said the majority of the

students could relate to this scenario. She then told the students, “Then how did you get through it? You relied on your other friends or family members to get through it? So pretend like you are all relying on each other (the other dancers in the piece) to get through something.” Cebene helped the students identify common life experiences where they had embodied the same range of emotions that they were trying to express in the piece. She said this seemed to work for the students and she realized that having a discussion with the students about how the dance steps were embodied representations of real-life experiences was important to their ability to perform them with the movement quality and emotions she wanted to them to express as the choreographer. Cebene said she knew she had been able to develop this PCK of how to teach movement quality to a variety of learners when she witnessed the students displaying their emotions through varied movement qualities and facial expressions throughout the performance of this piece. Vanessa had a similar experience of reconceptualizing her PCK when she was faced with the unique situation of teaching high school students with no prior codified dance knowledge.

### ***‘Shaping Intentionality’: Engaging with a Professional Community***

“I think that when you learn from people who are in love with the craft, it has something to say about what you inherit too. It just has shaped the intentionality that I’m going to bring into my own teaching practice (Vanessa Interview 2).”

In our second interview, Vanessa and I discussed the impact of the dance teaching track experience on her growth as an educator. What meant a lot to her was how fully invested all of the members of the support network were in their growth as artist educators. Vanessa said this was displayed by the support network through the abundant amount of knowledge that they freely shared with her and other students in the dance program.

As I have alluded to Vanessa was wary of the impersonality of traditional educational settings that divided mind from body. In particular, the reliance on written forms of communication often made her feel “othered” because it did not adequately account for the ways she thought about things and communicated. Instead, she found that the reflective dialogue she engaged in with her support network was of much greater impact to her development as an artist educator. Ironically, Vanessa would need to rely on her support network to develop her PCK when confronted with students at the high school in her second field placement who did not share the same enthusiasm for dance as she did. Up until this point, Vanessa had taught dance in varied settings but where everyone participating had elected to be there and had an already existing interest in dance. Often, in K-12 public settings, students are assigned elective courses which they do not choose for themselves because other elective courses are at capacity. Additionally, some dance teachers in Texas are asked by their administration to become P.E. certified in order to teach specialized sections of P.E. such as yoga or aerobics. In her second field placement, Vanessa encountered both of these situations when she took over teaching a section of aerobics from her cooperating teacher that had several students who were not highly motivated to be in the course.

Vanessa was challenged to find a way to translate her dance content knowledge into a series of lessons that would be relevant to the students, could account for them not being familiar with dance as a subject, and would keep them engaged. Vanessa found that through dialogue with her cooperating teacher and Dawn she was able to draw upon PCK she developed via her experience teaching middle school students from her first field placement. She remembered that the students were more engaged when what they were learning was not given in strictly dance content related terms. She decided it would best if she designed something for the high school

students to do that would engage the students through play and could easily be connected to everyday life. Ultimately, Vanessa worked with her cooperating teacher to give a lesson on the Bartenieff Fundamentals. This is a system of exercises which embody the physical/kinesiological functions of the human body. They are used to develop greater body awareness to help individuals have a greater understanding of how and why the body is moving (*Bartenieff Fundamentals*<sup>SM</sup> – LABAN / BARTENIEFF Institute of Movement Studies, n.d.). The Bartenieff Fundamentals are often used in dance as a way to help dancers build better efficiency and expressiveness with their bodies and are associated with technique specific terminology such as core-distal to refer to movement of the whole body in an expanding and contracting way. With the mentoring of her support network in mind, Vanessa decided to not use content specific vocabulary to teach these principals. Instead, she challenged the students to emulate these movement patterns by associating them with everyday movements such as reaching across their body to pick up an object. Eventually, they put these series of movements together into phrases to create dances. Vanessa knew this strategy had been effective when she shared that students said, “If you would've asked us to do these movements and say we're doing a dance phrase, we would've been scared and we wouldn't have felt comfortable. It's not what we signed up for.” She continued, “But we used play and we investigated and they were able to create, choreograph these dances (Vanessa Interview 3).” I asked Vanessa if there was a take away she had from this particular experience she described and she replied, “I think it was less so about the actual technique at that point.” She said she told the students after about eight weeks with them, “What I really want you to take from this is that you can take everyday movements and just find a new entry point, a new perspective and be open to play.” Through this experience, Vanessa was reminded that her role as a dance educator was not just about aiding the students in mastering

technique but also to facilitate in the students an appreciation of the role of their bodies in learning and expressing themselves in everyday life through play.

The above examples demonstrates how through reflective dialogue with seasoned dance educators, Cebene and Vanessa were able to pool their embodied PCK to adapt to the unique challenges presented to the pre-service teachers via the different contexts of their field placements. They were also able to compare and contrast their experiences to reconceptualize their PCK to better address students' learning needs. Vanessa and Cebene were able to use dialogical reflection with their support network to become more aware of their growth over the semester and to realize that their PCK is ever evolving. This type of reflection in dialogue with a professional community, not tied to assessment or standards, placed greater value on the embodied dimensions of teaching and learning present in the pre-service field experiences. This helped to reveal the complications in higher education dance pedagogy that do not adequately account for the embodied knowledge that shared and developed in community with others. With this, I turn to the final theme of my findings centered on the embodied forms of reflection I identified as significant to the pre-service teachers' development of PCK and CC that occurred outside the context of the senior seminar/teaching practicum course.

### **Embodied Reflective Practice: Composing Dance Teacher Identity**

This final theme relates to the stage of the pre-service dance teachers' development of PCK and CC when the pre-service teachers engaged in embodied reflection that afforded them a full range of modes to process their experiences and compose their individual teaching artists identities as the embodiment of their PCK and CC. Additionally, this stage was representative of the only moments where through embodied reflection Vanessa and Cebene critically reflected on

the embodied experience of teaching and learning in dance and the impact their physical presence had on the learning experiences of their students.

### **‘Mind, Body, and Heart’: Embodied Reflection**

“We're not just thinking with our mind, but we're thinking with our mind and our body and our heart (Cebene Interview 1).”

Vanessa and Cebene had missed out on performance opportunities that they would have had earlier on in their undergraduate studies due to several years of restrictions caused by the Covid-19 pandemic. Normally, dance majors at this university would have had several years early on in the completion of their degree to explore their options of pursuing professional careers as dancers, choreographers, and/or dance educators before applying to the teaching track of this rigorous, conservatory style program. Terryn and Dawn recognized that having performance opportunities were tied to a sense of fulfillment Vanessa and Cebene expected from the university program. Also, they recognized the importance of these performance opportunities to their development as artists, an element of their identities that was intertwined with their teacher identity and pedagogical practice. Therefore, this particular case presented a unique situation in that, for the first time, this cohort of pre-service teachers were allowed to and elected to participate in performance opportunities in addition to their course work for the teaching track. This included participating as dancers in MFA students’ choreography and creating their own choreography for graduate school applications, and local and regional adjudicated dance festivals. During the semester of this case, both Vanessa and Cebene expressed how important it was to them that they had the opportunity to choreograph and perform because they felt these artistic endeavors engaged them in embodied reflection that facilitated a much deeper processing

of their lived experiences which shaped their teaching artist identity and how they related to students.

These activities came to my attention because the Vanessa and Cebene frequently attributed the compounding physical and mental exhaustion they were experiencing over the semester to the outside performances. They both noted that these feelings hindered their ability and willingness to participate in the formal reflective writing activities of the seminar course. This occurrence warranted attention because despite feeling overwhelmed at times Terry, Vanessa, and Cebene recognized the importance of choreographing and performing to the pre-service teachers' feelings of wholeness and physical well-being, as well as the benefit of these activities to their teaching. As Terry knew, Vanessa and Cebene would be changed by their experiences in the field over the semester developing a new sense of their teaching artist identity. What the formal reflective structures, and even the reflection that occurred in dialogue did not account for was the pre-service teachers' need and desire to develop their CC nor the need to engage in reflecting on the teaching of dance, an embodied subject, in embodied ways.

Ultimately, Vanessa and Cebene would use these creative and performance opportunities as significant ways in which they engaged in embodied reflection that gave them greater agency in their development. Characteristics of these forms of reflection were that they valued embodied knowledge, were identity affirming, multimodal, and provided the pre-service teachers with important strategies that they could use as teachers in their placements throughout the semester. In addition, these instances were the only time I became alerted to the pre-service dance teachers having the freedom to engage in conversation and physical exploration and practice that was critical in nature. For example, Cebene participating in several dance pieces about her lived experiences as a black hispanic woman. One, where as a part of the performance process she was

asked to recount experiencing a loss of autonomy over her own body as a woman. Through these embodied experiences Vanessa and Cebene were able to consider the impact of the personal, social, and cultural meaning they displayed with their bodies on their teaching practice. To this point, Vanessa shared how her and Cebene's cultural knowledge as a Latina and Black Hispanic woman was important because they were, "hyper aware and attuned to identity and how we [Vanessa and Cebene] were opening up the space." For Cebene, this manifested in the importance of getting to know students and building community in her classroom, saying "As an educator, I want to build an inclusive environment for all my students. And how can my classroom be a true community (Interview 2)?" Cebene said that through the social justice orientation of the university dance program, in particular through her choreography classes and the pieces she performed in, she learned that "dance is more than just this step, but there's so much kinesthetic awareness and personal and community building that dance has (Cebene Interview 2)." Following, I provide detailed descriptions of instances indicative of the very personal importance of embodied reflection to the pre-service teachers' development of PCK and CC. In particular, I demonstrate how these embodied experiences engaged them in critical investigation of teaching and learning in dance and how it impacted their pedagogical choices through greater awareness of themselves and their students lived experiences.

