

Chaffey College Honors Program

Contract

**Survey of Dance, TAT24,**

**Section#21939**

Professor Michele

Jenkins

**Description of Project:**

Student will construct a two-week beginning ballet exercise syllabus that focus on musicality and coordination of footwork and hand movements, experience to teach one Ballet I class, and prepare 10 pages reporting the two-week exercise plan, as well as an evaluation of the phenomenological experience as it pertains to teaching dance.

**Project Objectives:**

To understand the structure and nature of teaching ballet from learning ballet, and to analyze the effect on the student, as well as on the teacher.

**How will the project be evaluated?**

The project will be evaluated on the preparation, content, analysis and on the whole writing quality and style. Student will also be evaluated on her presentation of the syllabus to the class upon completion.

**Learning Methods:**

Student will construct a beginning ballet lesson plan and experience teaching a Ballet I class to expand upon course objectives in the area of careers in Dance that consists of a final report and a hour and a half peer teaching activity.

*Michele Jenkins* 4/30/03

# PEER TEACHING

BY: STUDENT  
TAGLE TAT24  
PROFESSOR MICHELE JENKINS  
18MAY2008

# Beginners Ballet Syllabus

**FIRST WEEK FIRST  
CLASS MEETING  
BARRE**

Plie

Start with first position, arms in 2<sup>nd</sup> position  
2 demi plie (4 cts)  
1 grand plie (4 cts)  
Repeat exercises in 2<sup>nd</sup>, 4<sup>th</sup>, and 5<sup>th</sup> position

Tendu

Start in 5<sup>th</sup> position  
4 tendus devant (4 cts)  
4 tendus a la seconde (4 cts)  
4 tendus derriere (4 cts)  
4 tendus a la seconde (4 cts)  
tendu a la seconde (2 cts)  
grand plie in 2<sup>nd</sup> position (cts 3-6)  
tendu a la seconde, finish in 5<sup>th</sup> position

Degage

Start in 1<sup>st</sup> position, facing the barre  
Start with the right leg  
2 slow degage devant (4 cts)  
2 slow degage derriere (4 cts)  
Repeat with the left leg (8 cts)  
2 fast degage devant (2 cts)  
2 fast degage a la seconde (2 cts)  
2 fast degage derriere (2 cts)  
2 fast degage a la seconde (2 cts)  
Repeat with the left leg (8 cts)  
Releve and balance (cts 1-6)

Abaisse and finish in 1<sup>st</sup> position (cts 7-8)

#### Rond de jambe

Prepare during the music introduction

2 slow rond de jambe a terre en dehors (4 cts)

4 fast rond de jambe a terre en dehors (4 cts)

last rond de jambe hold tendu back

2 slow rond de jambe a terre en dedans (4 cts)

4 fast rond de jambe a terre en dedans (4 cts)

last rond de jambe close to fifth

1 grand plie in 5<sup>th</sup> position (4 cts)

Port de bras forward and back (4 cts)

Soussus and balance (cts 1-6)

Abaisse and finish (cts 7-8)

#### Frappe

Arms in second position

Preparation to sur le cou de pied

4 frappes en croix (2 cts each)

4 frappes en croix (1 ct each)

2 beats in sur le cou de pied (2 cts)

Soutenu to the the other side (2 cts)

Repeat exercise on the other side devant (16 cts)

Repeat the whole exercise derriere (32 cts)

Finish

#### Fondu and Developpe

Arm movements fifth for front, second for side, and arabesque for back.

Preparation soutenu

1 fondu devant (2 cts)

1 fondu side (2 cts)

1 fondu derriere (2 cts)

1 fondu devant with inside leg (2 cts)

Repeat exercise starting from the back (8 cts)

Arms remain in second position

1 developpe devant (4 cts)

1 developpe derriere with inside leg (4 cts)

Repeat developpes (8 cts)

Finish

#### Grand Battements

Arm movements fifth for front, second for side, and arabesque for back.

