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FACULTATEA DE PSIHOLOGIE SI STIINTE ALE EDUCATIEI

Long Abstract

FORMATIVE EVALUATION OF THE PROFESSIONAL DEVELOPMENT OF DANCE  
TEACHERS IN THEIR INTERNSHIP

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## ABSTRACT

Plenty of studies were conducted in the field of teachers' training and a few studies were conducted on the professional development of dance teacher. However, no studies were found on internship in multi-grade classes in the field of dance. Thus, there is a gap in knowledge on the subject of the professional development of novice dance teachers during their internship year. The study focused on developing a formative evaluation model of dance teachers in their internship year through participation in a workshop based on group facilitation. The study adopted a mixed-methods research, and an action research. In stage 1 qualitative semi-structured and reflective diaries were used to collect data. In stage 2 a closed-ended questionnaire was designed on the basis of the findings that emerged from the qualitative tools. Content analysis was used for analyzing the qualitative data, and statistics were used to analyze the quantitative data.

The evidence shows that the professional development of dance student teachers in their first year of internship is characterized by issues of classroom management, lesson planning, and motivation to learn. Reflection that is provided to teachers through workshops, as well as in individual settings, brings change and improvement of teaching and management in general. The professional development of Dance teachers in their first year, requires independent planning of lessons by setting learning goals and clear messages that will lead to the implementation of these goals. The professional development of Dance teachers and their ability to create motivation for learning combine elements of dance technique with creative and artistic features, which they created themselves or which were created by the groups of pupils they teach. The conclusions present the empirical-integrative formative assessment model, which contributes to the theoretical knowledge in the field of the professional development of novice dance teachers in general, and to formative assessment in particular. The model is a new concept of formative assessment, which extends the existing knowledge in this field. The empirical-integrative model shows a combination of three knowledge areas with the issues associated with them, which together constitute a formative assessment model indicating the professional development of intern teachers in their entry process into teaching. The uniqueness of the model developed is that it refers to dance student teachers, and this is the innovation presented by the current research.

Key words: novice teacher training, mentoring, internship workshop, classroom management, lesson planning, intellectual activation, group facilitation, group dynamics, dance teachers, movement education.

## **INTRODUCTION**

The practice year completes the basic training process in teaching and marks the beginning of the stage in which the trainees enter their first year as new teachers in the Israeli education system. During this year, the system is examining the trainee's abilities, while the trainee is examining the extent to which he/she likes or is interested in this work. During this year, the teacher is required to work ten weekly hours for half a year in elementary schools, and eight hours in secondary schools. The trainee is supervised by two major parties. The first is a tutor on behalf of the school where he/she is working, or an external tutor when a special discipline is concerned, such as dance. The other party that supervises the trainee's work is the internship workshop, which is usually held at the teachers' college.

One of the problems is the system's expectations of the trainee to perform the work just like an experienced teacher. Some call it "the reality shock," "the shock of transition," "cultural shock," or "floating or drowning" (Gavish, 2002). According to these descriptions, entering the world of teaching is quite complicated and the trainee is required to cope with difficulties in various areas, such as discipline, teamwork, teacher-parents relations, class leadership, and more. In addition, some of the problems are related to the system as a whole, such as a split timetable, when in some cases the teaching hours are scattered over many days with one or two hours each day, an unsuitable work place, or a large number of students.

One of the common parameters is the sense of loneliness and alienation when the trainee begins his/her internship; another is not knowing the new teaching material and how to deliver it (Schmidt & Knowles, 1995). There is no doubt that teaching opens a world of alternatives for the trainees and it is their task to choose one that is compatible with the nature of the students and themselves. This process enhances their teaching skills. At this stage, the trainee has not yet developed his professional identity and his/her professional status is not clear, and this situation causes anxieties and ambivalent feelings when entering a new position (Sagi & Regev, 2002). Today, entry into teaching has become more difficult and without guidance the trainees will find it difficult to cope with the burden of their first year of teaching (Ingersoll, 2007). For this

reason, programs have been designed for the internship year, to help and support the trainees' coping during starting out.

The internship workshop usually takes place in the training institution, especially if it is in a specific field. During this year, the trainees are socialized both theoretically and practically; they become members of a co-learning community that gives them a supportive environment in formulating their self- and professional image among their peers. In addition, there is the dimension of evaluation (formative assessment) which helps the trainee shape his/her way and professional identity and examines his/her teaching level. At the end of the year, the trainee goes through a final evaluation that ends up with the award of a teaching license.

In Israel, the internship workshop is affiliated to the training institute and takes place in a training institution (college or university). The staff that guides the workshops is also affiliated to the training institution. In the workshop, guidance is given from both the professional and the practical point of view, and includes activities such as processing the events taking place in the trainee's work; peer sharing that helps collaborative learning and thinking, and holding a reflective dialogue about dilemmas and difficulties that arise from their work.

### **Gap in knowledge and the importance of the research**

Plenty of studies were conducted in the field of teachers' training and a few studies were conducted on the professional development of dance teachers. However, no studies were found on internship in multi-grade classes in the field of dance. Thus, there is a gap in knowledge on the subject of the professional development of novice dance teachers during their internship year. The study can contribute to an improvement of the professional skills of dance teachers (during their internship year or in general). The study contribution will allow, in light of the criteria used, a renewed assessment of the professional development of dance teachers during their internship year.

### **Research aims**

To examine the professional development of dance teachers in their internship year who are teaching different dance styles to different ages (k-18).

