6-1-2018

A Visual Mover: Dance and Movement Therapy for Autism Spectrum

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A Visual Mover

Dance and Movement Therapy for Autism Spectrum

By
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An Honors Thesis Submitted in Partial Fulfillment of the Requirements for Graduation from the Western Oregon University Honors Program

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June 2018
Acknowledgements

A special thank you to my advisor, Sharon Oberst, for all the tremendous help she has given to the creation of my thesis, and to me. Thank you for all your encouragement and inspiration. I couldn't have done it without you!
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Abstract

The intent of this thesis is to explore dance and movement therapy as a form of treatment in order to accomplish higher overall functioning, well being, and communication for those diagnosed with Autism Spectrum Disorder. Through the study of various forms of research including books, articles, interviews, videos, I will integrate the most effective, according to my resources, dance and movement therapy techniques and theories, and autism teaching methodologies, and create a teaching unit of lesson plans for a ten-week ballet-focused dance workshop. The workshop will focus specifically on serving those with medium to high functioning autism (ages 14 and up) and how their well being, or the overall state of their comfort, health and happiness, may be improved by this workshop. Through this thesis, I not only hope to create a ballet focused workshop that may aid in overall functioning and well being in students with autism, but create a unit that may also be of interest to dance/ movement professionals and those interested in both autism and the application of movement as a form of creative therapy.
Introduction

In my experience as a student, dancer, and dance teacher, it has become apparent to me that students rarely learn in the same manner as their classmates, especially in settings where learning and teaching methods have become standardized for all students. I see this on a daily basis within all aspects of life. Especially when I am teaching younger students how to dance and realize that I must cater each learning moment to each individual dancer to optimize their retention rate, when it comes to remembering what they have learned. At the young age of nine, I stepped into my first ballet class and was enrolled in a class where many of my classmates would openly discuss what it was like to have ADHD and autism, and the subsequent challenges they would face. Although, these students had a lot of trouble focusing in and out of class I noticed a change in them once they stepped foot into the studio.

Later in my life, I became a caregiver to a young man with autism and was reminded of the young girls I used to dance with. When my client had difficulty dealing with certain behaviors, he would ask for “dance time” and would have a complete mood change once he heard music and began to move his body. Ultimately, dance time decreased certain behaviors for my client like frustration, and self-pain. As a dancer, seeing my client in this manner would make me wonder what aspect of dance is therapeutic for those with autism spectrum disorder. I began to think about the possible benefits a ballet based dance class might provide for those with autism.
As a dancer who is looking into a future working within medicine or neurology, I believe it is important to not only be able to connect with students/clients in a creative and individual manner but also to improve personal health, mood, and functioning. My goal in writing this thesis is to gain pertinent experience and knowledge of dance students with autism and examine the results and benefits of a specially designed ballet movement class for them.
Methods & Goals

Research for this thesis will be completed through the study and review of several pieces of literature including peer reviewed articles, evidence based studies, textbooks, teaching modules, and interviews. The data and pertinent information from each of these resources will be collected in order to provide a foundation of information for a dance and movement therapy inspired ballet workshop or unit.

The workshop will consist of beginner level ballet lessons once a week, over the course of ten weeks for autistic children ages 14-19 that are medium to high functioning on the spectrum. This age group was specifically chosen so that improvements could be measured precisely, and becoming familiar with class will not be as lengthy of a process as it would be with younger students. This specific population was also targeted so that the balance between a dance class and dance/movement therapy methods that would be integrated into the class does not overwhelm the students but instead acts as a harmonious union to aid in the success of dance and improvements in well being, happiness, and functioning.

To measure the success and effects of the dance workshop when it is performed, teachers will be providing a short pre and post survey to both the dancers and their parents or guardians. Refer to Appendix G to view the pre and post survey. The same survey is given during pre and post testing in order to simplify data collection and analysis. The survey should be completed prior to the first class, and directly after the final class. The survey is given to both students and guardians so that if students are unable to answer questions, data can be taken from the guardians’ completed surveys of changes they have noticed. The guardian may
also assist the student with answering the questions. This data can be representative of the workshop’s efficacy but may also pinpoint the exact improvements or changes that were noticed by students or parents. These could include improved social skills, happiness, motor coordination, behavior, self-awareness, and well being. The overarching goal of the dance and movement therapy beginner ballet workshop is to provide young students with autism a dance class where they can not only be successful but also explore their individuality, self-awareness, creativity, and motor coordination in addition to the benefits they may receive within dance and movement therapy.
Literature Review

Autism Spectrum Disorder is a chronic psychopathology disorder that is often characterized by deficiencies in several developmental areas including: social interaction abilities, ability to reciprocate social interaction, and communication abilities. These appearances that occur from autism vary broadly from each individual and can sometimes also depend on the individual’s personal intellectual and motor abilities in addition to their age. Although it has become apparent that autism is extremely diverse within its own spectrum, three core indicators have been found to remain consistent throughout the spectrum. These three significant indicators include, a diminished ability to communicate, decreased social functioning, and the desire and need for stereotyped/regular routine (Samaritter, R. & Payne, H. 2017). According to the 2014 Center for Disease Control and Prevention (CDC) report, about 1 in 59 children are diagnosed with Autism Spectrum Disorder in the United States. With the prevalence of autism steadily increasing, there has also been a steady increase in the interest and research dedicated to studying effective interventions. There has been an increasingly high interest in the use of therapeutic interventions that apply the creative arts especially when dealing with social interaction and attunement. Dance and movement therapy have been established as a successful non-traditional therapy intervention for autism that have found special achievement in increasing ability within empathy, social attunement and interaction, and body awareness among those who are diagnosed with autism.
Dance and Movement Therapy Background

Dance and movement therapy (DMT) is defined as a psychotherapeutic approach that uses dance and movement as pathways that one has the ability to experiment with in order to increase well being and improve psychological or psychiatric conditions (Samarriter, R. et al. 2017). Dance movement therapists typically seek to engage their participants in various creative movement processes and personal kinesthetic experiences. Dancing generates an almost instantaneous or immediate sense of empirical quality within shared movement themes. Through this, the dance movement therapist is able to connect with their patient through kinesthetic attunement; a unique connection where one does not need to be verbal in order to share and express inner thoughts and emotions. Therefore, dance and movement therapy’s objective is to engage the brain through the body (Hildebrandt, Koch, Fuchs. 2016).

Dance and movement therapy emphasizes the empowerment of the participant and their capabilities to move and use their body, especially for those who may be on the autism spectrum. Thus dance and movement therapy aims to “develop potentials to a broader range of movement possibilities” (Samarriter et al. 2017). In addition the overall goals of dance therapy include, fostering a physical and emotionally safe environment that is respectful both to limitations and achievement, facilitate individual expression and communication with other individuals, improve body awareness and creativity, promote emotional stability, and support personal growth both in and out of dance/movement. It is important to identify the factors that make dance therapy so successful as a non-traditional
therapy choice for autism spectrum disorder, in order to not only see why it is successful but how it can improve overall well being for someone with an intellectual disability. In order to do so, search criteria for dance/movement therapy and autism was established, and yielded a plethora of research and articles. Of these articles, seven were chosen to be highly beneficial in showcasing the dance/movement therapy's ability to increase many deficits affiliated with autism within patients.

Results

To illustrate the most beneficial approaches used by dance/movement therapy in alleviating deficits prevalent in autism spectrum disorder, a collection of various methods were studied and compared from a diverse selection of literature. Through the study of a high amount of methodology approaches used by therapists, a pattern of the most effective and important dance/movement therapy methods became apparent.