### ***'Movement is a Necessity': Embodying Personal and Cultural Identity***

"It is storytelling, it is cultural digestion, political digestion but it's also corporeal stimulation and processing. Movement is a necessity because it is a sort of medicinal channel to investigate your body, understand your body; connect to those other stimuli and your environment and your world (Vanessa Interview 1)."

As previously mentioned, for the pre-service dance teachers in this case, dance was strongly woven into their lives and integral to their formation and expression of identity. Vanessa called dance a "means of survival" for her, deeply associating dancing with a way of embodying

her culture, spirituality, and working through difficult life experiences. When we first met, she described to me how dance was the most authentic way to process and engage with her lived experiences as a rebellious gender fluid Latina and someone who's learning needs were not met by traditional school structures. She was particularly sensitive to this as a teacher when thinking about her students' interactions with dance saying, "I don't want them to feel like home culture is separate from who they appear to be inside of the dance room (Vanessa Interview 1)." She said that she often struggled with and felt limited by the use of written and verbal modes of reflection to make meaning of her experiences as a pre-service dance educator. For her, dance as "kinesthetic reflection" was a more complete means of engaging in reflection to make meaning of experiences and to express ideas surrounding her teacher artist identity because she could use the bodily awareness she developed through embodied reflective practices to become more aware of how situations affected her and her students. For Vanessa, engaging in embodied reflection was not new to her, and in fact, before pursuing her BFA, she had engaged students using embodied reflective practices such as meditation, somatic movement explorations, and improvisational dance in an effort to bring "attunement and cognitive and corporeal and sensorial rigor" to the students technical training.

In fact, Vanessa said that she elected to pursue the dance education track because she wanted to be able to facilitate the same empowering and identity affirming experiences that she had as a youth through dance. For her this did not mean giving up her artist identity at all, rather teaching became an extension of it. She described this in an interview where we discussed the value of her continuing to perform and choreograph during her final semester, "I didn't take the educators route and I get to suddenly be this one-dimensional person where I am buying into the most updated version of the educational policies. Like no, I am an activist, I'm an art activist in

my life and I bring all of that knowledge and experience into my education, policies, philosophies, ideologies (Vanessa Interview 2).” Vanessa was aware of the agency she was afforded through the embodied reflective act of dance and wanted to share that feeling of empowerment with young people. For Cebene, this was something she was just beginning to put words to as I describe in the next section.

### ***‘Bringing Insight’: Developing CC***

“So I think just doing, so having that creative role as well as student teaching, even though it was like, okay, how do I balance it? I think it brought more insight than if I didn't do it (Cebene Interview 3).”

The pre-service teachers often felt overwhelmed trying to balance their course work, student teaching, and creative/performance obligations but Cebene shared how despite it being stressful and physically exhausting, engaging in creative practices as a performer and choreographer were important to the development of her personal and professional identity and her teaching practices. She described how the formal reflective structures often made her feel a disconnect between her teacher identity and her creative identity that was not authentic to her teaching practices in the field or how she felt about herself. Rather her teaching artist identity and pedagogical practices were informed by the reflection that she engaged in as a dancer and choreographer. “So it's like I teach class and then I teach choreography, so it's not my brain goes to a different function, I just feel as though I'm all one thing and in my mind the way that I'm teaching them is just all consecutive or consistent (Cebene Interview 3).”

Despite the challenge of balancing required school work with her creative endeavors Cebene’s feelings about the importance of movement to her identity and growth as a teacher remained as the semester went on. Cebene said at first she, “just assumed that every class would be able to do the same things (Cebene Interview 2)” when she started designing and teaching

technique exercises and choreographing a piece for an entire modern unit for all of the class sections at her high school placement. Cebene explained how her experience teaching in the varied contexts that arose during the semester of this case caused her to reflect on how as a choreographer for her peers she was able to develop a deeper understanding of dance composition and instruction. She did this by adapting her choreography to the physical abilities of the dancers in her piece and/or finding new ways to externalize her embodied knowledge of how to do a movement. She identified this ability to adapt her choreography as well as instructional methods as important new knowledge and a skill which she used to adapt choreography or her instruction for students of varied abilities in her field placements. Adapting to the extremely varied abilities and dance experiences of the students in 6-12 public school was a challenge that both she and her cooperating teacher had identified as an area for growth in the development of her PCK.

Perhaps the most poignant moment of all was during my final interview with Cebene where I learned more about her personal life as she shared how important the support of her family was to her successfully completing her degree. Cebene shared that she was of Black and Hispanic heritage but discussions around race, gender, and class and how she personally identified among these categories had not been a topic of discussion for her until she came to college and began engaging in critical thought around oppressive structures within education that limit opportunities for minoritized students. How she wanted to relate to and express her racial identity as a Black Hispanic woman was still something she was in the process of developing as she explained, “But I think me personally, I'm still trying to figure out how I can be confident in who I am when I'm not teaching.”

I noticed how she was further developing her identity and CC when we talked more deeply about a transformative experience, she'd had performing in a piece which, one of her professors, a black woman, had created for a local arts festival. This piece, served as a catalyst for engaging her in reflecting on her bodily experiences in community with other women of color which resulted in her developing greater empathy for the lived experiences of her minoritized students. Cebene explained more about this interactive piece that took place inside and outside a home: "Her project was how black women don't take the time to rest. And when we do it's seen as like, oh what a lazy. . .What are you doing? Like you should be doing more. Or just like the guilt we feel." Through the talkbacks after rehearsal Cebene shared something that creating and performing the piece helped her realize, "I didn't think I'd be resting if I wasn't here and I wasn't being forced to rest. I was like, yeah, I'd probably be doing my homework, which I know I need." Cebene said ultimately this experience made her connect more deeply with what her students were experiencing physically saying, "It made me realize, oh my students! What do they need? Before coming into the space, I was like what do my students need? They're probably really tired too (Cebene Interview 3)."

Cebene's experience using dance as a way to reflect on how the racial microaggressions she faced as a Black Hispanic woman around stereotypes associated with laziness had caused her to very often overcommit and overexert herself. The actual physical rest that was incorporated into the piece caused her to more deeply empathize with the lived experience of her students, in particular minority students who might have also experienced racial microaggressions. Cebene realized the importance of representation to students and observed the positive difference her presence as a Black Hispanic woman had on her Hispanic students engagement and sense of belonging in dance class saying, "I think it does make a difference when you see someone of

color teaching you and it's like they're bringing their experiences in. And I do feel more students maybe felt comfortable just having conversations [with Cebene] (Cebene Interview 3).”

As shared above, the embodied reflective practices Vanessa and Cebene experienced through dance performance and creation offered them different affordances to their development of PCK than the formal and dialogical forms of reflection that had engaged in. Importantly, these embodied forms of reflection were the only means of reflection that explicitly addressed the development of the pre-service teachers CC. These types of embodied reflection which occurred outside of the context of the senior seminar/teaching practicum course were where Vanessa and Cebene expressed greater agency over their growth as artist and educators by finding ways of processing, expressing, and leveraging their personal and cultural identities on stage and in the classroom. To conclude this chapter, I look back on the varied modes of reflection present in this case and how they intersected with the pre-service teachers’ development over the semester.

### **‘Curating Next Steps’: Reflecting on Reflection**

“You have no idea how important these reflections being in dialogue and in conversations outside of the institution about the experience, how important those moments have been in curating my next steps and in gaining insight to how I need to formulate or meet those ways that I’ve falling short (Vanessa Interview 3).”

In my final interviews with Vanessa and Cebene we focused on looking back on the ways they had constructed and engaged in reflective practice throughout the semester and what these reflective practices meant to them. Vanessa and Cebene weren’t always aware of the intentionality of the formal processes that were supposed to be helping them grow as educators over the semester. These interviews were the only time that the pre-service teachers explicitly discussed the different modes of reflection present in this case in relation to their personal development as artist educators. Vanessa and Cebene both noted how the ways they engaged in

dialogical and embodied forms of reflection outside of the institution and formality of the teacher preparation process were of greatest significance to them because these forms of reflection directly related to their teaching practice. These reflections signaled how, in this case, each of the three primary modes of reflection presented some affordances and limitations to the pre-service teachers' development of PCK and CC. With this, I conclude this chapter by giving an overview of the affordances and limitations of each mode of reflection.

First, the formal reflective structures presented several limitations that disconnected theory from practice making their purpose unclear to the pre-service teachers. These limitations included: being too general in nature, an adherence to state teacher certification standards which limited conceptualizations of PCK and disregarded development of CC, engaging the pre-service teachers in written and verbal forms of reflection only, and engaging in reflection that often occurred out of context of the pre-service teachers' field experiences. Cebene, reflecting on how she first perceived the requirements of the seminar course as a limitation said, "The structure at first, I was very resistant towards and I was like, hey, no way that I'm doing all these assignments with everything else I have going on (Interview 3)." Eventually, the structures did afford the pre-service teachers and their support network the opportunity to mark important milestones in their development of PCK. These structures, such as the formal observation process, were more effective when they encouraged dialogical reflection among the support network.

Second, the dialogical forms of reflection the pre-service dance teachers engaged in with their support network presented significantly more affordances to the pre-service teachers' development of PCK. As Vanessa described above, the informal, dialogical forms of reflection she engaged in outside of the institution were important to the growth of her PCK because she was able to directly relate her own PCK to what she was experiencing in the field and have the

opportunity to build off of it with the expert guidance of her support network. She shared that these instances of reflection allowed her to identify areas for growth in, “instructional design, assessments, [and] cumulative projects.” These forms of reflection were better at meeting the learning needs of the pre-service teachers because they could be spontaneous, in context, engage all participants in the meaning making process, and place the pre-service teachers in community with other professionals where their existing PCK could be honored. The major limitation of these instances of dialogical reflection were that they did not play a role in the pre-service dance teachers’ development of CC because issues surrounding power dynamics within the schools or talk of disrupting oppressive practices within educational systems or dance education at large were not explicitly discussed. Where the pre-service teachers did have the opportunity to engage in these issues was through the embodied reflexivity of dance itself.