1. To study the learning processes in a group of young dance teachers.

2. To develop evaluation criteria dealing with the professional development of dance teachers at the beginning of their career?
3. To build a formative evaluation model for dance teachers in their first year of teaching.

### **The Research Questions**

1. What dimensions and factors are significant for the professional development of Dance teachers in their internship year?
2. What learning processes do Dance teachers in their internship year experience?
3. What criteria for formative evaluation can be used to describe professional development of Dance teachers in their internship year?

### **Research hypotheses**

Dance teachers' professional development in their internship year much depends on their training program. High quality of internship program will guarantee good professional development.

**Research variables:** professional development, criteria of evaluation model, training program, dimensions and factors for the professional development in pre-service and in-service programs.

## **LITERATURE REVIEW**

This research addressed the evaluation of professional development of dance teachers in their first year of teaching. The research sought to examine the professional development of dance teachers in their internship year who are teaching different dance styles to different ages (k-18), to study the learning processes in a group of young dance teachers, and to develop evaluation criteria dealing with the professional development of dance teachers at the beginning of their career. The ultimate goal of this study was to develop a formative evaluation model for dance teachers in their first year of teaching. The impetus for the study was the gap in knowledge that was identified as plenty of studies were conducted in the field of teachers' training and a few studies were conducted on the professional development of dance teachers. However, no studies were found on internship in multi-grade classes in the field of dance. Thus, there is a gap in knowledge on the subject of the professional development of novice dance teachers during their internship year.

Guided by the aims of the research and the research questions, the study drew of theories of teachers' professional development, formative evaluation, Constructivism, group facilitation and dynamics, and movement education. Five components emerging from those theories formed the conceptual framework that guided the choice of methodology that served as a foundation for collecting data. Thus, the components comprising the conceptual framework are classroom management, lesson planning, and motivation and intellectual activation. Four inter-related concepts included in the research were teachers' professional development, formative evaluation, group facilitation, and dance teachers. Figure 1 shows a visual representation of the conceptual framework that underpinned the research.





Figure 1: **The conceptual framework of this research**

### **I.1 Classroom management**

Two main theories that present different teaching approaches are dealing with classroom management: The first approach places the teacher at the center, in a supervising position. The teacher must be able to control the classroom, especially in terms of discipline. To that end, he acts in an environment in which there are clear procedural rules that define how to act in various cases (Freiberg, 1999). The physical structure of the classroom matches frontal teaching, with the teacher standing in front of the students' desks. This structure gives teachers complete control over the classroom and is based on the perception that the pupils lack learning skills and, therefore, the teacher is required to monitor the classroom happenings (Weimer, 2002).

The second approach is a humanistic one, describing the socio-cognitive model. According to this theory, self-esteem is structured in the social environment with reference to the person's interaction with the environment in which he or she operates. The assumption at the center of this model is that the pupil's behavior is driven more by the environment and his reference group and less by his personality (King, 2003). This model considers the pupil as a full partner in the

process of learning and teaching. These major tenets are currently leading to a change in schools toward greater attention to the personal needs of the learners. This approach addresses developmental and personal differences between learners while listening to the pupil's voice by presenting challenges and putting an emphasis on the development of higher order thinking skills and the establishment of inter- personal relationships. All these lead to a broader vision, thus affecting learning in the classroom.

As part of "classroom management", discipline problems are one of the main parameters facing the interns, due to their desire to create a learning community and a positive atmosphere of openness and trust in the classroom. This aspiration reinforces the interns' need to find additional ways that will enable them to overcome this difficulty.

In the current education system, many teachers feel helpless in front of the pupils in the classroom and fail to properly manage their classrooms. This feeling is heightened among the interns who must deal for the first time with these problems.

## **I.2 Lesson planning**

Lesson planning, as noted initially, is a demanding and complex task and all the more so in the context of beginning teachers who are in the first phase of their work and have no experience yet in adapting the content and methods to a class that they do not even know yet thoroughly (Westerman, 1991). Learning how to plan a lesson is a complex job, but after the teacher has acquired a good command of this process, he has the ability to see the entire curriculum and at the same time allow it to be variable and adjusted (Clark & Lampert, 1986). In England, there is special consideration to the process of beginning teachers in which they are asked to plan learning based on the pupils' age and abilities. Additionally, they are required to design learning sequences, to link the content from one lesson to the next, while demonstrating knowledge of the disciplines and curricular knowledge. These requirements can also be found in Europe (Eurydice, 2002). A study by Calderhead (1996) mentions a number of parameters according to which the reasoning underlying lesson planning must be examined.

Long term planning – one week period

Medium-term planning – one day period

Short term planning – a single lesson.

Single lesson planning are common especially among experienced teachers and is usually done in an informal way, versus beginning teachers who still need formal planning. Writing a study plan is done according to models and is based on the same rationale they learned as part of their teacher training. John (2006) indicates that beginning teachers are significantly far less creative during their training compared to veteran teachers. Hence, lesson planning is a significant element in evaluating the teachers' professional development.

### **I.3 Motivation for learning**

The word motivation comes from the word 'motion.' Motivation is a term that describes different motives for behavior. Motivation theories attempt to explain the processes that drive people to behave in a certain way. Over the years, many explanations of human behavior emerged, to with respect to the development of motivation. Some viewed cultural and environmental influence as defining people's goals and behaviors. Maehar & Midgley (1996) defined three dimensions of motivational behavior: direction, intensity and quality.

Direction - Maehar refers to choosing one activity over another, persisting with a single activity, even when other alternatives emerge, or continue the activity even when it is no longer needed.

Intensity – concerns the extent of investment in the activity, which could be large or small.