2 grand battements devant (2 cts)

2 grand battements derriere with inside leg (2 cts)

1 grand battements side (1 ct)

1 degage a la seconde (1ct)

1 demi plie (1 ct)

1 releve (2 cts)

1 demi plie (1 ct)

1 tendu side (1 ct)  
close to fifth position  
Repeat exercise from the back  
Bend forward and back (8 cts)  
Finish

**CENTER**

Adagio

Prepare with fifth position croise  
2 slow rond de jambe a terre (4 cts)  
1 half rond de jambe, finishing a la seconde en face (4 cts)  
open arms from first to second position  
1 grand plie in second position (4 cts)  
Bend over to the right side and come up (3 cts)  
Tendu with the left leg and close to fifth position croise (1 ct)  
Repeat exercise with the left (16 cts)  
Finish

#### Tendu and degage

Preparation in fifth position croise with arms  
2 tendu devant (4 cts)  
2 tendu derriere (4 cts)  
4 tendu a la seconde en face changing (4 cts)  
arms in second position  
coupe pas de bourree to the right (2 cts)  
coupe pas de bourree to the left (2 cts)  
Repeat whole exercise to the left. (16 cts)  
Finish

#### Jumps

Preparation in fifth position with the right foot in front  
4 changements en face (4 cts)  
4 temps leve in first position, close in fifth with left foot in front (4 cts)  
Repeat exercise with the left side. (8 cts)  
1 glissade assemble to the right (2 cts)  
1 glissade assemble to the left (2 cts)  
1 glissade jete to the right (2 cts)  
1 glissade jete to the left (2 cts)  
Finish

#### • From the corner

#### Sissonne and chaines

2 sissonne arabesque (4 cts)  
4 changements (4 cts)  
1 soutenu turn (2 cts)  
2 chaines (1 ct each)  
Repeat exercise  
Finish

#### Grand jete

1 tombe pas de bourree to the right (4 cts)  
arms open to second  
1 tombe pas de bourree to the left (4 cts)

arms open to second  
1 tombe pas de bourree (2 cts)  
arms open to second  
glissade (1 ct)  
arms stay in second  
grand jete (1 ct)  
arms in third arabesque

#### Curtsy

Step to the side and curtsy to the audience  
Step to the side and curtsy to a fellow

### **FIRST WEEK SECOND CLASS MEETING BARRE**

#### Plie

Start with first position, arms in 2nd position  
Releve (ct 1)  
1 demi plie (ct 2)  
Stretch back to releve (ct 3)  
Abaisse (ct 4)  
1 grand plie (4 cts)  
Repeat exercises in 2nd, 4th, and 5th position

#### Tendu

Arm movements fifth for front, second for side, and arabesque for back.  
Start in first position  
2 tendus devant (4 cts)  
2 tendus a la seconde (4 cts)  
2 tendus derriere (4 cts)  
2 tendus devant with inside leg (4 cts)  
tendu a la seconde (ct 1)  
grand plie in 2nd position (cts 2-4)  
releve to sur le cou de pied and balance (cts 5-7)  
finish in 5th position (ct 8)

#### Degage

Arm movements fifth for front, second for side, and arabesque for back.  
Start in first position  
2 tendus devant (4 cts)  
2 tendus a la seconde (4 cts)  
2 tendus derriere (4 cts)  
2 tendus devant with inside leg (4 cts)  
tendu to fourth position (ct 1)  
grand plie in 4th position (cts 2-4)



releve to passe and balance (cts 5-7)  
finish in 5<sup>h</sup> position (ct 8)

### Rond de jambe

Arms in second position

Prepare during the music introduction

2 fast rond de jambe a terre en dehors (4 cts)

last rond de jambe hold tendu back

2 fast rond de jambe a terre en dedans (4 cts)

last rond de jambe close to fifth

1 grand rond de jambe en dehors (cts 1-3)

tendu and close (ct 4)

1 grand rond de jambe en dedans (cts 1-3)

tendu and close (ct 4)

1 grand plie in 5<sup>h</sup> position (4 cts)

Chasse to attitude derriere and balance (cts 1-6)  
Close to fifth position and finish (cts 7-8)

### Fondu and Frappe

Arm movements fifth for front, second for side, and arabesque for back.