Third, the embodied reflection that occurred through dance creation and performance was particularly impactful on the pre-service teachers’ development of PCK and CC because it afforded them the opportunity to reflect in embodied ways on their embodied experiences in and out of the context of dance. Dance as embodied reflective practice was extremely important to both Vanessa and Cebene because it provided them the opportunity to be reflective with their bodies providing them with a greater number of resources to express themselves and to make meaning out of their experiences in the field. Specifically, dance as an embodied reflective practice, allowed them to process their bodily experiences as minoritized women and was the only mode of reflection that facilitated the development of their CC by putting their lived experiences in conversation with their teaching experiences. Lastly, Vanessa and Cebene used embodied reflection to craft and embody their individual teacher artists identities.

Ultimately, the forms of reflection that were most impactful to the pre-service teachers' development of PCK and CC were the dialogical and embodied forms of reflection because they humanized and personalized the reflection process. These modes of reflection created spaces for Vanessa and Cebene to engage in a variety of modes of expression with their professional community that honored their individual teacher artist identities.

At the end of the semester, I had the privilege of being invited to attend an intimate celebration and awards ceremony for all of the students who were graduating from the fine arts college's varied teacher preparation tracks. Vanessa was given the opportunity to speak about her experience as a soon to be graduate of the dance teaching track. She spoke of the importance of the community that she had become a part of at the university. With their support and through dance as a medium she was able to see a place for herself within this institution. I was particularly moved as a dancer and dance educator when Vanessa said, "As a mother of two, Latina and first-generation college student, the odds were stacked against me. Institutions are not designed to see people like me succeed, and yet here I am. I found my tribe." With Vanessa's words in mind, in the next chapter I aim to contribute to the development and implementation of more holistic reflective practices within teacher preparation to honor the whole individual. I will also address the limitations of this study and make suggestions for future research.

## **Chapter 5: Discussion**

In this case study, I situated reflective practices within the theoretical framework of reflection-in-action and embodiment, demonstrating that reflective practices are socially constructed and occur in a variety of modes (Shön, 1983; Merleau-Ponty, 1962). In doing so, I contribute to the virtually unexplored use of reflective practices in higher education dance teacher preparation programs (Tembrioti & Tsangaridou, 2014), making it clear that reflective practices in teacher education should occur in multiple modes, in community with others, and must account for the embodied dimensions of teaching and learning. To do this, I used a qualitative case study methodology to collect and analyze multiple forms of data from stakeholders in this single, bounded case. This intensive and holistic research approach valued the multiple stakeholders embodied knowledge and recognized them as co-constructors of reflective practices that intersected with the pre-service dance teachers' development of PCK and CC. In this final chapter, I outline key findings from this study, put these findings in conversation with the existing literature on reflective practice in teacher education, offer recommendations to improve the use of reflective practices in dance teacher preparation in higher education, and suggest further research on the use of reflective practices that account for the embodied dimensions of teaching and learning in the development of PCK and CC of teacher preparation at large.

### **Findings Overview**

By using a qualitative case study methodology informed by reflection-in-action and embodiment as a theoretical framework, I presented a holistic description of how multiple stakeholders constructed and engaged in reflective practices which both facilitated and limited the pre-service teachers' development of PCK and CC. Through these theoretical lenses, I

identified four themes in the data. The first theme was: The Learning Arc: Defining PCK and CC, and the Backdrop of Texas Public Education. This represented findings about how PCK and CC were defined in this case as well as the socio-political backdrop that connected to and informed the ways in which the stakeholders in this case constructed and engaged in reflection that either limited or facilitated the pre-service teachers development of PCK and CC. The remaining three themes were indicative of different but interrelated aspects of the iterative process of the pre-service dance teachers' development of PCK and CC. These themes were: Formal Reflective Practice: Manufacturing PCK and the Absence of CC, Dialogical Reflective Practice: Extending Expertise, Fostering PCK, and Modeling CC, and Embodied Reflective Practice: Composing Dance Teacher Identity.

Each of these aspects of development were associated with different modes of reflection that were constructed and engaged in by the stakeholders in this case. The three distinct but related modes of reflection were: formal reflective structures, dialogical reflection, and embodied reflection. Each aspect of the pre-service dance teachers' development and related modes of reflection present were tied to the level of agency the pre-service teachers had over demonstrating, developing, and expressing their PCK and CC in the form of their individual teaching artist identity.

These findings address my first research question: How do multiple stakeholders in a senior seminar/teaching practicum construct and engage in reflection? These findings answer this question by identifying the multiple modes participants in this case used to construct and engage in reflective practice both formally and informally as part of the dance teacher preparation process. Additionally, as findings from this study show, each of these modes of reflection had both affordances and limitations to the pre-service teachers' development of PCK and CC. These

findings address my second research question: How do these modes of reflection intersect with pre-service dance teachers' development of PCK and CC? They do so, by pointing to the ways in which formal reflective structures limited the pre-service teachers' development of PCK and CC including: a disconnect between theory and practice, and a false dichotomization between PCK and CC. Meanwhile, the modes that valued the embodied knowledge of stakeholders and the role of dialogical and embodied reflection in the critical investigation of pedagogical practices in the teaching and learning of dance, were the modes that offered greater affordance to the pre-service teachers' development of PCK and CC including: the opportunity to engage in community to socially construct knowledge and reconceptualize PCK, honoring personal identity and learning needs, and engaging in embodied ways of critically investigating the embodied subject of dance.

In the following sections, I will discuss how each of the three themes relate to the existing literature on reflective practice in teacher education. I will also discuss new insights gained from the construction and use of dialogical reflection and embodied reflection in this case which served the pre-service teachers' development of PCK and CC in more nuanced and personal ways. I do so to highlight that these forms of reflective practice have been underexamined in the existing research on the use of reflective practice in teacher education at large.

### **Formal Reflective Practice: Manufacturing PCK and the Absence of CC**

As I explained in chapter four, this theme represents moments where stakeholders' conceptions of PCK were standardized by the formal reflective structures they constructed and engaged in to develop the pre-service teachers' PCK. These formal modes of reflection lead the pre-service teachers towards identifying components of their PCK they wanted to extend or have validated through their support network, as well as the PCK required to successfully obtain

teacher certification as defined by the Texas dance teacher certification standards. This manufacturing of PCK resulted in a decontextualized view of PCK. Therefore, these structures did not promote significant development of PCK and did not promote development of CC at all. In this stage, the pre-service teachers' agency over their growth was most limited. This was due to the construction and engagement with formal reflective structures which presented two major limitations to the pre-service dance teachers' development of PCK and CC: 1) a disconnect between theory and practice, and 2) a false dichotomization of PCK and CC.

### **Disconnect Between Theory and Practice**

Similar to studies on the use of reflective practice in K-12 content area teacher preparation, this study revealed that formal reflective structures, which focus mainly on pre-determined prompts and written modes of reflection place greater emphasis on theoretical reasoning (Allas, leijin, & Toom, 2017) creating a disconnect between theory and practice by not adequately accounting for the embodied knowledge of the pre-service teachers or the nature of dance as an embodied subject. This was evidenced by the pre-service teachers and their cooperating teachers lack of understanding of the intent of these tools as a means of developing the pre-service teachers' PCK. Reflection prescribed by these modes was writing dominant, individualistic, associated with assessment, often out of context of the field, and adhered to conceptions of PCK as defined by state certification standards. This shifted the focus of the reflections to focusing mainly on recall and documentation rather than on providing ways for the pre-service teachers to engage with their support network socially to extend their existing PCK and CC.

Findings also show that the writing dominant forms of reflection present in the formal reflective structures limited the opportunities for the pre-service teachers and their support

network to engage in discursive and embodied forms of reflecting on the embodied experience of teaching and learning in dance. This perpetuated the mind/body dualism often created by traditional modes of expression widening the gap between theory and practice. Because of this, the embodied knowledge of the pre-service teachers and their support network was not given the same value as written forms of reflection towards the pre-service teachers' development of PCK. These findings are aligned with other literature that investigates teachers' perceptions of reflective practice as not being aligned with the nature of their teaching practice or content areas (Atkinson, 2012; Mena et al, 2008; and Postholm 2008). These studies found that teacher perceived traditional reflective structures prescribed by institutions to be a decontextualized and autonomous activity constrained by institutional pressures to perform.

### **False Dichotomization of PCK and CC**

The formal reflective structures in this case also created a false dichotomization of PCK and CC that limited the pre-service teachers' development of PCK and CC. Again, this was caused by the structures' adherence to state certification standards, writing dominant modes of expression, individualistic nature, and lack of engagement in critically investigating power in relation to race, ethnicity, gender, sexuality, and socio-economic status. The pre-service teachers were therefor afforded minimal agency over their development of PCK and CC because the formal reflective structures did not account for the pre-service teachers' own identities and values as integral to shaping their PCK and CC. This constraint was in direct contrast to trends in higher education institutions, including the one at the center of this study, commitment to develop more ethical approaches to teaching dance and dance teacher preparation that, "reflect teachers' personal and cultural values, the aesthetics of a given dance form, and the community of students being taught (Schupp, 2022)." This was evidenced in Vanessa's written reflection

where she discussed a desire to extend her PCK and CC simultaneously by taking a critical and culturally relevant approach to teaching Jazz dance technique and history. Vanessa's desired approach to teaching was indicative of higher education institutions shift towards promoting growth of CC and in turn PCK, by encouraging pre-service teachers to consider themselves teaching artist citizens who value students' embodied identities and cultures as integral to the learning process and who work with their students to promote social justice (Calamoneri et al, 2020).