Quality – refers to the activity. A number of behaviors that have a different motivational nature can be discerned, such as solving problems in innovative ways vs. hard work and using an unsuccessful strategy, critical and deep thinking evoking burning questions. In previous years, more emphasis has been placed on the first two parameters, direction and intensity, while today the focus is on the third parameter, that of quality, which relates to an person's involvement in the task, such as whether the focus of activity is deep learning.

Among educators and policy makers there is a growing recognition regarding the importance of motivational processes for learning, and for emotional, social and intellectual development, since it is believed that the process experienced by the pupil for the purpose of implementing a particular behavior in the classroom is very complex. This process includes almost always an interaction between pupil characteristics and the properties of the broad social context in which he operates. It should be noted that any theory of motivation provides a unique and different aspect of the processes experienced by the pupil since it is influenced by the beliefs and values of

its practitioners regarding the goals of the educational process and human nature and the society in which we live. Therefore, when choosing a particular theory as a basis for educational action, we must examine it critically. This examination should include the assumptions underlying the theory, and the practical and ideological implications that are arising from action based on this theory. Hence, motivation for learning is a significant component in assessing the professional development of teachers.

#### **I.4 Professional development**

The literature mentions several parameters of the teacher's professional development:

1. Pedagogical changes: in teaching skills, knowledge and teaching behaviors, in the curriculum, classroom organization, attention to students in various aspects, social and communal activity, and more.
2. Affective changes: in attitudes, beliefs and teaching images; changes in areas such as one's attitude to others and to oneself. Developing professional maturity and confidence, commitment to teaching, and the enjoyment that leads to motivation.
3. Organizational changes: changes in roles within the school setting, school holidays, and more.

A direct link was found between a teacher's development and classroom skills and behavior (Burden, 1990). To observe and try to understand this process, it is necessary to examine the developmental stages from four different approaches: psychological, professional, sociological, and psycho-sociological (Fuchs, 1991). It was found that there is a close relationship between the teacher's professional development and his/her development stages as an adult (Levinson et al., 1978). The professional approach deals with the professional development that takes place following the learning process, which is characterized by the acquisition of knowledge and insight. This is a process that the teacher goes through in his daily conduct in his professional environment. Therefore, this approach focuses mainly on changes that occur in the quality of instruction in various areas: teaching skills, different approaches to curricula, a richer repertoire of teaching strategies, attitude change in the learner's personal perception, flexibility, increasing personal and professional confidence, and new ideas and methods. All these are tested while gaining experience (Fuller, 1969; Huberman, 1989, 1993).

### **I.5 Formative evaluation**

This is a general concept that includes the full range of methods and routes for gathering information about a particular action (such as the student's learning), and the judgment about the progress in action (learning). The assessment considers the quality of the individual's performance (Birnbaum, 1997). From a broader perspective, it can be said that assessment is a description and judgment of issues for different purposes (Nevo, 1989). Assessment is intended to provide feedback for the purpose of development and improvement and it can be performed at different stages of the action; a summative assessment can be changed into a formative one. In addition to decision making, formative assessment is accompanied by analysis and suggestions for improvement (Nosinovic, 2000). It is combined in the learning process and therefore has an impact on both learning and teaching.

### **I.6 Group facilitation**

The group facilitation model developed in this thesis is based on Yalom's stages (2006), which he presents as the stages of the life of any formative group. Each stage develops in a unique manner and the stages complete each other. It is not always possible to make an accurate distinction between one stage and the next, since each stage leads the group to the next. If, however, one of the stages is not properly processed, there will be no progress to the next stage and the group will not reach its goal. It is the leader's responsibility to maintain the group, that is, he/she has to be well-versed in understanding the stage, know their developmental succession and thus know when to intervene, if at all. He/she has to deliver a process that will encourage healthy development of the group, and if this does not occur, he/she has to diagnose what is obstructing the group and decide on the necessary amount of intervention. A leader with knowledge of developmental succession will lead a positive group with a sense of confidence while a leader who lacks that knowledge will have a frightened and anxious group that is unable to make progress upwards.

### **I.7 Dance teachers**

When dance teachers enter their internship year, it completes the basic training process in teaching and marks the beginning of the stage in which the trainees enter their first year as new teachers in the education system. During this year, the system is examining the trainee's abilities, while the trainee is examining the extent to which he/she likes or is interested in this work.

During this year, the teacher is required to work ten weekly hours for half a year in elementary schools, and eight hours in secondary schools. The trainee is supervised by two major parties. The first is a tutor on behalf of the school where he/she is working, or an external tutor when a special discipline is concerned, such as dance. The other party that supervises the dance teachers' work is the internship workshop, which is usually held at the teachers' college. The role of the workshop is to help the dance teachers at the personal and professional level. For example, a case study is conducted through which the trainee's functioning as a school teacher can be evaluated (Reichenberg, Luzovsky & Zeiger, 2000). The interns enter independent teaching in school without any possibility to adjust or to study the system beforehand. Although the students experience practice work throughout their study years, it is still quite different from the internship year. In sum, the conceptual framework chapter provides a theoretical umbrella that can underpin the methodological choices made to advance the objectives of this study. The following chapter present the methodology that underpinned the research.

## II. METHODOLOGY

The research was located within a mixed-methods research paradigm, combining qualitative and quantitative modes. Qualitative research can discern data that give depth and detail; they are described at length and qualitative summaries are more varied in their content than are quantitative summaries. The qualitative-constructivist researcher brings a position of engagement and in this characteristic differs from the quantitative study, which is based on a set of presuppositions about the nature of the world and the consequences of these assumptions on the conduct of the research (Denzin & Lincoln, 2000). For the qualitative researcher, data collection is a process of development.