Movement Observation & Laban Movement Analysis:

Movement observation is a method used during the earlier stages of dance and movement therapy sessions and is often used as a background in order for the therapist to deliberate the most effective approaches for an individual. There are many styles of movement observation that can be used within dance/movement therapy. One of the most popular as well as more successful styles of movement observation was the use of Laban Movement Analysis. The Laban Movement
Analysis approach uses an observation-based system that categorizes varying movement under the aspects of body, space, shape, and effort. Through this approach to movement observation, specific qualities of movement patterns can be characterized as combinations of time, weight, energy, and spatial aspects. This technique has been deemed as highly successful due to the fact that it is a non-interpretive registration of movement qualities that do not take developmental or psychological features into consideration (Samaritter, et al. 2017).

The success of Laban Movement Analysis is rooted within its ability to allow the therapist to monitor their patient’s repeated movements, which can ultimately serve as a reference point for several movement interventions in addition to serving as a sort of evaluation for changes in the patient’s personal movement profile. Laban Movement Analysis allows for a specific and extremely individualized therapy design and methodology that can vary greatly from patient to patient. In patients with autism, Laban Movement Analysis can be vital to use because of its ability to cater entirely to the individual level. Another important aspect to consider is that Laban Movement Analysis is a key tool used within the dance/movement therapy approach of “mirroring”. Since this technique always includes the quality of a patient’s movement, as defined through an extremely specific movement observation technique. Laban Movement Analysis has proved itself to be most successful in the ability to quantify and define the quality of patient’s personal movement repertoire (Koch, Mehl, Sobanski, Seiber, Fuchs. 2015).
Mirroring

It became evident that the most dominant and successful method used within dance/movement therapy for autism was mirroring, through many of the literature reviewed. The mirroring approach is a used in dance/movement therapy as an empathic reflection of the patient’s expressive motor behavior. This way, the therapist is able to understand their patient (and vice versa) through dance as well as build a mutual relationship where one can communicate non-verbally, which is extremely important since many people diagnosed with autism are non-verbal. The ability to communicate non-verbally is also vital in learning how to empathize non-verbally for autistic patients. Most patients who are on the autism spectrum have difficulty differentiating and identifying emotions, in addition to having difficulty empathizing with other people.

However, empathy through kinesthetic movement can be learned through imitation. Although imitation of kinesthetic empathy alone is not enough to develop social interaction skills in those with autism, mirroring in tandem with attunement in autism therapists have found that “...individuals with ASD recognize the contingencies in mutual behavior and they start to assume a reward quality for them” (Koch et al. p. 340. 2015). In addition, mirroring in movement strengthens the feelings of attunement between patients and therapists and can lead to the feelings of pleasure and acceptance, leading this method of DMT to be a successful approach to accomplishing psychological well being for autistic patients. Mirroring also creates a safe and calming environment where a deep connection can be created between therapist and patient. This is important to note, considering many patients
on the autism spectrum are often disengaged and would rather give more attention
to a toy or inanimate object rather than a human (Martin, M. 2014). As suggested in
several studies, mirroring has the potential to represent the basis for a more
developed form of social reciprocity (Brondino, Fusar-Poli, Rocchetti, Provenzani,
Barale, Politi. 2015). In many studies, when a treatment group of autistic patients
who received mirroring as an aspect of their dance/movement therapy was
compared to a control group, the treatment group showed development and
improvements in their ability to empathize and awareness of self others (Koch et al.
2015).

**Embodiment:**

In addition to mirroring, the use of the theory of embodiment was also
deemed to be a successful method for autism therapy. An embodied approach refers
to the assumption that cognition is essentially grounded in differing bodily states.
Therefore, one’s perception of the world and how one chooses to interact with it is
entirely dependent on the body (Hildebrandt, et al. 2016). Through this approach, it
can be presumed that autism spectrum disorder is a disorder of self-perception and
social interaction with a special focus in empathy. Thus, the embodied approach is
an ideal mechanism to use within therapy for autism. Embodiment can also use a
model that is based on a dual system of both intra-active (internal activity of
patient) and inter-active (the relation to and with others), in order to aide as a
therapeutic for increasing social attunement and awareness within patients who
have autism.
As aforementioned, autism therapy should ideally have a high focus in non-verbal interventions. Embodiment is able to contribute to this ideal, by highlighting motor movement or sensorimotor experiences for mental states. In a study using the combination of both mirroring and embodiment within dance and movement therapy, there was a significant decrease within negative symptoms and an increase in emotion expression and identification in patients who have Autism Spectrum Disorder (Hildebrandt, et al. 2016).

**Effects of Therapy**

Within each study there were several positive benefits of dance and movement therapy that were described. Many of these benefits were directly due to the methodology used within dance/movement therapy sessions and were similar in several studies and articles reviewed.

**Social Attunement & Empathy:**

Through the use of dance/movement therapy for students on the autism spectrum resulted in a significant increase in both social attunement and empathy. In many studies, a treatment group who received dance/movement therapy for various amounts of lengths and times compared to the pre and post test results to a control group who did not receive dance/movement therapy. Results showed that participants in one study had less problems with being attune in movement to other people, than cognitively or emotionally reflect afterwards (Koch et al. 2015). Qualitative process data also confirmed that dance and movement therapy
participants were more aware of identifying the differences within self versus others. In addition, the use of embodiment has also been found to result in the ability to facilitate transfer into interactional contexts outside of therapy. For example, patients with autism may use what they obtained from dance/movement therapy in order to have successful nonverbal interactions with their friends, family, or caregivers, since the dynamic is similar to what therapist and patients have with each other (Samaritter et al. 2017). The translation of embodiment and other dance/movement therapy methods into social interactions has helped to alleviate many problems autistic patients may face in day-to-day life.

**Self Awareness & Self Control:**

Self-awareness and the ability to control one’s self in patients with autism has historically been a problem for many people to overcome. However, when music is utilized with patients who are autistic, researchers have found that this increases self-control within patients’ disorders and in their emotional fields. It also led to the ability to better regulate their impulses and increase their capacity and patience (Mateos-Mareno, Atencia-Dona, 2013). This is due to the utilization of a combination of musical activities and bodywork through contact, image, and movements. In tandem, both were found to successfully induce a state of relaxation and improvements in attention. Many of the activities used in dance/movement therapy is through imitation or mirroring in repetition, which also led to many autistic patients to better understand and empathize with their own differing emotions as well as develop their sense of self-acknowledgement of their own muscle tone and
body schema (Mateos-Mareno, et al. 2013). This is an extremely important benefit of dance/movement therapy, since most people need to understand their own bodies and the capacity of their own movement before they will be able to cope with the environment and the external demands connected to it (Martin. 2014). Meaning that, in order for one to attain the skills of communication, language learning, and other advanced social skills, one must first be able to establish a sense of self and being through body awareness and movement. This highlights the importance of this specific benefit of dance/movement therapy and why it would be extremely helpful and successful to use with students or patients who are diagnosed with autism spectrum disorder.

**Psychological & Emotional Well Being**

The most important goal of any form of therapy for autism and other disorders is to increase overall well being of the patient. This is an important benefit of dance/movement therapy to consider, since many therapies may become encapsulated by the different individual benefits and improvements they want to provide and forget that the ultimate thing they want to provide is well being for the patient. Dance/ movement therapy is solidified in the foundation that physical and mental integration is a mandatory prerequisite in improving the individual’s overall health. With dance/movement therapy emotional indicators may decrease over treatment, which is an indicator of enhancements in interpersonal relationships, self-concept, anxiety, self-confidence, and the ability to sense and identify emotions. All of which indicate a significant increase in emotional well being for a patient with
autism (Lopez, Perez-Testor, Cabedo-Sanroma, Oviedo, Guerra-Balic. 2016). Many
dance therapists and dance therapy theorists like to look at the big picture and be
able to work through the details necessary in order to obtain the end goal, making it
highly beneficial for autistic patients who are quintessentially detail-oriented.