Preparation soutenu

1 fondu side (2 cts) and hold (2 cts)

Turn the leg in and out (2cts)

Petit battement a terre and close to fifth position back (2 cts)

Preparation to sur le cou de pied (2 cts)

1 frappes devant (2 cts)

1 frappes derriere (2 cts)

2 frappes devant (2 cts each)

2 frappes derriere (2 cts each)

Repeat the whole exercise derriere (32 cts)

Finish

### Developpe

Arm movements fifth for front, second for side, and arabesque for back.

1 developpe devant (4 cts)

1 developpe derriere with inside leg (4 cts)

Repeat developpes (8 cts)

1 developpe a la seconde and hold(cts 1-4)

Turn the leg in (ct 5)

Turn the leg out (ct 6)

1 whole circle soutenu (ct 7-8)

1 developpe to attitude devant (cts 1-3)

passee (ct 4)

1 developpe to attitude back (cts 5-7)

passee (ct 8)

Finish in fifth position

### Grand Battements

Face the barre; arms on the barre

Preparation in first position

2 grand battements to the right side (2 cts each)

2 grand battements to the left side (2 cts each)

2 degage to the right side (2 cts each)

2 degage to the left side (2 cts each)

Repeat the whole exercise all closing in 5th positions (8 cts)

Chasse to arabesque a la seconde right and hold (4 cts)

Chasse to arabesque a la seconde left and hold (4 cts)

Close to fifth position and finish

## CENTER

### Adagio

Preparation with fifth position right croise

1 developpe devant (4 cts)

1 developpe derriere (4 cts)

1 developpe a la seconde and hold(cts 1-4)  
Turn the leg in (ct 5)  
Turn the leg out (ct 6)  
1 whole circle soutenu (ct 7-8)  
1 developpe to attitude devant (cts 1-3)  
passe (ct 4)  
1 developpe to attitude back (cts 5-7)  
passe (ct 8)  
Finish in fifth position

#### Fondu and Grand battements

Preparation in fifth position croise with arms  
4 tendu en croix with the right leg (4 cts)  
last tendu side no change  
4 tendu en croix with the left leg (4 cts)  
last tendu side no change  
2 grand battements en face changing last close to first position(4 cts)  
arms in second position  
Passe releve with right and then left (4 cts)  
Arms open to the right and then to the left  
Repeat whole exercise to the left. (16 cts)  
Finish

#### Jumps

Preparation in fifth position with the right foot in front  
4 changements clockwise (4 cts)  
2 echappes (4 cts)  
1 glissade jete to the right (2 cts)  
1 glissade jete to the left (2 cts)  
Coupe pas de bourree (4 cts)  
Repeat with the left leg (16 cts)  
Finish

- **From the corner**

Soutenu turns, Chaines, and Pique turns

2 soutenu turns (4 cts)  
arms from 4th arabesque to first position  
2 chaines (2 cts)  
1 pique turn (2 cts )  
Repeat exercise twice(B cts each)  
Finish

Grand jete

2 glissade (2 cts)  
2 coupe jete (2 cts)  
1 tombe pas de bourree (2 cts)  
arms open to second  
glissade (1 ct)  
arms stay in second  
grand jete (1 ct)  
arms in third arabesque

Curtsy

Step to the side and curtsy to the audience  
Step to the side and curtsy to a fellow

**SECOND WEEK FIRST  
CLASS MEETING  
BARRE**

Plie

Start with first position, arms in 2nd position  
2 demi plie (4 cts)  
1 grand plie (4 cts)  
Repeat exercises in 4th and 5th position  
Chasse to 4th position releve and balance with third arabesque arms (cts 1-6)  
Close to fifth and finish (cts 7-8)