Quantitative research is based on the foundation of intelligent-experimental science. It has been developed in the West for many generations, and has a number of principles: empirical science is not only a form of knowledge but is the only source of positive knowledge about the world. The intention of the Positivists was to purify human consciousness of superstition, or any form of quasi knowledge, and it seeks to apply scientific knowledge, including technical supervision, to all areas of human society.

Table 1: **Research design**

	<b>Aim</b>	<b>Tools</b>	<b>Research population</b>
Stage 1: Qualitative research	To explore perceptions and views regarding students' Professional development	Semi-structured interviews	10 Students
	To explore criteria for Professional development assessment	Reflective diaries	10 students
Content analysis and extracting categories			
Stage 2: Quantitative Research	To construct a model for formative evaluation of dance teachers in their first internship year	Closed-ended questionnaire	40 students

## **II.1 The research population and sampling method**

The participants are students who completed about four years of study in the Music Academy, Dance Faculty – The Study of Dance and Movement.

In this year, the students are given instruction by two main agencies. The first is a personal trainer assigned to each trainee, who has taken a course in dance supervision that addresses this specific issue. The second is the instruction course they take at the Music and Dance Academy for a whole year. The study adopted a convenience sampling method to form the research population. Table 1 presents the research population profile.

## **II.2 Research Methods**

### **Qualitative research tools: Interviews and focus groups**

Semi-structured interviews are based on pre-prepared questions, which have to be formulated in terms that are used in the researched area or are at least closely related to it, and are perceived by the researchers as being understood by the participants (Sparadley, 1979). The terms used in a research domain are an outcome of the expressions that reflect the theoretical perspective that guides the research. This research tool is associated with the post-positivist paradigm of methodology that is partly focused on criteria. Interviewers are open to certain extensions and changes, and it is possible to deviate, albeit to a limited extent, from the prescribed layout determined according to the categories to which the questions of the interview refer. For example: When a manager is asked about his community and political role, the researchers will extend the sub-categories to unexpected areas. The wording of the initial question will be amended in accordance with the process occurring during the interview, and will reflect the image of a categorical picture received.

The focus group is a method of data collection based on group discussion. It is not a usual group discourse that links the researchers' questions and the informants' responses, but rather the emphasis is on the interaction within the group. This study chose to use a focus group discussion to enrich the data because the method combines elements of the personal interview and of participant or involved observation (Flick, 1998).



### **II.3 Reflective diaries**

One of the means of qualitative data collection is through reflective journals. This is a list of notes documenting the phenomena occurring during the study and in which actions are recorded that took place near their occurrence.

The reason for using reflective journals in this study as a tool to collect data is because this tool allows to see and understand the work of student teachers from both the emotional and cognitive aspects through their continuous writing assignment and considers their personal impressions of the process. Additionally, enables to learn about their inner world in a way that informs the reader about the course of action used to conduct their work (Clandinin & Connelly, 2000; Jorgensen, 1989; Shaw, 2010a). These students have been given an assignment to record a reflective journal about their work for three weeks. As part of this reflective journal, at the end of the day they have to record their feelings and rate them on three dimensions: (1) Planning and Lesson Plan; (2) Classroom Management; (3) Discipline and motivation to learn.

### **II.4 Data Analysis**

Data analysis is at the heart of qualitative research; it is an analytical process, as opposed to a quantitative analysis, which is statistical. In this process, one can find intuitive characteristics in order to reach a meaning, interpretation, and generalization of the phenomenon being studied (Maykut & Morehouse, 1994; Strauss & Corbin, 1990, 1994). This process has several purposes: it allows the researcher to move from "dry" reporting to writing as interesting a report as possible; it offers the subject a platform, allowing them to have their say. That is, through this process we link the various activities, actors, and phenomena. In addition, it allows the researcher to see the direction of his research, and decide on its continuation and course. Since in qualitative research the research questions and the study layout are often embryonic, and the study design is primal, the analysis process allows us to link our findings and theory with those of other researchers. This offers us the opportunity to create generalizations and expand the external validity of the findings and the conclusions derived from them. All the participants provided their informed consent to participate in this study. Data collected by the closed ended questionnaire were analyzed by statistics.

## II.5 Qualitative Findings

The content analysis that was employed on the data collected from the semi-structured interviews and the reflective diaries of the dance teachers in their internship year yielded three main categories: **Classroom management, lesson planning and intellectual activation and motivation.** Table 5 presents the findings that emerged from the content analysis.

Table 2: Findings emerging from the interviews and the reflective diaries

Category	Sub-category	Quotation
<b>Classroom management</b>	Integration into the school system	<i>There's good communication in the school. Even with some colleagues.</i>
	Establishing interpersonal relationships with the students	<i>At the beginning of rehearsal the principal talks about the ceremony and about rules of behavior.</i>
	The teacher's qualities	<i>When there's a difficult case, you should check yourself as well and reflect. Dedication and responsibility.</i>
<b>Lesson planning</b>	Planning as a result of peer learning	<i>Group work helps me because I feel like I'm not alone.</i>
	Indices of a good lesson	<i>The lesson was planned ahead and was continuous. They enjoyed themselves more and cooperated.</i>
	Lesson planning	<i>I knew exactly what I have to do each time one of the lesson plans ended. .</i>
<b>Intellectual activation and Motivation</b>	Setting challenges	<i>There's already discipline in the class due to high motivation to study.</i>
	Repetition	<i>Repetition makes the girls work on the technique of modern dance, improving their movement and their concentration ability.</i>
	Creativity	<i>Using the box as an object and the music that the students like creates high motivation to study.</i>
	Explanation and demonstration	<i>I demonstrated and they had to say what position is it.</i>