**Interview Results**

Through several interviews, conducted with numerous individuals within the
dance and autism spectrum scope there were many considerations noted that
should be taken when designing a dance class for students on the spectrum for
autism. These results are also connected to many aspects of dance and movement
therapy. Although everyone interviewed was not a dance and movement therapist,
they were all in a way experts within their fields connecting to movement and
autism. Those interviewed included: Michael Rentz, a dance teacher with ten years
of experience who has worked with many autistic students; Sara McIntyre, a dance
and movement therapist; Dr. Mickey Pardew, an education and autism specialist and
professor in the College of Education at Western Oregon University; Dr. Jennifer
Taylor, also a professor within the Division of Health and Exercise Science at
Western Oregon University; and a mother with an autistic child who has been
dancing for several years who has asked to remain anonymous.

The most popular patterns of successful methodology to arise from my
interviews included adaptability, preparedness, connection to student and family,
enthusiasm, mirroring and modeling/ video modeling, and most important
structure. All of these methods were discussed in great detail by all who were
interviewed. Refer to the following section for detailed summaries of all interviews executed, and the subsequent data collected from each.

Conclusion

Through the discussed methodology and benefits of dance and movement therapy, it is apparent that it is especially rewarding for some who are diagnosed with autism spectrum disorder. It has the unique ability to use the patient’s own capacity and capabilities in order to improve many aspects of their overall health as well as provide the development of skills that are necessary in order to blossom and flourish in a very active society. Dance/movement therapy should be taken into consideration when therapy options are discussed for those with autism, not only because of the benefits that can be obtained through it, but also through its special ability to optimize quality of life through self-exploration and creation.
Summary of Interviews

To view a full transcript of the interviews, refer to appendix A.1-A.5

Michael Rentz Summary

Michael Rentz has been teaching dance to students for 10 years. He teaches ballet, jazz, hip hop, and pas de deux, to children ages 3-18. Through his years of experience, he has encountered autistic children on both ends of the spectrum. In our interview, he made sure to emphasize the importance of making autistic children feel comfortable in class especially within the social aspects of dance. He viewed dance for his autistic students, as not only a way to do physical activity whilst being creative but also as a way to help them develop their social skills. He also found that the best way to get autistic children involved in class is to provide them with extra attention, and to understand and cater to each child’s individual needs and not be scared to change your lesson and class plans in order to cater to these kids. In addition, through his experience he has found that autistic children tend to do best in dance classes when they participate within smaller groups and even smaller studio sizes, since from what he has experienced many students can become quite overwhelmed. This can also lead to autistic students feeling excluded and can result in a lack of participation. Rentz would also use pictures and even signing with his hands in order to communicate to some non-verbal students he had. Rentz pointed out that the best technique to use with autistic children in dance is to “exude happiness”, since the students will be able to feed off of your positive energy. He also emphasized how important is it to let autistic children develop relationships in class, both with their bodies and socially with other students in the class. He
mentioned how important it was for autistic children to feel as if they are a part of the group and how helpful it is to do activities that help develop social skills such as name games.

**Dance Mom Summary**

In my interview with a dance mom who has a daughter that has been dancing for 12 years, we spoke about the rewarding effects dance has had on both her daughter and her family. Note, that she asked to remain anonymous and has asked to not include specific information (i.e. studio names, locations) in order to protect the privacy and safety of herself as well as her family.

Her daughter began dancing after seeing a hip hop performance and wanting to try it on her own. As an attempt to keep her daughter from becoming fatigued too easily (something they had been struggling with) she decided to enroll her into dance classes. The pair have found that dancing has helped her tremendously in terms of social development, teamwork, commitment, behaviors, and motor coordination. In just two short years of dancing, the mother has seen incredible improvements in many aspects of her daughter’s physical, mental, and emotional health. This is a huge accomplishment for those with autism, according to the mother. It was also emphasized greatly how important her daughter’s relationships with instructors are, the pair has tried more than one studio and many teachers but found that the ones that worked best with her daughter had extremely positive attitudes and enthusiasm and their efforts as teachers was what made their daughter want to come to class, and continue dancing.
A valuable aspect of this interview was the importance of the relationship quality between dancer and teacher, especially for a dancer who has autism. The mother mentioned that teachers should always respect the space of autistic children, since they are hyper sensitive to things like touch. While it may be normal for the teacher to touch students to help give corrections in traditional dance class, when working with an autistic student it is important to ask for permission to touch and even if the answer is a ‘no’ this still has a positive effect on the student, because they understand that the teacher respects their personal choices as well as their emotions. Passion for dance displayed from the instructor creates a passion and excitement for dance within the student. She also mentioned that it is important to have a teacher who enjoys constantly moving, autistic students tend to not do as well when there is a lot of talking in class; they take dance class in order to move. And having constant and gradual movement is what keeps her daughter engaged, and most importantly, having fun in class.

**Jen Taylor Summary**

Jennifer Taylor is a professor at Western Oregon University, who works closely with an adaptive physical education program for youth run through the kinesiology department at Oregon State University called IMPACT. It is focused on developing motor skills, social skills, and increasing physical activity for youth with disabilities that often struggle to find a way to succeed when it comes to physical activity. Taylor explained that in this program, a vital aspect of which is that the youth are grouped not by disability or functionality, but by age, so that they may do
activities that are age appropriate but also be able to socialized with other people who are the same age as them. IMPACT is an inclusive way for physical education and activity to become available and successful for youth with disabilities. The program meets once every week, and has found great success through its structure and four part lesson plans comprising of an introductory activity, fitness skill, lesson focus, and wrap up. This is important so that each child knows exactly how each week will work, and there is a sense of dependability. Taylor mentions that this is a key factor for youth participants who are on the autism spectrum. For younger groups, activities focus on basic motor skill development and as students get older they work on more complicated motor skills (batting, skipping, etc.) as well as develop their social skills by working within teams and having the ability to socialize during swim time, and learn how to stay physically active throughout their life.

Although it is not a formal aspect of the program, Taylor notes the importance of adjustment for the students within the first few weeks of the program. Since there are a lot of participants, it is difficult for many of the youth, especially those with autism, to feel comfortable and not overwhelmed. Most volunteers and students running the program, use the first two weeks to do easier activities that help the kids become more used to each other. The program has also helped autistic youth with their ability to communicate, especially when things are uncomfortable. This was done by training volunteers and graduate students who lead the program in communication and how to be successful within working in this population (i.e. behavior management). Taylor explained that she believes
adaptable dance classes and physical activity opportunities for those with disabilities are important since they make it possible for someone to succeed, instead of easier. In addition, to being prepared and having a great amount of structure within physical activity classes Taylor mentions that the youth’s behavior is virtually always a reflection of their environment and one must really consider how the environment of a physical place as well as an environment created by a teacher may make someone else feel. Youth with disabilities tend to be hyper aware of these sorts of things, so it is important to create an environment for the youth in which they feel as if they not only can succeed, but want to succeed.

Mickey Pardew Summary

Dr. Mickey Pardew is a professor within the education program at Western Oregon University, and teaches within the special education department with a specialty in autism spectrum disorder. She has been involved with autism for over 50 years through her education, research as a professional, and relationship with her brother who is autistic. Through the interview process, Dr. Pardew highlighted the best and most beneficial techniques to take into consideration when working with someone who has autism. Dr. Pardew was quick to note the importance of visual learning for autistic students. She mentions that it is vital for autistic students to not only learn from visually seeing something but through modeling as well. Wherein, the teacher would model what, say a movement would look like but also what a movement would look like on the bodies of the students so that they may see what it feels like. Dr. Pardew suggested the use of video modeling in order to be
successful at modeling, overall. Having dance classes filmed or students individually filmed would be a useful technique in making the dance class feel successful and possible for the students, as well as keep them engaged. Use of mirrors was also discussed as a possible aide for autistic students and their battle in learning visually.