### Tendu and degages

Face the barre; arms on the barre

Preparation in first position

4 tendu a la seconde with the right leg(1 ct each)

4 tendu a la seconde with the left leg(1 ct each)

4 degage to the right side (1 ct each)

4 degage to the left side (1 ct each)

Repeat the whole exercise all closing in 5<sup>h</sup> positions (16 cts)

Finish

### Rond de jambe

Arms in second position

Prepare during the music introduction

1 grand rond de jambe en dehors (cts 1-3)

tendu and close (ct 4)

1 grand rond de jambe en dedans (cts 1-3)

tendu and close (ct 4)

4 fast rond de jambe a terre en dehors (4 cts)

last rond de jambe hold tendu back

4 fast rond de jambe a terre en dedans (4 cts)

last rond de jambe close to fifth

1 tendu devant and hold out (2 cts)

1 grand plie in 4<sup>h</sup> position (4 cts)

1 tendu derriere and close to 5<sup>th</sup> position (2 cts)

Chasse to arabesque derriere and balance (cts 1-6)

Close to fifth position and finish (cts 7-8)

### Frappes

Preparation to sur le cou de pied

1 frappes devant (2 cts)

1 frappes derriere (2 cts)

2 frappes devant (2 cts each)

2 frappes derriere (2 cts each)

3 frappes to the side changing (2 cts each)

soutenu to the other side (2 cts)

Repeat the whole exercise with the left sur le cou de pied (16 cts)

### Fondu

Arm movements fifth for front, second for side, and arabesque for back.

Preparation soutenu

1 fondu devant (2 cts) and hold (2 cts)

Turn the leg in and out (2cts)

Petit battement a terre and close to fifth position back (2 cts)

1 fondu side (2 cts) and hold (2 cts)

Turn the leg in and out (2cts)  
Petit battement a terre and close to fifth position back (2 cts)  
1 fondu derriere (2 cts) and hold (2 cts)  
Turn the leg in and out (2cts)  
Petit battement a terre and close to fifth position back (2 cts)  
Coupe outside leg and pas de bourree turning to the other side (8 cts)  
\*pick up each step on pas de bourree  
Repeat the whole exercise on the other side (32 cts)  
Finish

#### Developpe

Arm movements fifth for front, second for side, and arabesque for back.  
4 developpe en croix (8 cts)  
passe (ct 1)  
1 developpe to attitude devant (ct 2)  
passe (ct 3)  
1 developpe to attitude back (cts 4) and balance (cts 5-7)  
Close in fifth position (ct 8)  
Repeat exercise from the back (16 cts)

#### Grand Battements

Arm movements fifth for front, second for side, and arabesque for back.  
Start in first position  
2 grand battements devant (4 cts)  
2 grand battements a la seconde (4 cts)  
2 grand battements derriere (4 cts)  
2 grand battements devant with inside leg (4 cts)  
plie and pirouette en dehor with the right leg (2 cts)  
plie and pirouette en dehor with the left leg (2 cts)  
finish in 5<sup>h</sup> position

### CENTER

#### Adagio

Preparation with fifth position right croise  
1 grand plie in fifth position (4 cts)  
1 developpe devant (2 cts)  
1 developpe derriere (2 cts)  
1 grand rond de jambe (4 cts)  
close fifth (ct 5)  
plie and pirouette ending to the other side croise (cts 6-8)  
Repeat whole exercise to the left (16 cts)  
Finish in fifth position

### Tendu and degage

Preparation in fifth position croise with arms

2 tendu devant (2 cts)

2 tendu derriere (2 cts)

4 tendu a la seconde en face changing (4 cts)

arms in second position

2 degage devant (2 cts)

2 degage derriere (2 cts)

4 degage a la seconde en face changing (4 cts)

arms in second position

Repeat whole exercise to the left. (16 cts)

Finish

### Fondu, Developpe, and Grand battement

Arm movements fifth for front, second for side, and arabesque for back.