### **Dialogical Reflective Practice: Extending Expertise, Fostering PCK, and Modeling CC**

This theme describes moments in the pre-service teachers' development of PCK when the pre-service teachers and their support network engaged in dialogical reflection to construct and co-construct PCK to address the learning needs of their students or the particular educational contexts they were challenged with. This stage involved the pre-service teachers and their support network co-constructing new forms of PCK that was informed by their existing PCK and the PCK of their support network. In this stage, the pre-service teachers began to have more agency over their development because these instances of reflection were guided by the pre-service teachers' prior knowledge and learning needs, were directly related to the field, and were a means for them to construct and co-construct new meaning in a community of experts in their field (Mann & Walsh, 2013). These findings support evidence from a study by Enfield and Stasz (2011) on dialogical reflection in teacher communities of practice. They found that when teachers participate in dialogical reflection that engages them in publicly discussing insights about teaching and learning they are able to transform these insights into action.

From the theoretical viewpoint that reflexivity is a professional competency enacted in the moment with others and that knowledge is embodied, the dialogical or discursive reflection

that occurred in this case played a more significant role in the pre-service dance teachers' development of PCK in two ways: 1) By affording them the opportunity to socially construct meaning as members of a professional community, and 2) Giving them the opportunity to reflect in real time with others on their field experiences that led them to reconceptualize their existing PCK.

### **Reflecting in Dialogue**

What this study contributes to the literature is how dialogical reflection also played a role in the pre-service teachers' development of PCK because their high level of embodied PCK was more valued when placed in conversation with their support network who also possessed a profound mastery of embodied PCK. Reflecting in dialogue allowed the pre-service dance teachers and their support network to collectively draw on the embodied PCK they shared to co-construct meaning of the experiences the pre-service dance teachers were having in the field. This finding mirrors research which focused on how pre-service elementary grade teachers constructed and engaged in dialogical reflection with their support network using the same dialogical protocols as this study (Mosley Wetzel et al, 2017). This more student-centered approach to reflection facilitated the use of more practical reasoning, the development of knowledge applicable to multiple educational situations (Allas, Leijin, & Toom, 2017). Also the study by Mosley Wetzel et al (2017) identified institutional limitations congruent with those identified in this study including: reflection as evaluation and associated with grades and certification, and the hierarchical power dynamic between university agents and the pre-service teachers.

### **Embodied Reflective Practice: Composing Dance Teacher Identity**

This final theme relates to the stage of the pre-service dance teachers' development of PCK and CC when the pre-service teachers engaged in embodied forms of reflection of their own choice and design to process their experiences and express their individual teaching artists identities through their embodied PCK and CC. Using reflection-in-action and embodiment as a theoretical framework allowed me to be more attentive to the ways participants constructed and engaged in embodied forms of reflection that afforded the pre-service teachers more agency in their development as artists educators. These embodied forms of reflection aided the pre-service teachers in coming to realizations about their PCK and CC by placing their own values and identities in conversation with the experiences of their students. The stage could also be described as where the pre-service teachers' "knowing was expressed in action" via the pedagogical choices they composed in the field to adapt the needs of their students. This study contributes to the literature on embodied reflection in teacher education by bringing further validity to the importance of embodied knowledge and a greater understanding of teaching and learning as embodied experiences (Hegna & Ørbæk, 2021; Klein et al, 2019; McDonough et al, 2016; Ord & Nuttal, 2016; Soot & Antilla, 2018).

Specifically, this case demonstrates how pre-service teachers, with an extensive amount of embodied knowledge as dancers along with their artist peers and mentors, constructed and engaged in embodied reflection. These embodied forms of reflection personalized the learning process and provided the pre-service dance teachers with greater agency over their development of PCK and CC in two ways: 1) By honoring their individual identities and learning needs, and 2) Engaging them in embodied ways of critically investigating dance as an embodied subject.

### **Honoring Identity and Learning Needs**

Embodied reflective practices provided the pre-service teachers with a greater depth of resources for developing a “personal epistemology” that informed the way they engaged students in their own learning (Smear, 2009, pg. 99). Findings from this study validate scholars in dance education, such as Risner and Schupp (2020), who claim that reflective practices in dance teacher education can be a means of aiding teachers in identifying their personal values to, “gain increased agency to develop personal, value-based pedagogies that move beyond methods-based instruction (p.3).” Using embodiment as a lens, I argue that embodied reflection also enabled the pre-service teachers to better value their students’ lived experiences, embodied knowledge, and embodied forms of expression by becoming more aware of how the body is simultaneously experiencing and being experienced by others. Relatedly I use reflection-in-action as a lens to argue, that the pre-service teachers’ construction and engagement in embodied reflective practices prompted a “reappreciation” of how knowledge is constructed resulting in a shared epistemology with their students.

As both of the pre-service teachers pointed out, their artists identities were not separate from their teacher identities. Performing and creating dance were important to them because they provided them with a more holistic means of expressing and processing their identities and lived experiences as individuals, artists, and educators. As Vanessa explained, dance for her was a means of survival of personal, cultural, and spiritual fulfillment and understanding. This aligns with embodiment theory which posits that the body is the primary site of knowing the world and that one’s understanding of self should begin with the understanding that people are embodied subjectivities (Merleau-Ponty, 1962). Conversely, formal educational structures, like the ones identified in this case, often disregard body awareness leaving this self-knowledge underdeveloped (Whitehouse, 1958). What this case points out then is that dancers, who have

worked continuously to develop body awareness, have a full repertoire of movement to use to process experiences and display meaning. Findings from this study are congruent with others that value embodied reflective practices showing that when individuals are afforded the opportunity to use their embodied knowledge as a way of investigating experiences, valuing emotions, and communicating with others they have greater agency over their own professional growth (Forgasz, 2015; Forgasz, & Berry, 2016).

### **Using Embodiment to Investigate Dance as an Embodied Subject**

Vanessa and Cebene engaged in recognition of their PCK through the acting and feeling that occurred through their creative activities that they were later able to relate back to their teaching field experiences. These embodied forms of reflection they constructed afforded them opportunities to more deeply exploring the embodied nature of teaching and learning in dance as an embodied subject. These findings are similar to those of Ord and Nuttal's (2016) study where pre-service teachers identified PCK as embodied knowledge describing their PCK as "embodied sensations" of both teaching and learning (Viteritti, 2013; Ord & Nuttal, 2016).

Like the study by Behizadeh et al, 2019, engaging in embodied reflection presented the pre-service teachers in this case with new approaches to teaching dilemmas, shifts in perception, and reframing student deficiency as not the students' fault but of larger educational structures. I highlighted this through Cebene's experience, where she had the opportunity to engage in the creation and performance of a dance piece focused on her experiences as a Hispanic Black woman that allowed her to embody her lived experiences, tying movement to thoughts and emotions in ways that prompted her to reflect on her own students' experiences around racial issues in ways she had not before. Barton and Ryan (2014) point out that specifically in the field of dance, "experiencing one's physical body through performative reflection can display

personal, social and cultural meaning.” Cebene, having had such an experience, was able to develop her CC by using embodied reflection to more closely relate to how she and her students displayed personal, social and cultural meaning with their bodies and became more empathetic towards their physical needs before asking them to engage in the embodied act of dancing, and more aware of the importance of representation to minority students’ feelings of belonging. The context of the Texas socio-political climate in this case, in particular legislation severely restricting the discussion of current social issues, restricted the formal and dialogical reflective structures ability to be used by stakeholders develop the pre-service teachers’ CC. For example, limiting dialogue and movement practice in the pre-service teachers’ field placements that explicitly investigated issues such as experiencing racial microaggressions. Yet, the freedom of subject matter that could be explored by embodied forms of reflection that occurred outside the context of the formal teacher preparation process allowed for the development of the pre-service teachers’ CC through exploration of such issues.

As I have discussed, using a qualitative case study methodology and reflection-in-action and embodiment as a theoretical framework sets this study apart from existing studies on the use of reflective practices in dance teacher education. First, this study not only focused on the existing reflective practices in a senior seminar/teaching practicum course but also on the embodied forms of reflective practices the pre-service dance teachers constructed and engaged with outside the context of their teacher preparation program. These embodied forms of reflective practices were found to be significant to their development of PCK and CC. Existing research on reflection in dance teacher preparation conducted by Barr and Risner (2014), Barry (2017), and Sööt and Antilla (2018) focuses solely on investigating the impact of existing and structured written and discursive reflective practices within dance pedagogy courses explicitly

designed to address pre-service teachers' development of PCK and CC. Second and related, this study differs in its explicit use of reflection-in-action and embodiment as a theoretical framework, to bring attention to the forms of reflection the multiple stakeholders constructed and engaged in that were social, and embodied rather than strictly planned, individualistic, and cognitive in nature. Taking this unique theoretical and methodological perspective, I was able to construct a broader and more complex view of the phenomenon of reflective practice in dance teacher education. This view highlights the embodied nature of teaching and learning in dance, and the importance dialogical and embodied reflection to the pre-service teachers' development of PCK and CC. With this, I share some recommendations and implications for higher education dance teacher preparation and teacher preparation as a whole based on the findings of this study.

### **Recommendations and Implications**

As pointed out at the beginning of this study, this case focused on one of very few undergraduate dance teacher preparation programs in the country. As there is potential for the growth of such programs in higher education, it is important to consider how to implement practices that will provide greater affordances to pre-service teachers' development of PCK and CC as content specific and embodied professional competencies. In the following sections, I present some recommendations and implications for dance teacher preparation in higher education based on the findings of this study.

#### **Construct and Maintain Content Specific Professional Support Networks**

I recommend that teacher preparation programs make conscious efforts to place individuals with high levels of content area expertise in a variety of teaching contexts in leadership, mentorship, and supervisory roles. As demonstrated in this study, each of the stakeholders in this case brought with them an extremely high level of content-based expertise

which strongly influenced the shape of the pre-service teachers' field experiences, interactions, and professional growth. The stakeholders shared embodied knowledge afforded them the opportunity to interact on a much deeper level with the pre-service teachers when it came to reflecting on the complexity of their teacher artist identities and addressing dance as an explicitly embodied subject.