Another teaching technique discussed was the heavy use of structure. It is important for autistic students to know what is going to happen before class even begins, and to also keep track of what is happening through objects like visual aids. This is important so that they are able to have a non-verbal understanding of the structure of class and they are never taken by surprise about what is happening. The lack of structure can make autistic students feel overwhelmed and can cause many negative behaviors as a reflection of their being uncomfortable in a certain environment. In addition, Dr. Pardew discussed the Ziggurat Model a pyramid structure based on how to approach learning a new skill for students with autism. The model shows that reinforcement and breaking things down into little steps must be given prior to learning a new skill for autistic students (in addition to a plethora of things to consider prior to the new skill). In the model, learning the new skill is one of the final aspects of a plan when teaching autistic students. Lastly, Pardew emphasized that when working with an autistic student it not just adapting to what they need, but also adapting to what their parents need as well. If teacher, parent, and student are all working together to be positive, enthusiastic, and patient then the student’s ability to learn and want to learn will increase.
Sara McIntyre Summary

Sara McIntyre is a graduate from Lesley University DMT program and is a dance therapist who is currently working with clients with major mental illnesses. She has had a tremendous amount of experience working with autistic students within her training to become a dance therapist. For a year, she served as a dance therapist within a school working with all autistic students, and was a dance teacher for several years. When working with students with autism, she found that the best techniques to use with them were techniques that would serve as an aid in developing their social and communication skills, for example using embodiment and attunement to connect with the students on a social level. Dance therapy is a way of emotional processing and connection of the body. McIntyre mentions in her interview, that dance therapy is about quieting the mind, since our bodies tend to hold more trauma and emotions. By letting the body do some of them processing that the mind typically does, we are able to move more towards the next level of cognitively processing what is happening to us in our lives. She notes that she has experienced many autistic children and students who have difficulty expressing themselves and manage social interactions, but through dance therapy they are able to work through social difficulties much better and are able to understand their own behavioral interactions as well as with others. For McIntyre, dance therapy is about exploring the idea of community, and understanding your own body and where someone else’s body begins and ends.

According to McIntyre, all humans have their own unique movement and their own internal rhythms. The job of a dance therapist is to attune to someone’s
else’s movement and use those as a way to develop a creative, and expressive way of flowing and moving. A way to heighten the success of a dance therapy session for autistic students is to use props so that they may participate and interact in other ways. In addition, McIntyre mentioned how props could change the children’s methodology behind their creativity, which is always a strong thing to support and explore. For example, a student may choose a different intervention and choices to accommodate for a prop that is being used. The props become a part of the student’s participation. Overall, McIntyre preached the importance of attuning to autistic children in her experience, this was usually the only way they were able to have success in a session and experience changes and improvements in aspects of life like social and communication skills.

Summary of all interviews

From each interview, there emerged several patterns of techniques and approaches that seemed to be most successful from each of the interviewee’s experiences. From the interview process, the two principles of being prepared and being extremely adaptable when working with people who are autistic were highlighted frequently as important aspects to remember. As McIntyre, Taylor, and Pardew mentioned, often times one may have a plan of what they want to do on a certain day, but it can all be changed depending on what a child or student will bring to you. It is important to be able to adapt to their needs and revise or adjust your plans slightly in order to increase the efficacy and success rate of what is being done, especially among those with autism. Taylor and Pardew both emphasized the
importance of moderation, and within moderation, knowing that it is not about making things easier for people with disabilities but making it possible. This can only be done through adaptability, as well as catering to each individual student’s personal needs.

In a majority of the interviews, the importance of using student’s families as a resource in order to understand exactly what the student needs within a class, and how the student may work best was also highlighted. When working with a student, it is important to realize that you are not only working with the student but with the student’s whole family. As McIntyre suggested when speaking about dance therapy, it is not only about the student healing but the whole family healing and connecting on another level that they may have never experienced before. In connection to this, the value of social skills and social interactions or connections was shown to be extremely important for many autistic students or children, according to many of my resources. They all mentioned the value of the benefits the students would receive when they are able to work in groups, or with their peers, or even just be able to socialize with each other. This is a key component of all approaches to teaching autistic students, because it helps with the development of social skills and even self expression, something that many autistic students may struggle with.

When speaking about the relationship between teacher and student in environments with autistic students, discussed and highlighted within all of the interviews was how valuable it is for the students to be led by someone who is not only compassionate, adaptable, and patient, but someone who is also fun and enthusiastic. From the interviews, McIntyre, Pardew, Rentz, and the dance mom
spoke of autistic students having trouble when they are not getting along with their teacher or if their teacher is not exuding a positive energy. This can cause a tremendous rift in the teacher and student relationship, can cause damage to the trust the student is developing with the teacher, and can also hinder the student’s success and overall participation within a program or class. It is important to remember that the student’s behavior and mood is a complete reflection of how they may feel about the environment that they are in.

Lastly, the biggest pattern that not only came up during all discussions, but was also repeatedly spoken about was the need for structure, and letting them have fun. Since most students with autism are primarily visual learners, they are dependant on a reliable structure in the class, that should be introduced in the beginning of class. This structure should be laid out in front of the students and the structure should also be illustrated in a nonverbal manner. According to the interviews, this structure helps autistic students understand what is happening, why it is happening, and what will be happening next. This structure not only creates trust between student and teacher, but makes the class or program dependable. It will also decrease negative behaviors and increase the ability for these students to succeed and have fun. Another keynote made by all of the interviewees, is that the most important thing for autistic students who participate in a class or program is the amount of fun they have. For these students, these classes are not about learning a new skill, or improving skills but is about having fun and being able to enjoy themselves. McIntyre and Rentz both highlighted the importance of doing things that students enjoy for rapport building, which will
further increase their desire to participate within the program. Taylor, Pardew, and the dance mom mentioned that autistic children and students are stressed a tremendous amount within their day to day lives, and participating in programs and classes are their way to unwind and be able to have fun. In all of the interviews conducted, everyone claimed that the best way to have autistic students succeed and retain what they have learned, and even improve is to be certain that they are having fun.
Lesson Plans Rationale

To view lesson plans, refer to Appendix B.

Overview

The lesson plans are created specifically for autistic students within the ages of 14-19, who are medium to high functioning. The classes and lesson are designed for a class size of 5-7 individuals. They lesson plans are formatted after the teaching methodology and pedagogical principles discussed by Dr. Elizabeth Gibbons in her book Teaching Dance: The Spectrum of Styles. The structure of the lesson plan is designed in a way to answer the three main questions that a teacher should focus on in class, including why they are teaching the class, what should be included in class, and how will the material be approached. Lesson plans are then broken down into episode numbers, subject matter, objectives, style, logistics, time, and comments/notes.

The episode numbers in each lesson plans is used in a way to portray sections of the class. For example, “Episode 1” of a lesson plan in this format can refer to warm up. Each episode number is sequential and work in conjunction with one another, i.e. if “episode 1” is barre discussion in a ballet class, then subsequently “episode 2” can be a barre exercise like pliés and so on.

Subject matter in the lesson plans refers to a description of the tasks that dancers will engage in to accomplish an overall objective. In a dance class lesson plan, this can refer to a written format of a combination the class will be doing. Therefore, objectives are the ways in which dancers exhibit and execute certain qualities. The objective of each episode number answers the questions of why
subject matter is being done and what there is to gain from it. The style in each lesson plan refers to which teaching style will be accomplished via each objective. The Spectrum of Teaching Styles will be discussed further in the following section.