Preparation croise soutenu

1 fondu and developpe devant (2 cts)

1 fondu and developpe side (2 cts)

1 fondu and developpe derriere (2 cts)

pas de bourree to left croise (2 cts)

Repeat exercise starting with the left leg (8 cts)

\* pas de bourree towards en face and end in first position

Arms open in second position

4 grand battements with the right leg (4 cts)

4 grand battements with the left leg (4 cts)

Finish

### Jumps

Preparation in fifth position with the right foot in front

4 temps leve in first position (4 cts)

4 temps leve in second position (4 cts)

4 changements (4 cts)

1 glissade jete to the right (2 cts)

1 glissade jete to the left (2 cts)

Repeat with the left leg (16 cts)

Finish

### • From the corner

#### Pique and pique turns

Pique arabesque and soubresaut (2 cts)

2 echappes (4 cts)

1 soutenu turn (2 cts)

1 pique passe (2 cts)

1 pique arabesque (2 cts)

1 pique attitude (2 cts)

1 pique turn (2 cts)  
repeat the whole exercise (16 cts)  
Finish

#### Grand jete

1 tombe pas de bourree (2 cts)  
arms open to second  
glissade (1 ct)  
arms stay in second  
grand jete (1 ct)  
arms in third arabesque  
Repeat whole exercise going to the left (4 cts)  
Repeat whole entire exercise (8 cts)

#### Curtsy

Step to the side and curtsy to the audience  
Step to the side and curtsy to a fellow

## **SECOND WEEK SECOND CLASS MEETING**

### **BARRE**

#### Plie

Start with first position, arms in 2nd position  
1 demi plie (2 cts)  
1 grand plie (4 cts)  
releve abaisse (2 cts)  
Repeat exercises in 2nd, 4<sup>h</sup>, and 5<sup>th</sup> position



### Tendu

Arm movements fifth for front, second for side, and arabesque for back.

Start in first position

4 tendus devant (4 cts)

4 tendus a la seconde (4 cts)

4 tendus derriere with inside leg (4 cts)

4 tendus a la seconde with inside leg(4 cts)

tendu a la seconde (ct 1)

grand plie in 2nd position (cts 2-4)

releve and balance (cts 5-7)

abaisse and finish in 5th position (ct 8)

### Degage

Preparation in fifth position with the right leg in front

2 fast degage devant (2 cts)

2 fast degage derriere (2 cts)

Repeat starting with the inside leg (derriere then devant) (8 cts)

1 slow degage devant (2 cts)

1 slow degage derriere (2 cts)

2 slow degage a la seconde (4 cts)

Repeat with the left leg (8 cts)

Releve to passe and balance (cts 1-6)

Abaisse and finish in fifth position (cts 7-8)

### Rond de jambe

Prepare during the music introduction

4 fast rond de jambe a terre en dehors (4 cts)

last rond de jambe hold tendu back

4 fast rond de jambe a terre en dedans (4 cts)

last rond de jambe close to fifth

1 degage to low attitude(cts 1-2)

rond de jambe to the side @ 45 (ct 3)

tendu and close (ct 4)

repeat from the back (4 cts)

1 grand plie in 5<sup>h</sup> position (4 cts)

Port de bras forward and back (4 cts)

Chasse to 1<sup>st</sup> arabesque and balance (cts 1-6)

Close to fifth position and finish (cts 7-8)

### Fondu and Frappe

Arm movements fifth for front, second for side, and arabesque for back.

Preparation soutenu

1 fondu devant (2 cts)

1 fondu side (2 cts)

1 fondu derriere (2 cts)

Preparation to sur le cou de pied (2 cts)

4 frappes en croix (2 cts each)

Repeat exercise on the other side devant (16 cts)

Repeat the whole exercise derriere (32 cts)

Finish

Developpe

Arm movements fifth for front, second for side, and arabesque for back.