### **Support Multiple Modes of Reflection in the Teacher Preparation Process**

The use of reflective practices as a learning tool dominates teacher preparation yet, these practices which still largely focus on using written forms of reflection do not focus on how knowledge is constructed socially or the embodied experience of teaching and learning. This continues to create a divide between mind and body that does not exist. As demonstrated in this case, dialogical and embodied modes of reflection presented differing and greater affordances to the pre-service teachers' development of PCK and CC over the course of the semester. This study demonstrates the potential of these modes for connecting theory to practice by providing pre-service teachers more ways of connecting their prior knowledge and experiences to their field experience, engaging pre-service teachers in community to co-construct PCK, and to develop CC as an integral part of PCK. Therefore, I recommend the implementation and support of multiple interrelated modes of reflection as part of the teacher education process to take into consideration teaching and learning as embodied experiences, and to grant teachers and students with more modes of expression and meaning making.

### **Place Greater Value on Embodied Knowledge**

As this study demonstrated the pre-service teachers possessed a great amount of embodied knowledge as it related to the subject of dance but they also described their teaching and learning as embodied experiences. Teacher education programs should value the concept of

embodied knowledge by purposefully integrating this form of knowledge into their design. One way to do this is to engage teachers in reflective practice that focus on the embodied dimensions of teaching and learning and to engage in embodied forms of reflective practice. In doing so, pre-service teachers will be afforded the tools to fully engage in a variety of modes to make meaning of their experiences and become more aware of the cognition that occurs through the body and the role the body plays in displaying personal, social, and cultural meaning. As demonstrated, the impact of embodied reflection on the pre-service teachers' growth of CC shows the importance of this form of reflection as well as the implementation of CRT to help theorize the connections pre-service teachers can make and can assist students in making between their lived experiences and dance. This is a first step in disrupting oppressive models of education that perpetuate mind/body dualism by favoring rationality, reason, and objectivity over engaging in teaching and learning that recognizes these as processes that occur with and through the sensing and emotive body.

### **Explicitly Support Teachers' Development of CC**

As findings from this study demonstrate, placing the pre-service teachers existing PCK and CC into the context of public schools and in conversation with the formal reflective structures of the certification process made the need for explicit support of pre-service teachers' development of CC evident. I advocate for support of teachers' development of CC through pedagogical tools such as dialogical and embodied reflection which explicitly take into consideration educational inequities around the relationship between power and race, class, gender, and sexual identity. A core principle of Freire's concept of conscientization is that CC is developed through dialogue yet, consistent engagement in dialogue with others in the field around how educational practices influence social inequities is not substantially addressed

through the formal reflective processes directly associated with the traditional teacher preparation process which is tied to state mandated certification standards. In order for reflective practices to play a role in pre-service teachers' development of CC, the reflective practices must guide the individual towards confronting these inequities that are present in schools and classroom practices and acts as social change agents (Cochran-Smith et al, 2016). This will help to eliminate the false dichotomization that occurs between the concepts of PCK and CC which hinders pre-service teachers' ability to connect theory to practice and engage in content specific pedagogical practices that address social inequities within the classroom. Having presented suggestions and implications for the implementation of reflective practices in dance teacher preparation, I turn to addressing the limitations of this study and suggestions for further research.

### **Limitations and Future Research**

There were two main limitations to this study. First, the number of possible participants was limited by school district COVID restrictions on new research. Vanessa and Cebene were placed in two different area school districts and, due to COVID restrictions, only one of the school districts was allowing new research to be conducted in person. This prohibited me from being able to observe Vanessa in her field placement and to interview her cooperating teachers. This leads to the second limitation of this study, limited opportunities to observe the pre-service teachers in their field placements. I was only able to conduct one field observation of Cebene in her field placement. Again, this limitation was due to school district Covid restrictions as well as the geographical distance I had to travel to the location of this study.

However, being aware of these limitations in advance I used a qualitative case study research design to focus on what insights could be found via this bounded case rather than attempting to make generalizations about dance teacher preparation at large. As a defining

feature of qualitative case study design, I engaged in collecting data from multiple sources to develop a rich understanding of the case from the different perspectives of all of the stakeholders validating my findings through triangulation. Though I could not observe the pre-service teachers repeatedly in their field placements, I was able to develop a rich understanding of their experiences through my observations of several seminar meetings, by conducting multiple rounds of interviews with all eligible stakeholders in this case, and attending a fine arts college end of year celebration where I was able to place their experiences in the larger context of fine arts teacher preparation at their institution. I made a conscious effort to remain highly flexible with when and how the participants and I met and communicated by scheduling our time together in person and virtually around what they thought would be significant moments for them in the semester, meeting on Zoom, and communicating via e-mail and text to develop meaningful relationships with the participants.

I suggest further research on the use of reflective practices in dance teacher education to contribute to the very limited knowledge of how educational stakeholders construct and engage in reflective practice and how these practices intersect with pre-service teachers' development of PCK and CC. I also believe it is important to continue to use reflection-in-action and embodiment as theoretical frameworks to bring to light the potential value of informal, dialogical, and embodied forms of reflection that occur in a variety of modes and contexts. The modes of reflection that afforded the pre-service teachers the most agency over their development as artist educators were the embodied forms of reflection that they engaged in as performers and choreographers. Though the use of reflective practices in dance teacher higher education is relatively unexplored there has been greater exploration of reflective practices in dance technique (Zeller, 2017), somatics, dance composition courses (Brooks Mata & Kasra,

2007), and by individual dance educators critically investigating their own pedagogical practices (Antilla, 2007; Risner 2002; Walus, 2019) that could have significant impact on dance teacher preparation if consciously implemented in dance teacher preparation courses. Therefore, I recommend looking to research on arts based reflective practices as a source for further theorizing reflection as an embodied experience.

### **Final Reflection**

To conclude this dissertation, I reflect on the complexity of the task of preparing pre-service dance teachers to enter the field of 6-12 Texas public education. I think back to my experiences as a first-year dance teacher in a Texas public school who eagerly entered the field with a deep amount of embodied knowledge of dance and a passion to share that with students but was immediately confronted with pedagogical and social challenges I did not always have the skills to take on. As time went on, I strove to reconceptualize my ideas of what dance could be by making my pedagogical practices more student-centered and developing my CC. This meant, valuing the ways my students wanted to dance, seeing the genres of dance I was not familiar with as important because these styles were part of their identities, and allowing the learning to be led by the topics and styles they wanted to dance about, something my conservatory style training had not accounted for. I was able to arrive at this place through the incredible mentorship I received from my professional dance educator community and the reflective practices they lead me to engage in. This appreciation for a strong and supportive professional community invested in the growth of others is what led me to the exceptional group of individuals I was able to learn from in this case.

Through the participants in this study it became evident to me that there were no fixed reflective structures capable of addressing all the needs of the pre-service teachers in this case,

especially considering their unique identities and varied experiences within the field of dance. Rather, through this experience I have seen how reflective practices, both intentional and not, were at the core of a dynamic teacher preparation process co-constructed by the pre-service teachers and their support network of dance education professionals. This unique case presented an opportunity to expand the possibilities available of teacher professional development by looking to reflective practices outside of traditional teacher education paradigms. Ultimately, how pre-service teachers are prepared to enter the field affects the quality of the educational experiences of the students they will engage with. By expanding our view of teacher preparation to include educational practices that value: multiple modes of meaning making and expression, strong support networks, and giving agency to teachers by honoring their unique identities, we can do the same for students.

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## Appendix A

### University of Texas at El Paso (UTEP) Institutional Review Board Pre-service Teacher Informed Consent Form for Research Involving Human Subjects

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**Protocol Title:** A Qualitative Case Study of the Role of Reflective Practices in Pre-Service Dance Teachers' Development of Pedagogical Content Knowledge and Critical Consciousness

**Principal Investigator:** Josey Pickett

**UTEP College of Education, Department of Teacher Education**

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In this consent form, “you” always means the study subject. If you are a legally authorized representative, please remember that “you” refers to the study subject.

#### **Introduction**

You are being asked to take part voluntarily in the research project described below. You are encouraged to take your time in making your decision. It is important that you read the information that describes the study. Please ask the study researcher to explain any words or information that you do not clearly understand.

#### **Why is this study being done?**

The purpose of this study is to explore the role of reflective practices in pre-service dance teacher's development of pedagogical content knowledge (PCK) and critical consciousness (CC) in a university undergraduate senior seminar and teaching practicum course.

Approximately, 8 participants, will be enrolling in this study which will take place at the university, and possibly local school districts.

You are being asked to be in the study because you are directly involved with the university dance teaching track senior seminar/teaching practicum course as either a student of the program (pre-service dance teacher), the university coordinator, field supervisor, or cooperating teacher with local school districts.

If you decide to enroll in this study, your involvement will last approximately 16 weeks; the length of the university Spring 2022 semester.

#### **What is involved in the study?**

If you agree to take part in this study, the researcher, Josey Pickett will ask the following of you:

##### **Pre-service Teachers:**

- Three approximately 90-minute individual semi-structured interviews.
- Up to four in person or virtual observations of you in your seminar course lasting approximately one hour.
- Up to four in person or virtual observations of you in your field placements lasting approximately one hour.

- Course related artifacts you generate including: weekly reflections, reading reflections, lesson plans, 3-week check in document, anecdotal observation, Student Teacher Observation Tool (STOT) observation and report, formative and summative assessment instruments, and final teaching portfolio.
- Two possible participant check-ins

### **About Interviews & Observations**

The researcher will audio record interviews in order to maintain accuracy by transcribing your responses word for word. Portions of interview activities may be video recorded or photographed by the researcher to capture non-verbal modes of expression i.e. dance poses or phrases created in response to interview questions. The interviews will take place at times and locations that are acceptable to you. If unable to meet in person, interviews may be conducted remotely using web conferencing systems.