## II.6 Quantitative Findings

### Sample description

Table 3: The distribution of the survey respondents' by role (in percent and absolute numbers)

	Role	
	N	%
<b>Dance student teacher</b>	<b>N = 38</b>	<b>36.54%</b>
<b>Master teacher</b>	<b>N = 41</b>	<b>39.42%</b>
<b>School principal</b>	<b>N = 25</b>	<b>24.04%</b>
<b>Total</b>	<b>N = 104</b>	<b>100.00%</b>

Thirty-eight dance student teachers participated in the present study, who constituted 37% of the total respondents to the survey questionnaires, as well as 41 master teachers, who constituted about 39% and 25 school principals who constituted about 24%. The following is a description of the respondents' profile, both general and professional.

Table 4: Background characteristics of the survey respondents – continuous variables (total sample and by role)

<b>Respondent's age</b>	<b>N</b>	<b>Mean</b>	<b>SD</b>	<b>Median</b>	<b>Minimal value</b>	<b>Maximal value</b>
<b>Total sample</b>	<b>N=104</b>	<b>41.15</b>	<b>12.97</b>	<b>39.00</b>	<b>23.00</b>	<b>64.00</b>
<b>Dance student teachers</b>	<b>N=38</b>	<b>27.55</b>	<b>2.45</b>	<b>27.00</b>	<b>23.00</b>	<b>36.00</b>
<b>Master teachers</b>	<b>N=41</b>	<b>46.98</b>	<b>10.24</b>	<b>48.00</b>	<b>25.00</b>	<b>63.00</b>
<b>School principals</b>	<b>N=25</b>	<b>52.28</b>	<b>7.60</b>	<b>54.00</b>	<b>33.00</b>	<b>64.00</b>

The average age of all respondents was about 41 years (SD: 12.97), with the youngest respondent being 23 years old and the oldest being 64 years old.

The average age of the student group was lower compared to the master teachers and principals' groups (about 28 years compared to 47 and 52 years, respectively). Thus the data show that there are more female Dance teachers than male dance teachers.

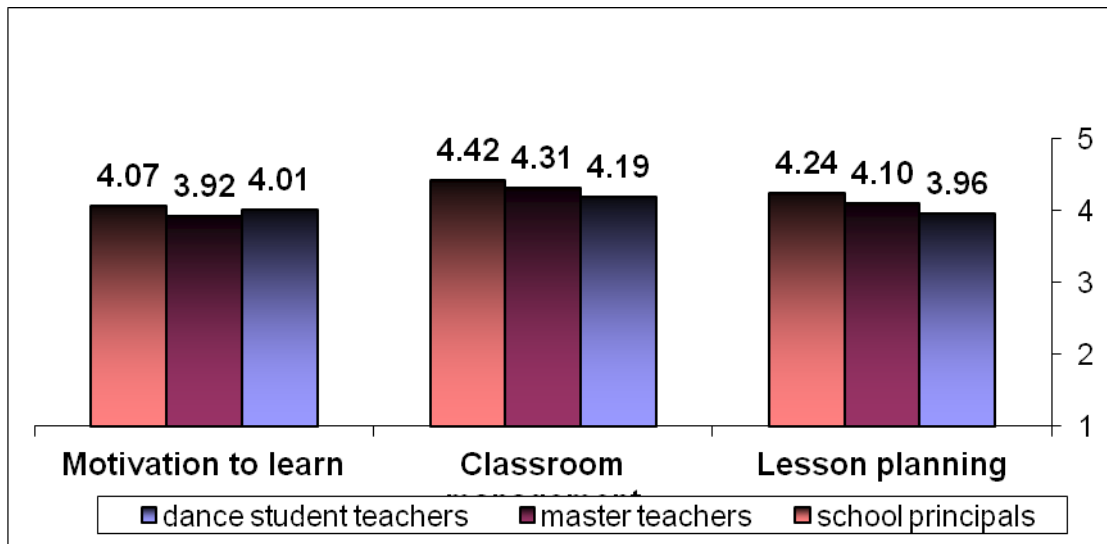


Figure 2: **Mean importance of lesson planning, classroom management and motivation to learn – summary of research measures (by role)**

The findings indicate that no significant differences were found among the three comparison groups regarding the importance of the total parameters examined (lesson planning, classroom management and motivation for learning). Hence, the group of student teachers, master teachers and principals value the importance of each parameter (general measures) in a similar way to the two other comparison groups. Lesson planning: 3.96, 4.10 and 4.24, respectively ( $F = 2.11$ ,  $p = NS$ ); Classroom management: 4.19, 4.31 and 4.42, respectively ( $F = 1.38$ ,  $p = NS$ ) and motivating pupils to learn: 4.01, 3.92 and 4.07, respectively ( $F = 0.53$ ,  $p = NS$ ).

However, it should be noted that the student teachers attach slightly lower importance in comparison with master teachers and school principals to lesson planning and classroom management (lesson planning: 3.96, 4.10 and 4.24, respectively; classroom management: 4.19, 4.31 and 4.42, respectively). On the other hand, student teachers attach slightly lower importance than that of principals and slightly higher than that of master teachers to motivating pupils to learn (4.01, 4.07 and 3.92).