1 developpe devant (4 cts)

1 developpe derriere with inside leg (4 cts)

Repeat developpes (8 cts)

1 developpe a la seconde and hold(cts 1-4)

Turn the leg in (ct 5)

Turn the leg out (ct 6)

1 whole circle soutenu (ct 7-8)

1 developpe to attitude devant (cts 1-3)  
passe (ct 4)  
1 developpe to attitude back (cts 5-7)  
passe (ct 8)  
Finish in fifth position

#### Grand Battements

Arm movements fifth for front, second for side, and arabesque for back.  
2 grand battements devant (2 cts)  
2 grand battements side changing(2 cts)  
2 grand battements derriere (2 cts)  
2 grand battements devant with inside leg (2 cts)  
Chasse to arabesque devant (4 cts)  
Chasse to arabesque back (4 cts)  
Close to fifth position  
Bend forward and back (8 cts)  
Finish

### CENTER

#### Adagio

Prepare with fifth position croise  
1 grand plie (4 cts)  
1 developpe devant ( 2 cts)  
1 developpe derriere (2 cts)  
1 developpe a la seconde (2 cts) and hold(2 cts)  
tendu to grand plie in second position (4 cts)  
coupe pas de bourree and plie to fifth position croise and stretch (4 cts)  
Repeat exercise with the left (16 cts)  
Finish

#### Tendu, degage, grand battements

Preparation in fifth position croise with arms  
2 tendu devant (2 cts)  
2 tendu derriere (2 cts)  
4 degage a la seconde en face changing last close to first position(4 cts)  
arms in second position  
1 grand battement devant with right leg(2 cts)  
1 grand battement devant with left leg(2 cts)  
1 grand battement derriere with right leg(2 cts)  
1 grand battement derriere with left leg(2 cts)  
Repeat whole exercise to the left. (16 cts)  
Finish

#### Jumps

Preparation in fifth position with the right foot in front

1 glissade assemble to the right (2 cts)  
1 glissade jete to the right (2 cts)  
1 glissade assemble to the left (2 cts)  
1 glissade jete to the left (2 cts)  
4 changements clockwise (4 cts)  
4 changements counter-clockwise (4 cts)  
Finish

- **From the corner**

Sissonne and Pique turns

1 sissonne arabesque to the right (2 cts)  
1 sissonne arabesque to the left (2 cts)  
2 echappes (4 cts)  
2 pique turns (2 cts each)  
2 soutenu turn (2 cts each)  
2 pique turns (2 cts each)  
2 soutenu turn (2 cts each)  
Repeat exercise (16 cts)  
Finish

Grand jete

2 jete (2 cts)  
1 grand jete (2 cts)  
1 tombe pas de bourree (2 cts)  
    arms open to second  
glissade (1 ct)  
    arms stay in second  
grand jete (1 ct)  
    arms in third arabesque

Curtsy

Step to the side and curtsy to the audience  
Step to the side and curtsy to a fellow

PHENOMENOLOGY  
OF PEER  
**TEACHING**

Ballet has been a world that I have enjoyed living in. I started dancing ballet when I was six years old. Throughout the years in ballet, I have joined dance camps, attended dance conferences and competitions around the continent of Asia. After I have graduated in my ballet school and company, I had the chance of sharing and teaching my talent with ballet dancers in my school. I have educated and supervised their classes until they pass their examinations. On the 7<sup>th</sup> day of May 2003, I was given a chance to do peer teaching. Under the supervision of Professor Michele Jenkins, I was giving a beginner's ballet class. In this paper, I would like to share the nature of my preparation before the event, experiencing the event, and evaluating the experienced event.