The logistics section of each of the lesson plans designed is a reference for logistics concerning spatial organization of the students. Time in the lesson plans simply refers to the overall length that should be spent on each episode number, so that class can remain manageable and organized for the teacher, as well as fun for the students. According to Gibbons, time for an episode should depend on the complexity and length of a specific combination(s) in each episode, as well as the abilities of the dancer. The comments/ notes section of each lesson plan is created for the teacher to utilize after each lesson in order to write findings such as effective strategies, ideas for next class, improvement needed, and overall reflection.

Currently, in the lesson plans created the comments and notes section of each episode holds the track number and title of music that each episode is assigned to. Lastly, new additions within each lesson plan are bolded in each week. This is done to make changes and additions visually clear and distinguishable for the teacher, in case they may have to account for the new changes and can adapt prior to class starting or during class if necessary.

The lesson plans created are formatted into a table like structure so that it is visually easy to read and memorize, and teachers can take a quick glance before or during class to know what activity they will be doing next. In addition, a table format may be easier to take notes on after classes when teachers are recording their reflections and findings.
The Spectrum of Teaching Styles

The lesson plans created are based on *The Spectrum of Teaching Styles* by Elizabeth Gibbons. Elizabeth Gibbons is a professor at East Stroudsburg University of Pennsylvania, where she has taught dance and dance theory for 30 years and serves as the director of the dance program. *The Spectrum of Teaching Styles* was developed by Muska Mosston in 1966 and serves as a “non-versus paradigm” for teaching with a variety of teaching-learning possibilities. The nature of this teaching strategy implies that no single teaching strategy or method is more important or more correct or “better” than any other. This was an important philosophy to be considered since many students do not learn the same way, and this idea is especially true among autistic children. With this teaching philosophy, there is room to adjust strategies before and during class in order to cater to the student’s needs and strengths.

There are three key principles that the structure of the Spectrum is based on. The first of which, declares that teaching is governed by decision making; meaning that every deliberate act of teaching is directed by a decision that was previously and consciously made. The second principle, states that it is possible for both the teacher and the student to make decisions that can possibly sway the course of the lessons. The last principle is that teachers and learners can demonstrate flexibility among a variety of teaching styles. The Spectrum uses a methodology that delineates the range of decision-making from the teacher making decisions to the students/learners making decisions for their learning and providing feedback. *The Spectrum of Teaching Styles* utilizes a methodology that matches up with a key
premise of dance and movement therapy, where attunement is one of the most important aspects of a successful session between a client and their therapist. The importance of attunement within autistic students and their therapists was also highlighted by Sara McIntyre in her interview as well as numerous pieces of literature discussed within the literature review. This was an important theme that I thought was necessary within my development of a dance unit, in order to keep students engaged and be able to cater to their specific needs. According to Gibbons, when a student is able to make decisions they become active learners, and maximize the amount of information from the lesson they pull and retain (Gibbons, 2007).

Learning Styles

There are eleven learning styles used within the Spectrum of Teaching Styles, and are used with the lesson plans created for the autism dance unit. These learning styles are used to attune the teacher to the student and delineate the extent of the teacher making all the decisions to the learner making decisions. In the lesson plans created for the unit, only the appropriate teaching styles were used. In addition, since the unit is focusing more on learning skills like, motor coordination, social attunement, learning ballet, creativity, and more with the help of dance and movement therapy methods and dance teaching methodologies, only the learning styles applicable and pertinent to the purpose of this thesis and the dance unit were applied. The descriptors of each teaching style below, is taken from Gibbons’ book Teaching Dance: The Spectrum of Styles.
The Spectrum of Teaching Styles

A. Cued Response

**Essence:** The immediate and precise response by the students to a cue from the teacher.

B. Practice

**Essence:** Time is provided for students to rehearse a movement or phrase individually and privately, and for the teacher to provide individual and private feedback to each student.

C. Reciprocal

**Essence:** Students practice a movement or phrase and develop feedback and socialization skills by following criteria prepared by the teacher.

D. Self-Check

**Essence:** Learners work individually and provide self-feedback using criteria provided by the teacher.

E. Inclusion

**Essence:** The same step or dance phrase is designed to provide different degrees of difficulty, and learners can decide what level to choose.

F. Guided Discovery

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1 Taken from *Teaching Dance: The Spectrum of Teaching Styles* by Elizabeth Gibbons, pg. V.
**Essence:** The teacher uses a sequence of questioning designed to bring the learner along a path of discovery to a single correct answer.

G. **Convergent Discovery**

**Essence:** The teacher presents a task whose intrinsic structure requires a single correct answer.

H. **Divergent Production**

**Essence:** Students are engaged in producing multiple discovered responses to a single question, or movement problem.

I. **Individual Program Learner’s Design**

**Essence:** The student designs, develops, and performs an organized personal program.

J. **Learner-Initiated**

**Essence:** The student initiates the Style for the episode or series of episodes, selecting any Style on the Spectrum.

K. **Self-Teaching**

The student initiates a learning experience, designs it, performs it, and evaluates it.

**Class Structure**

The class structure used within the workshop are based on a teen beginner ballet class. The exercises are accommodating for the beginner level and the accumulation of skills and development are based primarily on the teen beginner dancer. Since the population of students will be high functioning autistic teens aged
14-19, the class is heavily modified in order to make success attainable for the students. Based on the interviews conducted, modifications are important among autistic students, due to an increase in retention and happiness in classes (J. Taylor, personal communication, May 9, 2018). In addition to this, most exercises within the lesson plans are simple so that the teacher will have the ability to attune to the students needs each day. This is a vital aspect of dance and movement therapy, as well as teaching autistic students in general (S. McIntyre, personal communication, May 7, 2018). Through simple repeated exercises, students will also be able to see themselves doing the movements in the mirror as they continue to memorize and become familiar with the exercise; and gain a better understanding not only of what the movement should feel like, but what it looks like on their individual bodies. This way, corrections can be made by the individual and by doing so the dancer will be able to develop their self-control, self attunement and awareness, motor skill development, and confidence.

The overall foundational design of the exercises and lesson plans are also based on the Ziggurat Model. The Ziggurat Model is an intervention strategy that provides a framework for designing and creating an individualized and comprehensive plan for teaching a new skill to individuals with autism spectrum disorder of all ages (Aspy & Grossman, 2008). The Ziggurat model is a research-based program that was developed in order to determine and address the needs and underlying deficits that normally result in emotional, behavioral, and social concerns. The model is based on a pyramid structure and is used normally among teacher who will be teaching a new skill to students who are on the spectrum. It
simplifies the foundations to consider prior to teaching a new skill. This is especially important among autistic students, where learning new skills can be extremely challenging. The model simplifies complex teaching interventions used prior. In the model, five levels are highlighted and each level depends on the level(s) below it. Each area is designed to address differing area of autism, and contributes to the effectiveness of the other levels. When the needs in each level of the Ziggurat are not addressed completely, the intervention's efficacy will be poor and the skills being taught will not develop (Aspy & Grossman, 2008). To view the Ziggurat Model refer to Appendix C.