In addition, it was found that all three comparison groups attached the highest degree of importance to the parameter of classroom management, more than the parameters of lesson planning and motivation for learning. On the other hand, student teachers attached the lowest level of importance to lesson planning, less than the two other parameters, while the master teachers and principals attributed the lowest degree of importance to motivating pupils for learning, compared to the two other parameters. It can be said, comparing the various roles of dance student teachers, master teachers, and principals that all of them see simultaneously the importance of the three parameters, despite the differences between them. It is therefore important that the development of a formative evaluation shall include these parameters in order to advance dance student teachers in teaching their pupils, in the context of all the parameters mentioned in the study.

### **III. CONCLUSIONS AND RECOMMENDATIONS**

#### **III.1 Factual Conclusions**

**The study findings indicate that teachers need three fields of knowledge as part of their professional development, that is, classroom management, lesson planning and raising the motivation for learning.**

##### **Classroom management**

The evidence shows that the professional development of dance student teachers in their first year of internship is characterized by issues of classroom management.

Classroom management is characterized, first and foremost, by maintaining classroom discipline and effective handling of discipline problems while setting clear boundaries for behavior during classes. These will allow the novice teacher to display authority in front of the pupils, to position himself as a figure of authority and as a guide and will free him or her to engage in meaningful teaching and learning in the classroom. It was also found that empowering the intern and boosting his self-confidence are the product of systemic support, professionally and emotionally, which he or she gets from the social organization, that is, the school in which he or she works. These allow him to create an effective learning environment of considerable value in the classroom. Beyond the discipline issue, student teachers are required, as part of their professional development, to support their pupils, who have different abilities, and to contain their difficulties. Heterogeneous classroom management requires individual attention and adapting the classes to human diversity. At the same time, teachers are also required to address the emerging knowledge from the pedagogical and content aspects, in order to bring the classroom to the high level required.

As part of developing the skills of classroom management, beginning teachers are required to hold a reflective discourse as an intellectual tool that constitutes a significant element in their entry into teaching. Reflection that is provided to teachers through workshops, as well as in individual settings, brings change and improvement of teaching and management in general.

##### **Lesson planning**

The lesson planning area indicates that the professional development of Dance teachers in their first year, requires independent planning of lessons by setting learning goals and clear messages

that will lead to the implementation of these goals. Lesson plans are characterized by a known and predetermined rhythm and sequence that fit the content world they wish to convey.

These characteristics, along with the ability to focus on the subject of the lesson and design the learning environment, which is based on constructivist basic values, will help beginning teachers in creating a positive learning environment in the classroom. The personal and creative development of the dance teachers is the product of new and unfamiliar emotional experiences, which they will experience during teaching, thinking and planning of teaching.

### **Motivation for learning**

The domain of raising motivation for learning indicates that the professional development of Dance teachers and their ability to create motivation for learning combine elements of dance technique with creative and artistic features, which they created themselves or which were created by the groups of pupils they teach, while displaying capability of flexibility and variability and constant use of versatile teaching, according to the variance between teaching groups and between the pupils themselves.

The technical part of teaching, which is of crucial importance for creative development, is characterized by the development and improvement of dance techniques through ritual teaching, by raising the bar for difficulty and complexity and ensuring professionalism throughout the process. Improving the technical ability benefits the pupils from the emotional aspect and also forms the basis for creativity that will be expressed subsequently. This process, which sometimes can be dreary and frustrating, requires dance teachers to incorporate didactic measures that enrich the movement and are significant to create motivation among pupils. These measures include sound, music, which is an integral part of the world of movement, and props (musical instruments, costumes, sets, etc.), which can generate added value and maximize the work of the teachers.

Among the creative characteristics that accompany the interns in their process of entering teaching and their professional development, are the teaching of improvisation, incorporating pupils in creating various dance choreographies and their inclusion in selecting the repertoire before shows.

All these create a connection between the artist, the pupil, and the creative process and allow him continuous development of feelings, thoughts and experiences, which he will then express in his creation through movement tools and even by developing significant facial mimicry.

Importantly, the intern's professional development is empowered when peer work takes place. Peer sessions to determine the objectives, lesson planning and for solving professional and pedagogical problems enrich the interns work and allow him to create an interesting and creative lesson plan, while relying on the experience and the nature of the work of his colleagues.

### III.2 Conceptual Conclusions

From the three knowledge areas that comprise the professional development of dance teachers, found in this research, an empirical-integrative model for formative assessment can be developed, which constitutes a new structure in understanding formative assessment.