Before encountering the Ballet I class, I was feeling scared of what might happen and what does the class expect from a student teacher who has the same age as they were or younger to some of them. Most of the time, people have doubts if they would learn something from a younger teacher because it was a traditional idea that a teacher is older than the student because the teacher has more experiences and knowledge. I am not saying that I have more knowledge and experience with Ms. Michele Jenkins' ballet I class, but I will be experiencing a whole new side of ballet, which is constructing my own syllabus to be as my lesson plan for teaching. I was thinking that it was challenge for me because I have never created my own syllabus. I just go with what my dance instructor have given me, and show the steps to the students. With this chance, it will be a face where I have to learn to construct my own without the knowledge of how to make a syllabus. I started by choreographing my own steps and tried to fit it with the music that would show the musicality. I had different kinds of problems because I did not want to make an easy plan, but not to make it hard enough that it is not suited for the students' level. I had a lot of trials to have the exact movements in the exact time measures. After

doing the steps with the music, I tried blending some arm movements. I tried flowing of the arms during plie or fast transitions of arms from different ballet positions during degage and grand battement to feel that the barre exercises is not just an exercise, but it is also a dance piece.

After I was done and set with the barre exercises, I started writing my center floor work. I grouped the center work into two: exercises in the center floor and exercises from the corner. The center floor exercises was like a trivia to me because I was trying to recall all the dance steps I learned when I was a part of Michele's beginner class. I tried doing exercises facing the two corners at front, which can be in croise position or efface position. Another position that I added to have a variety in my floor work was the en face position. I always started with a slow exercise, the adagio, and then proceed to concentration with tendu or battement, then to jumps. After 3 or 4 center floor work, I decided to create my exercises that start from the corner. I have always loved dancing from the corner in a classroom because it gave me a picture of a stage, which I can dance and occupy the whole space of the room. I learned from my previous teachers that the exercises from the corner allow the student or dancer to experience a moving dance floor action. Unlike with center floor work, a dancer concentrates on positioning his or her balance on the box of the dance, or his or her own spot. Center floor exercises also differ with having little traveling and using the whole space of the room. With my center floor work, I decided to do steps that involve traveling and expression of arm movements while going across the floor. I tried not to put in too much footwork that would make the students concentrate on making all the steps, or having a lot of changing in arm positions

because I do not want the students to feel awkward with the coordination of their arms and footwork, so I tried to minimize the arm movements if I know that I gave hard moving footwork, or I would use their arms to express the dance by incorporating slow and sustaining footwork across the floor. After I was done writing and executing my designated steps, I tried playing some music to fit my exercises. Sometimes, I had to cut off some steps, and revise the exercise to fit in with the music, or with my other option that I played different music and tried which music my exercise fit in the best to ensure I can share my keen musicality with the students that I will be teaching.

At 1:30 in the afternoon of the 7th day of May 2003, I was in the classroom of the ballet I class and teaching the students. I was nervous because I know I had to do my best and I did not want to disappoint my teacher, the students, and especially myself because I wanted it to be perfect. My problem to achieve perfection was I am a beginner in choreographing and peer teaching. It was not only perfection that I wanted, but I expect that my teaching to the students will help them with their goals in the ballet I class.

Before I started to teach the class, I tried to look at everybody as I say my introduction. I stated my name and a background of my ballet dancing years. I was a little shy because all of the students were strangers to me; I just knew Claudia from my ballet class, and my teacher Ms. Jenkins. Those are the only two people that I knew in the class, but I expected it because I am not part of the class, and I have not interacted with anyone of them. To overcome my shyness, I tried to show a friendly attitude as a teacher. I wanted them to feel an environment that they could treat and respect as a teacher and as a fellow dancer.



When I was going to start the class, I was wondering if my exercise will suit the music that Michele handed to me because something happened with my own music. It was hard because I had to show the steps, and listen quietly with the music while trying it if it fits, and do revisions if needed. It was hard revising on the spot because I had to think of a step to add or which step to take out but still have a smooth transition of movements. In some points, some of the students tried to help me out with making the execution of the exercise smooth. We tried to compromise to have a better result, which turned out really well because I know that the students are interacting with me, as a teacher, and letting me know their ideas on how to revise the exercise. This moment was very uplifting to me because I saw that they were enthusiastic to learn and interact with me.