The first level of the Ziggurat Model addresses a student’s sensory and biological needs and highlights the monitoring of environmental stressors. The second level of the intervention is reinforcement of the new skill. Without consistent and frequent reinforcement, students will forget about the skill and the desired skill will not be attained. Reinforcement can be provided through consistent activities, which is why the exercises within the ballet class unit are simple, repetitive and have minimal changes throughout the course of ten weeks. The third level deals with creating predictability. In each lesson, the students begin class with a discussion with the teacher, with the help of a visual aid, about what will be done in class so that they know and can expect what will happen next. This amount of structure and predictability is important when teaching autistic students a new skill, and is again why the exercises and order in each lesson remain consistent with little changes. The fourth level of the Ziggurat, focuses on the demands of the task. This level questions the skill level of the task, the ability for students to attain the new
skill within the task and keeps intervention plans reasonable. This level also includes the demands of academic, social, sensory, organization, and communication in the learning environment. It is essential that in this level, one works to match the demand of the new task with the abilities of the students and that the students are capable of succeeding independently or with assistance. Referring to the lesson plans, created this level was emphasized through the heavy moderation of exercises so that the tremendous amount of new skills to learn were attainable by the students taking the classes. The fifth and final level of the Ziggurat model, addresses the skills deficits in the new skill to teach. In the first four levels of the model, behavioral concerns of students are possible to resolve without teaching the new skill. In the fifth level, this combines all the aspects of each level prior in addition to the new skill being taught. In the lesson plans, this is accounted for through the addition of new skills in each exercise and during class activities. Only through the consideration of the step prior to the fifth level, will students find success within learning a new skill (Aspy et al. 2008) & (M. Pardew. Personal communication. April 30, 2018).

Exercises and Exercise Development

Each exercise in the lesson plans is assigned their own episode number. A description of each exercise along can be found under the “Subject Matter” column. Beside each exercise description, is also the counts in which the exercise should be done. Counts are written in reference to the traditional eight counts utilized in
dance. For example, the pliè combination used (in first position) in the first week’s lesson plan is written as:

1-4    Demi Pliè
5-8    Stretch to standing
1,2    Pliè
3,4    Relevè
5-8    Port De Bras

This means that with the music, the student would demi pliè (bend the knees slightly) on counts 1,2,3,4 and stretch to stand straight in first position on counts 5,6,7,8. They then would pliè again on counts 1,2 of the next eight count phrase and rise up onto their toes to relevè, then use the next four counts of 5,6,7,8 to move through fifth position with the arms down to first position and back onto the barre in a port de bras. All exercises are succinct, so that students can have time to focus on the movement themselves and they are able to memorize the combinations faster and easier. As discussed in prior sections, the simplicity and short nature of the exercise is also used to create structure and predictability and follow the Ziggurat model. Teachers should also be utilizing mirroring and embodiment techniques with students throughout class, as much as possible in order to create a strong relationship and empathize with students expressive motor behaviors. Embodiment and mirroring used together within dance and movement therapy methods may result in a significant decrease in negative behaviors and symptoms and increases in the expression of emotions and identification in patients with autism (Hildebrandt, et al. 2016). It is important for teachers to be utilizing these
two techniques in class, so that they are also attuned to student’s emotions and form a balance between teaching a dance class but also yielding benefits similar to those within dance and movement therapy. For further discussion on mirroring and embodiment, refer to the literature review.

At the beginning of each class, the students and teachers will discuss what will be done in class. For the first few weeks or all of the weeks, depending on what works best with the students, teachers will play a simple introductory game like an ice breaker or simply asking the students to show the teacher how they feel either verbally or via the Feelings Visual Aid (See Appendix D.1 for a diagram of the Feelings Visual Aid). Teachers can also choose to do free dance if the students feel comfortable to do so. Free dance is simply playing a song and letting students discover the type of movements they would like to do to the music. From personal experience with autistic students, as well as discussions in interviews, free dance is a strong tool to use for autistic students to develop self-discovery and to also uplift their mood so that they can be focused (S. McIntyre, personal communication, May 7, 2018). In this time, teachers should use the Class Time Visual Aid (Appendix D.2) in order to show and explain to students what they will be doing in class and in what sequence the exercises will be done. For students, this creates trust within the teacher since they are providing them with structure and predictability. The introductory warm up in each class is used to establish the mindset of each student, to get them prepared and ready to participate in class and also to build trust and rapport between the teacher and student. In several episodes throughout the lesson plans including the introductory warm up and barre discussion, there are questions
written that the teacher may use as questions to raise with their students or as prompts for discussion. These questions and discussions must be used in tandem with the appropriate visual aid.

In across the floor combinations, teachers may choose to do all exercises or a select few. However within each lesson plan, across the floor exercises are written sequentially and should also be done in a similar sequence. For example, in the lesson plan for week one, the across the floor exercises written in order are walking, running on toes, balancing on one foot, and marching. It is okay to skip some of the exercises for the sake of time but if a teacher starts with running on toes, the next exercise should not be walking. This is distinguished so that the movement is sequential and evolves in a manner that the students can build upon the task they did prior, this is following the format discussed within the Ziggurat Model.

The last exercise done in class is a cool down, in this time students should be able to distinguish that class time is over. A very short discussion using a visual aid can be done at this time in order to show that all the exercises in the class have been completed. In addition, teachers can play a game with students so that the students not only feel rewarded for working hard, and understand that after class they will receive an award, but also to end class on a positive and optimistic note. This is another important aspect of building trust between teacher and student and increasing the overall mood and retention of the student (M. Rentz, personal communication, May 1, 2018). The teachers can choose to play a game of freeze dance with the students or end class with another short session of free dance. When playing freeze dance, teachers can also choose to give students prompts in order to
increase creativity and self-development for each student. Prompts include dancing like they're in space, they're flying, they're a robot, etc. the Freeze Dance visual aid can also be used for this. Refer to Appendix D.3 for the Dance Prompts visual aid.

As the students progress through the weeks, additions are made to each exercise slowly in order to become more challenging to the student to increase their strengths as a dancer and overall motor development. As mentioned before, changes and additions to exercises are always bolded so that the teacher may recognize them faster. Students are also given the freedom in later weeks to create their own dances. This is used to increase self-discovery and creativity. During this, students also have the option of working individually or with a partner. This is designed so that students can develop their social attunement skills along with the promotion of their creativity and self-discovery.

**Video Modeling**

Within the first few weeks of the workshop, virtually all of class is filmed in order to be used for video modeling. Video modeling is a methodology used within teaching autistic students utilizing video recording and display equipment in order to provide a visual model of the targeted behavior or skill being acquired (Franzone, E. & Collet-Klingen, L., 2008). The student would then view this video at a later time, most likely outside of class is possible. Using video modeling can increase the success and retention of the students and increase the effects of modeling. It is not only important for the students to feel and see what movements should be like, but
to also seem themselves doing the movements in order to connect to their own bodies and discover their own strengths and weaknesses. Using this method will also be helpful since the students will become more familiar and confident with memorization of the combinations and exercises done in class (M. Pardew, personal communication, April 30, 2018). According to evidence-based studies, some interventions goals that may be addressed through video modeling include the fields of communication, social, academic/cognition, and play (Bellini, S., Akullian, J., & Hopf, A., 2007).

In the workshop, basic video modeling will be used wherein the student and the teacher will be recorded during exercises. The video modeling is stretched over a few weeks in order for each student to have their own individual time with the camera during class. Teachers should provide a tripod or attain an assistant to help with recording while they are teaching. Teachers can use platforms like Google Drive, OneDrive, email, or DVDs in order to share the videos with students and parents.

Basic video modeling in class is used in collaboration with mirroring, movement observation, and Laban Movement Analysis. As discussed prior within the literature review, all of the methods mentioned above were highly beneficial intervention methods within dance and movement therapy. It is important to utilize these methods within the workshop so that the teacher may build a strong relationship with each student, and to be able to individualize the class as much as possible for each student. Although teachers should be connecting with students in class and utilizing the mirroring technique as much as possible when
communicating and instructing, mirroring will be utilized within video modeling as well. By watching students within videos, teachers will be able to empathize further with their students since they are able to watch their behavior outside of class, with as much time as they want, and be able to recognize each student’s personal needs. This way, teachers are able to build a stronger relationship with students when they are in class.