The researcher may also audio and/or video record, and photograph observations of you in the field to ensure accuracy and to capture non-verbal models of expression i.e. dance poses or phrases.

If seminar courses or field placements are being conducted virtually, or if the researcher is not allowed to visit the campuses due to COVID-19 restrictions, observations may be conducted remotely using web conferencing systems. You may be asked to assist in aiding the researcher with observing virtually by placing a laptop or mobile device in the room where the seminar or class is being conducted.

Please note that your participation in this study may involve remote and/or virtual research interactions with the researcher. You will be audio AND/OR video recorded by the web conferencing system AND/OR a device that is separate from the online conferencing system. Therefore, privacy and confidentiality are not guaranteed due to the nature of the research environment.

### **Participant Check Ins**

Participant check ins via e-mail or text message may be used once data analysis has begun to confirm findings and ensure for accurate representation of your data. Check ins will be at your convenience, will only involve data related to you, and will not occur more than twice during the duration of the study.

### **What are the risks and discomforts of the study?**

There are minimal risks associated with participation. The risks associated with this research are no greater than those involved in daily activities. Due to the use of online conferencing systems, participants' privacy and confidentiality is not guaranteed.

### **Are there benefits to taking part in this study?**

You are not likely to benefit by taking part in this study. This research may help us to better understand dance teacher education and identify ways of reflection that are new and unique to dance that can possibly be influential to reflective practices and teacher preparation at large.

**What are my costs?**

There are no direct costs.

**Will I be paid to participate in this study?**

You will not be compensated for taking part in this research study.

**What other options are there?**

You have the option not to take part in this study. There will be no penalties involved if you choose not to take part in this study.

For students: Choosing to withdraw or not participate will not affect your grades, class, or university standing.

For faculty and staff: Choosing to withdraw or not participate will not affect your employment, departmental, or university standing.

**What if I want to withdraw, or am asked to withdraw from this study?**

Taking part in this study is voluntary. You have the right to choose not to take part in this study. If you do not take part in the study, there will be no penalty or loss of benefit.

If you choose to take part, you have the right to skip any questions or stop at any time. However, I encourage you to talk to me so that I know why you are leaving the study. If there are any new findings during the study that may affect whether you want to continue to take part, you will be told about them.

I may decide to stop your participation without your permission, if I think that being in the study may cause you harm.

**Who do I call if I have questions or problems?**

You may ask any questions you have now. If you have questions later, you may call or e-mail the researcher, Josey Pickett, [REDACTED], [jpickett@miners.utep.edu](mailto:jpickett@miners.utep.edu).

If you have questions or concerns about your participation as a research subject, please contact the UTEP Institutional Review Board (IRB) at (915-747-6590) or [irb.orsp@utep.edu](mailto:irb.orsp@utep.edu).

## Appendix B

### Sample Interview Questions

#### Pre-Service Dance Teacher Interview 1: Personal Background

1. Please draw a roadmap of experiences and people that have influenced your decision to become a dancer. Now please add any additional experiences and people that have influenced your decision to become a dance teacher. On this map tell me about the people, experiences, and events that have helped and/or are helping you to prepare you to become a dancer/dance teacher.

Follow up questions:

- a. Where did the idea to become a dance teacher come up for you?
  - b. To you, what does it mean to be a dancer? To be a dance teacher? How do the two come together for you, if they do?
  - c. Describe to me the first time you felt like a dancer.
  - d. What did it feel like in your body when you decided to be a dance teacher?
  - e. How has your preparation as a dancer influenced your preparation to become a dance teacher?
2. Please create a pose, gesture, or movement phrase that represents you as a dancer. Now one that represent you as a dance teacher. Please describe what you created represents.
  3. What are you most excited about?
  4. Is there anything else you would like to share?

## **Pre-Service Dance Teacher Interview 2: Preparation**

1. What has been your experience with the ways the UTeach Dance program is helping you prepare to be a dance teacher?
2. What do you see in common between teaching and dancing? What is common between dancing and teaching? How are they different? What is that like for you?
3. What skills, experiences, and practices do you bring with you that you feel will help you prepare to teach dance?
4. What types of situations is this course preparing you for and how is it preparing you (strategies, tools, etc.)?
5. What situations do you feel unprepared for? How do you imagine managing those situations?
6. Please create a pose, gesture, or movement phrase that represents your teacher preparation process. Please describe what you created represents.

### **Pre-Service Dance Teacher Interview 3: Reflecting on Reflective Practice**

1. Let's reflect together on . . . (I will choose a couple of instances of stand-out teaching moments from field observations and/or create a scenario. If possible, we will watch video recording together).
  - a. Describe for me what was going on in this moment.
  - b. What changed for you and/or the students if anything?
  - c. What did you learn about teaching dance in this moment?
2. What tools, activities, assessments, and experiences were most effective and/or useful in preparing you for a career in dance education and why?
3. Describe for me how you reflect.
4. What role do you imagine reflection playing for you as a future dance educator?
5. Please create a pose, gesture, or movement phrase that represents your experience with this course. Please describe what you created represents.

## University Coordinator Interview 1: Personal Background

1. Please draw a roadmap of experiences and people that have influenced your decision to become a dancer. Now please add any additional experiences and people that have influenced your decision to become a dance teacher. Now dance teacher educator. On this map tell me about the people, experiences, and events that have helped and/or are helping you now as a dancer/dance teacher/ dance teacher educator.

Follow up questions:

- a. Where did the idea to become a dance teacher educator come up for you?
  - b. To you, what does it mean to be a dancer? To be a dance teacher? To be a dance teacher educator? How do these roles come together for you, if they do?
  - c. Describe to me the first time you felt like a dancer/ dance teacher.
  - d. What did it feel like in your body when you decided to be a dance teacher educator?
  - e. How has your preparation as a dancer influenced your preparation to become a dance teacher and dance teacher educator?
2. Please create a pose, gesture, or movement phrase that represents you as a dancer. Now one that represent you as a dance teacher. Now one as a dance teacher educator. Please describe what you created represents.
  3. What are you most excited about?
  4. Is there anything else you would like to share?

## University Coordinator Interview 2: Preparation

1. What has been your experience with preparing pre-service dance teachers through the UTeach Dance program?
2. What do you see in common between preparing dance teachers and dancing? What is common between dancing and preparing dance teachers? How are they different? What is that like for you?
3. What skills, experiences, and practices do you bring with you that you feel will help you prepare pre-service dance teachers for careers in dance education?
4. What types of situations do you feel this course is preparing the pre-service dance teachers for? How is it preparing them (strategies, tools, etc.)?
5. Where do your conceptions of what is important for them to be prepared for and the practices you have created for the course come from?
6. What situations do you feel unprepared for? How do you imagine managing those situations?
7. Please create a pose, gesture, or movement phrase that represents your process of preparing pre-service dance teachers. Please describe what you created represents.

### University Coordinator Interview 3: Reflecting on Reflective Practice

1. Let's reflect together on . . . (I will choose a couple of instances of stand-out moments from field observations of seminar meetings).
  - a. Describe for me what was going on in this moment.
  - b. What changed for you and/or the pre-service dance teachers if anything?
  - c. What did you learn about preparing dance teachers in this moment?
2. What tools, activities, assessments, and experiences do you think were most effective and/or useful in preparing the pre-service dance teachers and why?
3. Describe for me how you reflect.
4. What role do you imagine reflection playing for the pre-service dance teachers?
5. Please create a pose, gesture, or movement phrase that represents your experience with conducting this course. Please describe what you created represents.

## Field Supervisor Interview 1: Personal Background

1. Please draw a roadmap of experiences and people that have influenced your decision to become a dancer. Now please add any additional experiences and people that have influenced your decision to become a dance teacher. Now dance teacher educator/arts administrator. On this map tell me about the people, experiences, and events that have helped and/or are helping you now as a dancer/dance teacher/ dance teacher educator/arts administrator.

Follow up questions:

- a. Where did the idea to become a dance teacher educator/arts administrator come up for you?
  - b. To you, what does it mean to be a dancer? To be a dance teacher? To be a dance teacher educator/arts administrator? How do these roles come together for you, if they do?
  - c. Describe to me the first time you felt like a dancer/ dance teacher.
  - d. What did it feel like in your body when you decided to be a dance teacher educator/arts administrator?
  - e. How has your preparation as a dancer influenced your preparation to become a dance teacher and dance teacher educator/dance administrator?
2. Please create a pose, gesture, or movement phrase that represents you as a dancer. Now one that represent you as a dance teacher. Now one as a dance teacher educator/arts administrator. Please describe what you created represents.
  3. What are you most excited about?
  4. Is there anything else you would like to share?

## **Field Supervisor Interview 2: Preparation**

1. What has been your experience as a field supervisor for the UTeach program?
2. What do you see in common between preparing dance teachers and dancing? What is common between dancing and preparing dance teachers? How are they different? What is that like for you?
3. What skills, experiences, and practices do you bring with you that you feel will contribute to preparing pre-service dance teachers for careers in dance education?
4. What types of situations do you feel this course is preparing the pre-service dance teachers for? How is it preparing them (strategies, tools, etc.)?
5. Where do your conceptions of what is important for pre-service dance teachers to be prepared for come from?
6. How do you imagine the pre-service dance teachers managing those situations?
7. Please create a pose, gesture, or movement phrase that represents your process of aiding in the preparation of pre-service dance teachers. Please describe what you created represents.