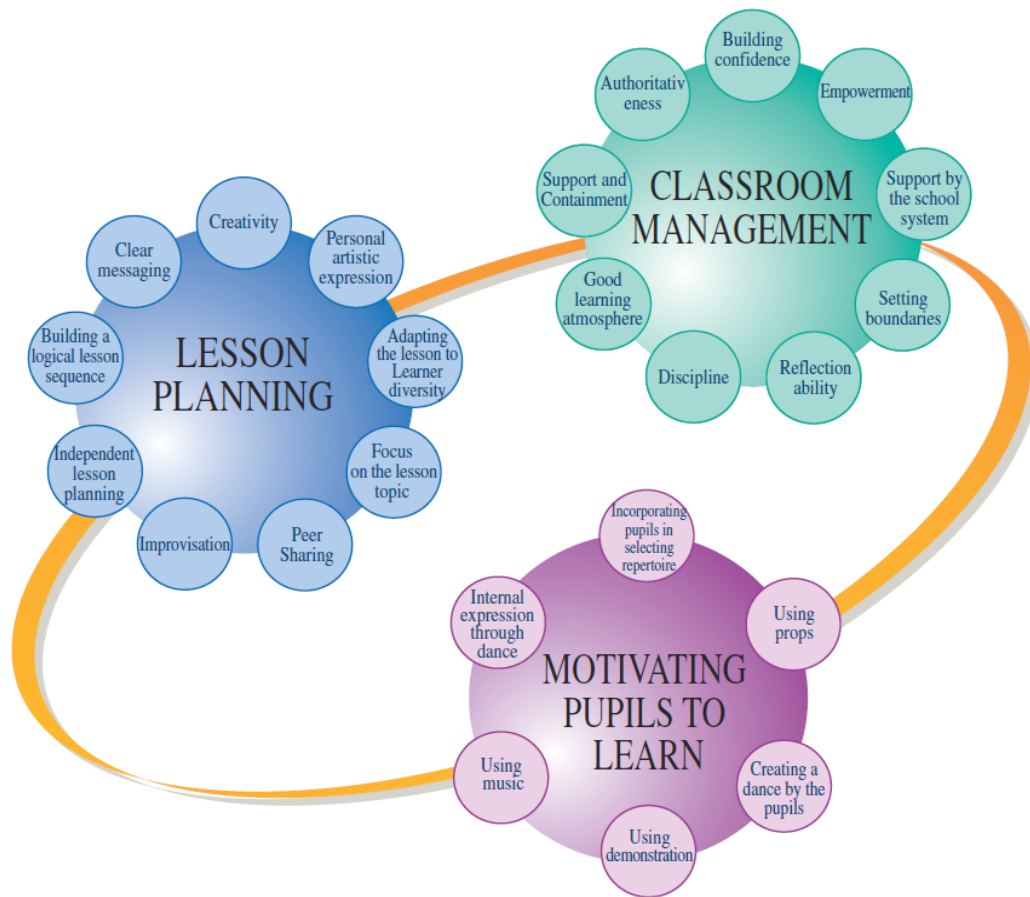


Figure 3: An empirical-integrative model



This empirical-integrative model shows the components of formative assessment as they emerged from this study. The model of formative assessment consists of three knowledge areas necessary for teachers in their entry into teaching.

This empirical-integrative model consists of three areas, which are: lesson management, lesson planning and motivation for emotional and cognitive learning. Each domain is joined by categories that reinforce the concept and create a whole world of pedagogical practice that contributes to the professional development of the interns. The first knowledge area is **class management**. The categories that support it are: support students and containment of their difficulties, taking responsibility for the lesson, observing classroom discipline, support from the school system, reflecting on the lesson. The second knowledge area is **lesson planning**. The supporting categories are clear messaging, independent lesson planning, building a sequence that is appropriate to the content world, creativity, adapting the lesson to the variance between pupils, personal artistic expression, dance technique, improvisation, sharing in peer meeting/group lesson planning. The third knowledge area is that of motivation for learning and the categories that support it are orientation toward inner expression through dance/guidance to express emotion through facial mimicry during the dance, the use of music, using demonstrations, holding rehearsals before shows, creating a dance with the pupils, the use of props, co-choosing the repertoire before a show. The components of these areas are, in fact, the criteria used for formative assessment of Dance teachers in their first year of work.

### III.3 Practical Implications

The practical implications are the way by which the process of formative assessment has to be performed, as it emerged from the conclusion in the discussion. Table 10 presents the criteria for formative assessment.

Table 5: **Practical implications: Criteria for formative assessment**

Area	Criteria
Classroom management	1. Exposure to different teaching programs
	2. Tools that are suitable for future learning.
	3. The approach that views the pupil at the center.
	4. Establishing a professional and productive

Area	Criteria
	dialogue 5. Integrating in the school system 6. Incorporating all the parties that participate in training 7. Emotional-professional support of the intern 8. Structuring authority
Lesson planning	1. Building a sequence for a planned lesson 2. Setting clear rules of conduct in the lesson 3. Preparing lessons in advance 4. Executing the lesson in a known and predetermined rhythm 5. Creating a positive climate 6. Examining new ways and feelings to "go outside the box" 7. Personal autonomy 8. Focus on the lesson 9. Personal expression 10. Developing higher-order thinking 11. Clear messages
Raising the motivation for learning	1. Peer workshop, giving reciprocal feedback 2. Dialogue and sharing to examine dilemmas and for finding solutions 3. Space for internal and emotional expression 4. Leveraging dance to new and unknown places 5. Using demonstrations 6. End-of-year show and presenting the best products 7. Incorporating all the pupils in the show through personal creations 8. Abstraction and movement development that is dynamic and different from the familiar. 9. Developing professional discourse between peers to discuss different issues related to teaching in general and dance in particular.

Each of the implications relates to one category or another, and together they constitute the principles for developing a formative assessment model that consists of the three areas of knowledge. The first theme deals with everything related to classroom management, where we

find tools that can be attributed to the model, such as how important is it to expose the intern to different teaching programs, due to the need to give students the right tools for future learning, while taking into consideration the knowledge that is continually evolving from the pedagogical and personal aspect.

Also, the approach that views the pupil at the Center can be significant to interns in their daily work while finding the right balance between a close interpersonal relationship, on the one hand, and setting clear boundaries for both parties, in order to create a professional and productive dialogue. Another important and meaningful component in the professional development of dance teachers in their first year of work depends on their interaction and integration into the school system, both at the professional and social levels. This requires collaboration by parties such as veteran teachers, who could guide the interns on their way in the first year, and the more we give the interns professional and emotional support, the more they are able to experience complex situations and build their own authority in the process, which they believe is needed for classroom management, and create new understandings and optimal professional culture. Since dance lessons are involved, great emphasis should be placed on the lesson sequence and content to match the purpose of the lesson.