In a similar manner, teachers can utilize recorded videos in order to take notes for what needs to be adjusted in class through movement observation and Laban Movement Analysis. Through the combination of movement observation from videos and in class, teachers will be able to deliberate the most effective interventions and approaches for teaching each student. This will be helpful as the classes progress, and teachers are able to distinguish what aspects of class need more or less time to focus on. One of the most effective ways teachers can use movement observation with videos and in class time, is through Laban Movement Analysis. As discussed in the literature review, Laban is an approach to movement observation that categorizes movement in terms of body, space, shape and effort. Through Laban Movement Analysis, teachers are provided with the ability to monitor patient’s strengths, favorite movements, and repeated movements and can serve as a reference for movement interventions in the future. Again this method helps the teacher understand each student’s personal movement profile, and can increase the efficacy of class as well as student’s retention and enjoyment of class (Koch et al. 2015). If necessary, teachers can utilize a Laban Movement Analysis observation sheet for each student during their preparation for the next lesson as
notes for each student. Refer to Appendix E, for Laban Movement Analysis observation note taking guide.

**Music**

David Plumpton’s album “David Plumpton play Modern Melodies: Inspirational Ballet Class Music” will be used during the entire workshop. Each track used with each exercise is written with the “Comments/Notes” section of each episode in every lesson plan. This specific music was chosen since it was classic ballet music in order to set the standards of class etiquette, and quite rhythmic, so that it may be easy for some students to follow along with. The music also is a change from traditional ballet music, wherein the piano is a bit more elaborate and the music is more upbeat and reminiscent of today’s pop music and isn’t as simple as some traditional music. Often cases, many dancers find traditional ballet music to become tedious and disengaging because of how simple, rhythmic, and repetitious it is. This was avoided so that students are able to stay engaged in class. The music in this CD is also soft piano music mixed with recognizable songs from popular media and entertainment, which students may enjoy (M. Rentz, personal communication, May 1, 2018). At the end of class, during games and cool down teachers may choose to play appropriate popular music, as a reward for students. Recommendations are made in the lesson plans for music during this section of class, but teachers have the liberty to change the song if they find students enjoy another song more. Again, each student has differing preferences and this may change from class to class (S. McIntyre, personal communication, May 7, 2018).
The music should stay consistent from week to week and vary little; the only variations made should be during cool down or games. This is done in order to provide structure to the class. As well as provide predictability for the students, so that as they become more familiar with class they are able to recognize what each piece of music means in terms of exercise or class time. This is also in accordance with level 3 of the Ziggurat Model, where class should have routines and predictability. The consistency of music is important so that students will become willing to learn, and their success in class will be increased.

Props

The use of props within class is used heavily during recreational youth ballet classes, as well as dance and movement therapy. In the workshop, props are begun to be used in later classes in order to increase self-discovery and creativity. Through personal experience and data collected from interviews, it has been noted that many autistic students also enjoy having and using props to learn new skills (S. McIntyre, personal communication, May 7, 2018). The use of props in class can aid students in terms of self-awareness and creativity, since they will be using props in accordance to their dancing and imaginative play. In addition, use of props is engaging for students and can aid in focusing and channeling energy (Naimoli, 2016).

Props used in the ballet workshop include mini stuffed animals (e.g. teddy bears) that should all be the same and scarves of the same color. Props are used only during across the floor, center floor exercises, and games/cool down. This is done so that students are not overwhelmed with a prop at barre, and may be rewarded by
use of props after finishing barre. Introduction to props should be slow and sequential so that students are comfortable with this small change in class structure. Teachers may decide what props to use according to student’s needs and preferences. To view an example photo of possible props, refer to Appendix F.

Visual Aids

Communication between teacher and student is heightened through the use of visual aids within the workshop. Visual aids are necessary in order for students to be able to understand the structure and schedule of class non-verbally. This provides students with even more predictability and structure, an essential for learning environments when teaching new skills (M. Pardew, personal communication, April 30, 2018).

Visual aids can also be used so that students may see the progression of class. For example, after pliés the teacher can walk to the corresponding visual aid and show the student that pliés have been completed by taking the plié photo off of the visual aid. The structure of the visual aid uses photos, and velcro or magnets in order to switch out different photos for corresponding exercises. Visual aids will be used mostly during class discussions in the beginning and end of class, and at students will if they feel the need to see how class has progressed through time. Refer to Appendix D, to view example diagrams visual aids to be used within the ballet workshop. These can be adjusted depending on student’s needs.
Conclusion & Discussion

The purpose of this research was to determine and apply the most successful and effective methodologies used within dance and movement therapy and create a ballet inspired dance workshop or unit made specifically for medium to high functioning autistic students ages 14-19. I had initially determined that ballet was the style of dance chosen for this project, primarily due to its strict structure and style, a match for the needs of autistic students when learning and acquiring new skills. As my research evolved, I was able to modify a ballet workshop so that it can be possible for autistic students to enjoy and retain class information and being in class without feeling overwhelmed or overstimulated.

In tandem with this, the principles of dance and movement therapy were used in conjunction with basic ballet and dance teaching principles and methodologies. The combination of the two created a learning environment where students are not only engaged and catered for, but also are gaining personal strengths, benefits, and experiencing improvements within their health and well being.

The modification and adaptability of learning environments for autistic students is vital to optimize their sense of skills and their developments. Through the lesson plans and strategies created it has been illustrated that, a successful dance class that is focused not only on artistic benefits for students with autism is possible, through modifications and the inclusion of dance and movement therapy methods.
There is a need for further research within the fields of dance, movement therapy and autism and the corresponding relationship between them. Especially within the methods, lesson plans, and strategies proposed in this thesis. Conducting the workshop over the course of the ten weeks, and interviewing the students and the students’ families would be optimal in determining the efficacy of the workshop, the exercises within the lesson plans, and the overall goal of the workshop. By doing so, additional research can be done so that the workshop can be replicated and expanded by both dance and movement therapy professionals. Further research and testing can ensure and strengthen the quality of benefits of the workshop, strengthen previous findings, and identify difficulties with feasibility that were not already mentioned or considered. This can be done through repeated testing of the workshop with several populations, so that the strength and durability of the workshop and research done can be ensured.

The research and methods presented are ideas that dance instructors or dance and movement therapists with autism can consider when working with individuals or groups. The workshop and lesson plan described in this thesis allows for flexibility within instructors, and improves student’s learning and creative capabilities as movers. Using dance and movement therapy in accordance with traditional ballet teaching principles, allows for a novel way to approach teaching students with disabilities like autism, and also promotes retention and self discovery in addition to several other benefits. This style of teaching dance not only makes success within dance possible for the students, but encourages teachers to
cater to each individual's needs and understand that each student's success is measured differently.
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Appendices

Appendix A: Interview Transcriptions

APPENDIX A.1

Interview Transcription: Michael Rentz

Conducted by: Mikaela Mendoza

Date Interviewed: April 30, 2018

Interviewer:

MM: Mikaela Mendoza

Interviewee:

MR: Michael Rentz

Transcribed by: Mikaela Mendoza

**MM:** What is your experience with students who are on the spectrum for autism?

**MR:** Through my 10 years of teaching I have taught quite a few students on the spectrum in various capacities. In my first year of teaching I had a student who was fully autistic and had to have a one on one instructor in my class, he needed special instructions that required us to sign or draw pictures for him. I’ve also had quite a few students that have had aspergers,
which requires a different level of skills to help them in class. They need more
attention with
social skills. You need to make sure they are feeling comfortable in class, since dance
is
such a social activity.

**MM:** What have you found are the best techniques to use for students with autism?
In terms of learning, retention, happiness, social/communication skills, etc.