### **Field Supervisor Interview 3: Reflecting on Reflective Practice**

1. Let's reflect together on . . . (I will choose a couple of instances of stand-out moments from formal field observations that were either referenced in the three-way conference or observation document).
  - a. Describe for me your experience with formally observing the pre-service teachers in the field.
  - b. What changed for you and/or the pre-service dance teachers if anything?
  - c. What did you learn about preparing dance teachers in this moment?
2. What tools, activities, assessments, and experiences do you think were most effective and/or useful in preparing the pre-service dance teachers and why?
3. Describe for me how you reflect.
4. What role do you imagine reflection playing for the pre-service dance teachers?
5. Please create a pose, gesture, or movement phrase that represents your experience with conducting this course. Please describe what you created represents.

## Cooperating Dance Teacher Interview 1: Personal Background

1. Please draw a roadmap of experiences and people that have influenced your decision to become a dancer. Now please add any additional experiences and people that have influenced your decision to become a dance teacher. On this map tell me about the people, experiences, and events that have helped and/or are helping you now as a dancer/dance teacher.

Follow up questions:

- a. Where did the idea to become a dance teacher come up for you?
  - b. To you, what does it mean to be a dancer? To be a dance teacher? How do the two come together for you, if they do?
  - c. Describe to me the first time you felt like a dancer.
  - d. What did it feel like in your body when you decided to be a dance teacher?
  - e. How has your preparation as a dancer influenced your preparation to become a dance teacher?
2. Please create a pose, gesture, or movement phrase that represents you as a dancer. Now one that represent you as a dance teacher. Please describe what you created represents.
  3. What are you most excited about?
  4. Is there anything else you would like to share?

## Cooperating Dance Teacher Interview 2: Preparation

1. What has been your experience as a cooperating dance teacher with the UTeach Dance program?
2. What do you see in common between mentoring pre-service dance teachers and dancing? What is common between dancing and mentoring pre-service dance teachers? How are they different? What is that like for you?
3. What skills, experiences, and practices do you bring with you that you feel will help you prepare pre-service dance teachers for careers in dance education?
4. What types of situations do you feel this field experience and the course activities are preparing the pre-service dance teachers for? How are they preparing them (strategies, tools, etc.)?
5. Where do your conceptions of what is important for them to be prepared for come from?
6. What situations do you feel unprepared for? How do you imagine managing those situations?
7. Please create a pose, gesture, or movement phrase that represents your process of preparing pre-service dance teachers. Please describe what you created represents.

### **Cooperating Dance Teacher Interview 3: Reflecting on Reflective Practice**

1. Let's reflect together on . . . (I will choose a couple of instances of stand-out teaching moments from field observations and/or create a scenario. If possible, we will watch video recording together).
  - a. Describe for me what was going on in this moment.
  - b. What changed for you and/or the students and or/the pre-service dance teachers if anything?
  - c. What did you learn about teaching dance/mentoring pre-service dance teachers in this moment?
2. What tools, activities, assessments, and experiences were most effective and/or useful in preparing the pre-service dance teachers for a career in dance education and why?
3. Describe for me how you reflect.
4. What role do you imagine reflection playing for the pre-service dance teachers?
5. Please create a pose, gesture, or movement phrase that represents your experience as a cooperating teacher. Please describe what you created represents.

## Appendix C

### Sample Observation Protocol

Demographic Information			
Site location:	Date:	Start time:	Stop time:

Descriptive Notes	Reflective Notes
<p><b>Elements</b></p> <p><i>Setting</i> (Physical environment, context, setting design, use of space, objects, resources, etc.)</p> <p><i>Participants</i> (Who is present, how many, roles, purpose of being together, relevant characteristics, organization, etc.)</p> <p><i>Activities &amp; Interactions</i> (What is happening, what structures are in place, what is new)</p> <p>How do participants respond to different situations?</p> <p>How are the participants assessing students learning?</p> <p>How are the participants conveying content?</p> <p>What are the participants doing to be inclusive?</p> <p>What modes are participants using to express themselves?</p>	

## Appendix D

### Weekly Reflective Prompts

#### Week 1

You are beginning a new arc of learning this semester to apply your artistic, educational, citizenship practice to your professional apprenticeship as a dance educator. You bring body, mind, spirit and heart to the community of learners and professional colleagues and mentor of your first placement.

The start of your first placement also coincides with our community of dance educators across Texas convening for the Texas Dance Educator's Association so you are beginning your first week as you CT pursues their own professional learning and community connections, building on your experience and expanding your student rapport from your Fall internships.

Please reflect and respond to each question below and share your experience from your first week. These questions are to provide a time to pause, acknowledge your successes, makes connections, ask questions and express your evolving artist teacher identity.

- How did you prepare for your first week of student teaching? You might consider: What felt supportive that you want to continue? What might you want to do differently?
- What was your superpower this week?
- Given your experience this week without your CT, what question(s) do you now have?

#### **Worth up to 3 points**

3 - exceeds expectations: thoughtful response to each reflective question including expression of personal meaning making and/or connection made to past learning, literature (include citation or quote) or articulation of new insight. Submitted by due date.

2 - meets expectations: proficient response addressing the main point of each reflective question or submitted after due date.

1 - below expectations: cursory response to all questions or response to some/most reflective question; or submitted after due date.

## Week 2

Building rapport and establishing relationships are primary to building a cultural of care and a safe space for learning and taking risks.

WATCH the video *The Power of Relationships* (3:40 min).

CREATE a free Edutopia account if you do not already have one; Edutopia is a great resource to support ongoing growth and teaching effectiveness.

Then, READ *6 Ways to Build a Rapport With Students* and consider how you could use or modify one these ways in your own student teaching context to build rapport with your students.

Reflect and respond to the prompts below.

- After watching the video *The Power of Relationships*, reflect on what stood out as meaningful to you, then
  - identify one quote, fact or example that stood out to you and
  - explain why – you might consider this in relation to yourself as a learner or to your values as an educator.
- Reflect and share one way you are building rapport and relationships with your students in this student teaching placement, and
- One way presented in *6 Ways to Build a Rapport with Students* that you can apply or modify to your context as another way to connect with your students.
- Talk with your CT about ways they develop rapport and build relationships when first getting to know their students. What is your take away from your conversation?

### **Worth up to 3 points**

3 - exceeds expectations: thoughtful response to each reflective question including expression of personal meaning making and/or connection made to past learning, literature (include citation or quote) or articulation of new insight. Submitted by due date.

2 - meets expectations: proficient response addressing the main point of each reflective question or submitted after due date.

1 - below expectations: cursory response to all questions or response to some/most reflective question; or submitted after due date.

## Week 3

### Classroom Procedures

1. DESCRIBE, in detail, the following procedures for the following classroom protocols. Draw from your observation and ask your CT about their practices.
  - taking attendance
  - pre-class routine for dressing out, entering the studio, greeting students
  - start of class: greeting students in the space and start of class practices, routines or protocols.
  - class agreements or expectations: how are agreements and expectations of behavior and interactions established?
  - conflict resolution: how is undesirable behavior or behavior outbursts addressed?
  - transitions: how are transitions between activities or changing the way space is used in the class directed?
  - end of class: what are end of class practices, routines, protocols (i.e. lesson review, exit slip....)
  - signal / protocol for dismissing the class.
  - leaving the classroom during class: bathroom & water break, hallway etiquette, sending students to the office, nurse, counselor or learning coach.
  - emergency procedures: fire, safety, weather.
2. EXPLAIN how students earn or are assigned leadership roles within the classroom? What procedures are in place to have students become leaders of activities or tasks?
3. PLAN your own future practice as a dance artist educator. IDENTIFY what you will include in your own Classroom Culture and Care plan aka "Classroom Management" Plan. Your Classroom Culture and Care Plan is a component of your Teaching Portfolio.

### Worth up to 3 points

3 - exceeds expectations: thoughtful response to each reflective question including expression of personal meaning making and/or connection made to past learning, literature (include citation or quote) or articulation of new insight. Submitted by due date.

2 - meets expectations: proficient response addressing the main point of each reflective question or submitted after due date.

1 - below expectations: cursory response to all questions or response to some/most reflective question; or submitted after due date.

## Week 4

“The eight minutes that matter most are the beginning and endings. If a lesson does not start off strong by activating prior knowledge, creating anticipation, or establishing goals, student interest wanes, and you have to do some heavy lifting to get them back. If it fails to check for understanding, you will never know if the lesson’s goal was attained.”

This quote shares eight ways to make those beginning and ending minutes magical. Inspiration awaits...

READ this short article *8 Minutes That Matter Most*. Then, read the reflection questions below to have in mind while observing and teaching. Reflect along the way, or at the end of the week, to capture what you experience or what you discover can make the most of those beginning and ending minutes.

Insert your responses after each question.

1. Pay attention to how you / your CT begins and ends your classes. Share what happens. What do you notice about the students’ engagement, energy or interest? What do you experience at the end of the lesson?

You might consider:

- How does the class begin? i.e. a "bell activity". Does the beginning of the class relate to prior learning, stimulate interest in the focus of the lesson or hook students’ curiosity?
  - How do you / your CT communicate the purpose/objective of the class lesson? Are different learning styles engaged: VARK?
  - Does the start of class i.e. a “bell activity” (or "Do Now") make use of technology? If so, in what ways?
- How do you / your CT engage learners at the end of a lesson to reflect, share, or find out what students have learned or to end on a high note?

2. Try out one, or more, of the strategies from the article (or others you find or create). Share what happens. What do you notice about the students’ engagement?

### **Worth up to 3 points**

3 - exceeds expectations: thoughtful response to each reflective question including expression of personal meaning making and/or connection made to past learning, literature (include citation or quote) or articulation of new insight. Submitted by due date.

2 - meets expectations: proficient response addressing the main point of each reflective question or submitted after due date.

1 - below expectations: cursory response to all questions or response to some/most reflective question; or submitted after due date.