In some point during the class, I wanted to quit because of one student who gave me signals and facial expressions that bothered me. She did it quite a few times and it was hurting me so bad because it was sending me the message that she is bored and she did not want to have me teach her class. I was thinking of walking out but I said to myself that I am not a quitter and I would not let her stop me from accomplishing my goal of experiencing peer teaching, sharing my skills and abilities with the other students, completing my task, and experiencing one of the hardest but uplifting moments I could have with my love for ballet. Besides the discouraging actions from her, I continued dancing, teaching, and interacting with a fun-loving group of students.

When 3:30 pm came, I was left with small amount of students because the other ones where rushing to the side and trying to dress up and walk out the class. I already expected that they were going to rush because I went over the allotted time but I did not

expect that most of them were leaving. **It** was very disappointing because I am just a teacher of their age and I do not have an effect on their grades but I did not really get disturbed with that because I know I went over a little of their allotted time for ballet class.

After the event, I had the chance to talk to Ms. Jenkins. She told me that she knew it was a very hard task for me but I did well. With that message, it sort of encourages my emotions and feelings because of my disappointments and frustrations of thinking that I did not do a great job. She also told me on how I had problems with the music coordination. She gave me the advice that when I make up my lesson plans, I make sure it is on 4 measures because most of the ballet music are in 4 measures. I also had the chance of expressing how I felt with the event. During the moment we were talking, I was really bothered with the girl that made bad expressions towards me; the only thing that I could say after the experience.

Besides having that bad experience, I had the chance to evaluate more of what I have learned from peer teaching. First, I learned that to interact with people who you just met the first time is very hard because I am adjusting with them, as well as the students were adjusting with me. They are used with one teacher during this semester and then, I came up to be a teacher for one day, so everything seemed to be what a first day would look like, which when everybody is trying to get to know each other and adjusting to one's expectations. **It** was hard interacting at first, but as the class goes on, one by one opened up and everybody were comfortable with me, and I was comfortable teaching most of the students. Another lesson that I learned out from the class was that the teacher also learns from her students. When I was having a hard time in executing an altered

exercise because I wanted to fit it in with the music, two of the students opened up their ideas on how to carry out the steps that would make a smooth flowing of movements. After hearing their ideas, I tried their suggestion and compromise to do the way they thought. This moment was very enriching to me because I could not have done it without a helping hand from students, and they were very open to me. It also made it easier for me to interact with them, and overcome my shyness.

Not giving up is also one lesson that I have learned from this experience. With what I thought I interpreted as bad expressions from one student that really bothered me to a point that it pushed me to stop teaching and walk out, I felt and understood that quitting is not the best way to get out of a situation. Thinking and being a brave soul is what I got out from myself to strive to continue what I was doing. Also, because most of the students were giving me the respect, I decided to not let them down just because I was bothered by one of their fellow dancers. I thought if I quit and walked out the dance room, I just did not disappoint everybody in that room but even myself because I came there to accomplish a goal; Not to relinquish and be dissatisfied with one conflict.

After the event, I was lucky to have some reactions about my teaching process from the students that I met outside the dance room. One girl talked to me that I did a great job and it was fresh for them because I am a different teacher, my exercises were not hard but was not that easy, and she learned some new things. Another girl approached me when I was studying in the library. She was Filipino, but she grew up in Norway, so she knew how I felt. She was apologizing for what the one girl who bothered me has done. She was also expressing how she knew it was hard for me to do that in front of my own peer. She acknowledged the great job I have done. Little messages from strangers,

which was like words of wisdom that affected me so much because it was so encouraging that change me as a dancer, a teacher, and a friend.

The event of peer teaching was a new and a hard task for me to accomplish. It took preparation, skills, abilities, and evaluation to comprehend everything that this event has given me, as well as the things that I have shared with the students. I expected little of what can happen but it turned out a new beginning of my ballet chapter. With this experience, I could say that I have tried the hard work that my dance teacher puts in to be prepared and execute a dance class in the way that teachers educate the students, as well as the students train the teachers to bring out the best abilities and skills they have, and to achieve the elegance and grace of ballet.