This can be done by setting clear rules for behavior in the lessons, both professionally and aesthetically. Preparing the lesson in advance, i.e., the content, allows working with pupils in a professional manner while concentrating on the task. The lesson is conducted in a known and predetermined rhythm, creating a positive climate that allows all parties participating in the lesson, pupils and teachers alike, to avail themselves to the process of content, creativity and work. Pupils should be given the necessary tools for this and develop the ability to release themselves from the existing restraints and laws and 'to go outside the box.' Leaving the box means to exit the place where we are now and to examine other ways and find new sensations, while master teachers will emphasize their own creativity in their work with the interns by using a number of parameters, which are an integral part of learning, which has a focus, on the one hand, and, on the other hand, opens the world concepts to the pupil. It is their task to choose one of these concepts that will be appropriate to the nature of the pupils and themselves, such as collaboration, personal autonomy, reflectivity, activism, relevance and pluralism. All these concepts are connected the focus of the lesson that leads to professional development.

By emphasizing the process that the pupils go through, they add their personal expression to their work. Throughout the process, there is a great emphasis on working and developing high thinking and abstraction of the things that the pupils bring into the world of movement, as a way to advance them cognitively. In addition, this process develops teaching skills, because it deals with the art of movement, which requires the intern to bring himself and his personality into the pupils' teaching and learning. Another way to achieve these goals is to know what clear messages to convey to the pupils, which, according to the perception of the dance student teachers, will serve an important parameter in the construction of formative assessment. One of the questions interns ask themselves throughout training and in view of the difficulties they encounter in teaching, is whether this teaching satisfies them from a professional and personal aspect. This question often rises in training, and this is the time and place to suggest ways to create positive motivation, which is applied by the workshop participants who share similar experiences of actual practice, giving feedback one another and shared involvement in the workshop. This process helps to understand the complexity of the task and the various intricate aspects it contains. This platform enables dialogue, and sharing makes it possible to explore dilemmas and different solutions in actual practice. The latter area, that of motivation for learning, raises criteria that complete the formative evaluation model and provides professional support to previous knowledge areas.

One way is to have the ability to create a space for internal expression and to convey emotion through facial mimicry, which is an integral part of the process that intern teachers have to teach their pupils. Other criteria are the ability to leverage the dance and take the new dancing abilities that developed to new and different places. All these will provide the interns with answers about what is possible and desirable to preserve for other activities, and which tools should be changed, whether in meaning or in the form of explanation, and the use of demonstrations to create a better understanding. One of the most important and significant processes of this year is the end-of-year show, which brings great pleasure and satisfaction with the results, individually and collectively, from the investment and the willingness to try and put the best products on stage. However, the advantages of the end-of-year performance should not derogate from the process that took place throughout the year. In the show, the pupils have to be given the option to create their own section within the planned show. Because this process contributes to high thinking and ability, it leads to to improved movement at the level of abstraction and the development of

unfamiliar and dynamic movement. This process has to take place through mutual and simultaneous work, so that all parties will benefit from the professional discourse that develops between peers, in which varied issues are discussed in relation to the world of teaching in general, and the dance area in particular.

### **III.4 Contribution to knowledge**

Plenty of studies were conducted in the field of teachers' training, and a few studies were conducted on the professional development of dance teachers. However, no studies were found on internship in multi-grade classes in the field of dance.

Therefore, the findings of the present study and the empirical-integrative formative assessment model contribute to the theoretical knowledge in the field of the professional development of intern dance teachers in general, and to formative assessment in particular. That is, the model built is a new concept of formative assessment, which extends the existing knowledge in this field. The empirical-integrative model shows a combination of three knowledge areas with the issues associated with them, which together constitute a formative assessment model indicating the professional development of intern teachers in their entry process into teaching. The uniqueness of the model developed is that it refers to dance student teachers, and this is the innovation presented by the current research.

The study findings allowed the construction of an empirical-integrative model which contains clear criteria for evaluating dance student teachers. This model can be used as a practical guide to pedagogical counselors, master teachers and principals who train dance student teachers in their schools. Furthermore, the model developed through this study can help dance student teachers who are interested in knowing what formative assessment deals with, which can affect their future employment. Additionally, since the formative assessment model was developed within the field of professional development of dance teachers, this model could also influence dance teachers' training because the assessment criteria included in the model could be used to change and shape teachers' training curricula in the field of dance. In this regard, the empiric-integrative model could influence change in the policy of dance teachers' training.

The study could contribute to the improvement of the professional skills and preparation of dance teachers during their internship year or in general.

The study contribution will allow, in light of the formative evaluation criteria used, a renewed assessment of the professional development of dance teachers during their internship year.

The three knowledge areas that are included in the formative assessment, that is, knowledge of classroom management, lesson planning and motivation for learning could be significant in the first year of training, both cognitively and emotionally. These emphases could shorten their entry period into the education system from five to seven year to two years only.

### **III.5 Recommendations for future research**

Since this study suggested the empirical-integrative model of formative assessment as an innovation, it is recommended for further research to examine the implementation of this formative assessment by master teachers to examine its applicability and effectiveness, and the extent to which it can promote the professional development of dance student teachers. It can also be recommended to conducting similar research in different fields of teaching and to test their effectiveness in assessing the professional development of teachers in these areas.

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