## Week 5

### Classroom Management

- Observe and describe in detail your teacher's approach to creating a culture of care (i.e. classroom management) in regard to student behavior.
  - What are the rules, 'norms' or agreements for the dance program (i.e. expectations) ? Are they posted in the room? If so, take a picture and upload.
  - How are/were the rules/norms/agreements determined, by the teacher, by the class, through discussion? When did this occur?
- How are rules/norms/agreements (re-inforced &) enforced? Is praise given? Are there punitive consequences? Describe the rewards and consequences for behavior in dance classroom and rehearsals. Specify if there are levels of consequences for behavior and what they are.
  - How are acknowledgements and accolades handled? Are students verbally acknowledged? Rewarded with points? Given leadership roles?
  - How are disciplinary actions and follow-up procedures handled? i.e. Is there a warning, in-class consequence, does the teacher send an email, hand write a referral, send the student to the office?
- Talk with your Cooperating Teacher about the subject of classroom management and classroom culture of care. What advice do they have to offer?

Begin to identify and document your own Culture of Care (aka "Classroom Management Plan") in regard to rules and consequences for student behavior with your beliefs and values in mind. Use your reflection, research and resources to inform your thinking.

Note: Post response here and share with your Field Supervisor

#### **Worth up to 3 points**

3 - exceeds expectations: thoughtful response to each reflective question including expression of personal meaning making and/or connection made to past learning, literature (include citation or quote) or articulation of new insight. Submitted by due date.

2 - meets expectations: proficient response addressing the main point of each reflective question or submitted after due date.

1 - below expectations: cursory response to all questions or response to some/most reflective question; or submitted after due date.

## Week 6

### Warm Demander

1. Think, reflect, and write what characterizes a "culture of care"
  - for you as a learner....What do/did teachers do, say, interact with you that you felt they cared?
  - and for you as a teacher?

*This can be a word or image collage, written prose, a story or recalled memory. You shared in seminar, so highlight what is most salient to you.*

2. Look at Zaretta Hammond's Warm Demander Chart. Download Warm Demander Chart. Identify and share how would you characterize yourself in light of these four quadrants taking into account the continuum of Active Demandingness and Passive Leniency and the axis of Personal Warmth and Professional Distance? Share why you identify in this way(s).

3. Read: The Warm Demander: An Equity Approach. (Links to an external site.) What inspires you? What do you want to adapt or adopt?

- Share one way you were a "warm demander" with your students this week.
- Share one way you observed your CT as a "warm demander" with the students this week.

Note: Post response here and share with your Field Supervisor

### **Worth up to 3 points**

3 - exceeds expectations: thoughtful response to each reflective question including expression of personal meaning making and/or connection made to past learning, literature (include citation or quote) or articulation of new insight. Submitted by due date.

2 - meets expectations: proficient response addressing the main point of each reflective question or submitted after due date.

1 - below expectations: cursory response to all questions or response to some/most reflective question; or submitted after due date.

## Week 7

### Community

- Describe the community that your students live in. Drive in the neighborhood around the school.
- How does what you observe compare or contrast to your own childhood **school community**?
- What are ways that your school district and school have made efforts to support the learners and faculty during Covid-19 since you began your placement?
- How do the considerations above inform what you would include in your classroom culture and community plan?

Note: Post response here and share with your Field Supervisor

### Worth up to 3 points

3 - exceeds expectations: thoughtful response to each reflective question including expression of personal meaning making and/or connection made to past learning, literature (include citation or quote) or articulation of new insight. Submitted by due date.

2 - meets expectations: proficient response addressing the main point of each reflective question or submitted after due date.

1 - below expectations: cursory response to all questions or response to some/most reflective question; or submitted after due date.

## Week 8

### Total Teach

Reflect your Total Teach experience.

1. Share a memorable moment from your placement 1.
2. What are three meaningful 'take-aways' from your experience of being responsible for the learning community during your Total Teach time?
3. What strengths and successes will you carry into your next placement?
4. What teaching knowledge, skills or experiences do you most want to develop in your second placement?

Note: Post response here and share with your Field Supervisor

### Worth up to 3 points

3 - exceeds expectations: thoughtful response to each reflective question including expression of personal meaning making and/or connection made to past learning, literature (include citation or quote) or articulation of new insight. Submitted by due date.

2 - meets expectations: proficient response addressing the main point of each reflective question or submitted after due date.

1 - below expectations: cursory response to all questions or response to some/most reflective question; or submitted after due date.

## Week 9

### Week 9 (1) Reflection - Due Monday 3/7

You each experienced this week, Feb 28-Mar 4, in different ways:

- Cebe finishing the full arc of your last teaching unit to conclude your high school placement and celebrating your time with the students;
- Vanessa beginning in a different space, meeting new students and in a different school culture to begin your high school placement.

1. What would you most like to share, remember or highlight about this week?

Note: Post response here and share with your Field Supervisor

Worth up to 3 points

*3 - exceeds expectations: thoughtful response to each reflective question and expression of personal meaning making and connection made to past learning or new insight. Submitted by due date.*

*2 - meets expectations: proficient response to each reflective question or submitted after due date.*

*1 - below expectations: response to some/most reflective questions, or all addressed - but cursorily, or submitted after due date.*

## Week 10

### Week 10 (2) Reflection - Due 3/12

Reflect upon your accomplishments at this point in your educator training, you might also consider your first placement CT & FS Assessments and feedback,

- Identify what you feel are your current teaching
  - **strengths** - what you are accomplishing and mastering, and
  - **weaknesses** - what knowledge and skills are more emerging or developing
- Now consider your PERSONAL strengths and identify your ways of thinking, being and/or doing that support your growth and progress.
- In the remaining weeks of your student teaching, what 'weakness(es)' will you target to develop? Consider your personal strengths (above), what strategy/ies will you use to develop 'weakness(es)' you identified?
- Share a personal goal that you have for your second placement or something you'd like me to know.

Note: RESPOND in your UT G Drive Weekly Reflection folder and share with your field supervisor **before or by Sat 3/12**

### Worth up to 3 points

3 - exceeds expectations: *thoughtful response to each reflective question and expression of personal meaning making and connection made to past learning or new insight. Submitted by due date.*

2 - meets expectations: *proficient response to each reflective question or submitted after due date.*

1 - below expectations: *response to some/most reflective questions, or all addressed - but cursorily, or submitted after due date.*

## Week 11

Week 11 (3) Reflection - Due 3/26

- **READ Top 10 evidence-based teaching strategies**  
<https://newsroom.unl.edu/announce/csmce/5272/29630>
- **Which aspect of these evidence-based teaching strategies will you focus on in your teaching development during your 2nd student teaching placement? Select one.**
- **Given the evidence-based teaching strategy you selected, above, what actions will you take to develop this aspect of your teaching? Download this KWHLAQ chart, write your selected evidence-based teaching strategy after “TOPIC”. Then respond to each question, noting: what you know, want to know, how you will find out, what you learned, and what actions you plan to / do take. Given what you try and revise in your teaching during the week, what new questions do you have?**

Submit your completed KWHLAQ chart to the Canvas Week 11 Reflection by Sat 3/26

### **Worth up to 3 points**

*3 - exceeds expectations: thoughtful response to each reflective question and expression of personal meaning making and connection made to past learning or new insight. Submitted by due date.*

*2 - meets expectations: proficient response to each reflective question or submitted after due date.*

*1 - below expectations: response to some/most reflective questions, or all addressed - but cursorily, or submitted after due date.*



## Appendix E

### Student Teaching Observation Template (Observation Form for Informal Assessment)

**Student Teacher Name:**

**Observer Name:**

**Placement Start and End Dates:**

**Date of Observation:**

**Start Time:**

**End Time:**

**Subject/Class Observed:**

#### Pre-Conference

What are you working with the students on today?

Briefly talk me through what you'll be doing today.

How will you know if the lesson has gone well?

What do you expect will be challenging for the students?

What would you like me to focus on in my observation? What data would you like me to collect?

[Note: Please obtain a copy of the student teacher's lesson plan prior to the beginning of the observation.]

#### Observation Notes:

## Post-Conference

[Optional: If the PT has just finished teaching, it may be a good idea to allow him or her to write for a few minutes to reflect on what has just happened. That reflection can provide additional openings for discussion.]

Below are questions for debriefing following the observation. Ask these, but do not scribe the answers in order to direct full attention to the conversation. Focus on the data you've collected as a field supervisor (e.g., I noticed . . . and I wondered . . . ). Have in mind a "roadmap" for your post-conference in order to select what data to draw on in the conference. These questions are a guide but not a prescription. Use positive language (e.g., "I noticed that when you . . . the students responded . . . ).

What have you been thinking about since you taught the lesson?

What was challenging for the students?

What surprised you?

What changes or adjustments did you make while you were teaching?

What are you thinking about changing next time?

What else is on your mind?

Below are some key points from our post-observation conference:

Student Teacher Signature

Date

Observer Signature

## Vita

B.F.A., M.Ed. (she/her/hers) Is a native of the U.S./Mexico borderland, mother, educator, performing artist, researcher, director, choreographer, and doctoral candidate in sociocultural foundations in the University of Texas at El Paso's (UTEP) Teaching, Learning, and Culture Program. She has performed with, directed, choreographed and lead community outreach for: the UTEP Dinner Theatre, UTEP Department of Theatre and Dance, El Paso Opera, UTEP Opera, EPISD Fine Arts Summer Musical, Ensemble Musical Theatre Student Organization, Mountain Movement Dance Company, Zilker Theatrical Productions, and Broadway by the Bay. She has acted as a professional development facilitator and consultant for: Actospace, Region 19 Education Service Center, El Paso ISD, Socorro ISD, and Ysleta ISD. Her professional and student memberships have included: Texas Dance Teachers Association, National Dance Educators Organization, American Educational Research Association, and United Teacher Education Doctoral Students. Her research and creative works are driven by her goal to advance equity and inclusion, contemporaneously, in our educational and global community.

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