**MR:** In working with autistic children I have found that the best technique for
overall
participation is to have a one on one instructor. That way they can have the full
attention of
an instructor, which they can’t get if they don’t have an individual instructor. This
individual
attention allows the children with autism to feel safer in class, this always got my
kids to be
more involved.

**MM:** Have you had to change class structures or revise lesson plans in order to
accommodate for autistic students? If so, in what ways?
MR: Yes I have had to change the structure of class once. The only way the student would participate is if there was no music involved. I taught the whole class with no music and quiet talking.

MM: Do these students do well with other students in the class?

MR: It always depended on the level of autism. If they are severely autistic then they tend to be in the corner, and want to be by themselves. However, if they are more high functioning child, they can be more inclined to participate with other students. I also have noticed that autistic children do better in much smaller class and class spaces as well.

MM: What aspects of class did autistic students enjoy the most?

MR: Autistic students always enjoyed across the floor for me, because it gave them a chance to move and not be in one spot. They never like to just stay in one spot they liked to be constantly moving.
MM: What type of movement quality/dance style did you notice autistic students enjoying the most?

MR: Surprisingly, my past autistic students have enjoyed Tap dancing the most. They really liked the sound of their shoes on the floor and the different movements that went along with their shoes. They did not enjoy ballet, as it was too structured for them.

MM: Did you have to do any formal research in order to accommodate for students in a certain way?

MR: My teaching mentor was trained in Special Education, so she was my go to resource for help with my autistic students.

MM: Do you think it is more beneficial to teach autistic students individually or in a group setting?

MR: They usually benefitted best on one to one settings, as I stated earlier. At least in my experience.

MM: Were you able to find a way to communicate and teach dance to autistic students non-verbally?
MR: I used a lot of signing for my autistic students, as I have helped non verbal children dance. They liked pictures as well, it helped with communicating to each other and arts and crafts.

MM: What is some advice you would give to someone creating a dance/movement class for autistic students?

MR: I would recommend going slow, keeping help, and perpetuating happiness is key. If you are exuding happy then your children will pick up on that and help them make their mood.

MM: Were your classes structured more like a traditional dance class or a class in order to develop motor and social skills?

MR: Both, we did some technical elements as well as more social elements. We would play name games to help autistic children build friendships. We did imagination activities, such as animal action, to help develop that aspect of their brains.

MM: Was it more helpful or beneficial for the student to work with just the student alone or was it more helpful to have student's family present?
**MR:** I felt like it was useful to have the family in the building, but not necessarily visible to the student. This helped the student with attachment issues and build a strong relationship with me as a teacher. The first few classes when the parents did stay in the studio, often times the child did not want to separate from them.

**MM:** What type of music did you find was best for autistic students?

**MR:** In my experience, no music or very quiet piano music was best. Not a lot of bass and not a lot of high pitched sounds in the music were best.

**MM:** Did you ever use props/toys and was this helpful?

**MR:** We used all kinds of props from ribbon sticks, bean bags, play tunnels, tumbling mats, parachutes, bouncy balls, and so on. This really got kids engaged with the class, it made them light up with joy, however, there is a fine balance you have to find because this can also be distracting and hard to end. A lot of children didn’t like to have the props taken away, but this is true for most kids, with or without autism.

**MM:** If you ever struggled with an autistic student, when did you know that you were making a breakthrough with them?

**MR:** I had one particular student a long time ago that would never participate, they would scream and cry the whole class. My teaching partner and I tried for weeks to
get them to participate and never were successful, until we brought out the play tunnels and the look of pure joy and excitement on the child’s face was incredible. After that he participated, and was very involved in class, we just had to have some “tunnel time” at the beginning of every class to get him used to class and make him feel comfortable in the space.

**MM:** Well that’s all I had, thank you so much for taking the time to answer these questions.

**MR:** No problem, girl!
Interview Transcription: Andrea Ebert (Dance parent)

Conducted by: Mikaela Mendoza
Date Interviewed: May 6, 2018

Interviewer:

MM: Mikaela Mendoza

Interviewee:

AE: Andrea Ebert

Transcribed by: Mikaela Mendoza

Note: Some names and identifying details have been changed to protect the privacy of individuals.

MM: Hello, please tell me a little bit about yourself and your daughter.

AE: I'm a stay-at-home mom of two. I have taken an extended break from my career to raise my children, one with ASD (autism spectrum disorder). My ASD daughter is 12. She is a sweet girl with an amazing smile. One thing she has found that she loves is to dance. She has grown and gained many skills through the years to be functioning where she is today. We both have put in countless hours learning skills, through repetitive practicing. I am blessed that I have been able to give her so much attention through the years – many families do not/are not able to figure out how to make that work. It's been the most challenging years of my life to raise a child with multiple medical diagnoses – it is very humbling as a parent.
MM: What dance classes does your daughter take? And how long has she been dancing?

AE: Hip Hop and ballet. Hip hop for 2 plus years. Ballet for a little over a year, and tap for a summer session.

MM: When did your daughter start dancing?

AE: She began officially dancing in a class at about age 10.

MM: What made you want to put her into dance classes?

AE: I have a requirement for her – she fatigues easily. So she had to select something to keep her body moving throughout the year that she would enjoy. She saw hip hop and really wanted to try it. The first attempt was a flop. However, that was at a different studio. The second attempt was successful and she's added on tap and ballet since then (although tap was just through one of the summers).

MM: How has dancing helped her, in terms of her autism?

AE: A few are:

1. We have worked on continuing what we start. A concept that is difficult when an ASD child obsesses then switches to something else to obsess about. Fortunately, she has continued to enjoy the classes, this year, primarily hip hop.

2. Work on her social pieces

3. Helps her work with a 'teammate' to choreograph a part of a dance. – new skill

4. We are able to try to work through some of the times when meltdowns could occur – sometimes we still do have to leave. But that hasn't been an issue with hip hop, just the ballet class.
5. There is muscle tone, coordination, difficulty making body do what mind wants it to type of challenges – all of these skills continue to be worked on in the classes – my motto is to see a smile on and she is moving and that is all I care about.

6. The excitement of going to a class that she truly enjoys the instructor

**MM:** What is her favorite aspect of dance class?

**AE:** The positive energy and enthusiasm of the instructor as well as the music and movement of hip hop. In regards to ballet, it is the positive energy and enthusiasm of the instructor and movement - the year her instructor was not the best fit for and she struggled a lot.

**MM:** What is her favorite style of dance?

**AE:** Hip hop and creative dance, she would love to be able to create and make up her own dances

**MM:** Are three any techniques or teaching methodologies that teachers should keep in mind when they are teaching your daughter?

**AE:** 1. Excitement, positive energy, smiling and engagement from an instructor has been beneficial.

2. Keeping in mind that she will struggle with the tasks because her body doesn’t do and/or struggles to do many of the things other kids can easily do

3. Making sure not to touch – unless asking permission – which may result in a ‘no’ – but that respect for space

4. Ability to ‘team’ up with someone that is not a trigger for her
5. Ultimately the instructor having good communication with me helps me prepare her for the dance and/or any changes before they are sprung on her

**MM:** Did you notice any big changes in your daughter's health or behavior when she began dancing?

**AE:** She was and continues to be ecstatic about hip hop. There is supposed to be a change in an instructor that will teach ballet which has boosted excitement to continue that class as well. Health is always a struggle for my child. But she is excited to attend the classes she enjoys each week – and tells me she has been waiting all week for them (the classes are marked on a calendar for her to check off each day so she can keep track). She doesn’t want to be late and will panic if we are so we make sure to leave at the same time to reduce her stress – in my opinion, that behavior is a good thing – it’s nice to see her excited to be there and not to want to miss during those times her body feels well enough to attend.

**MM:** Does your daughter enjoy dancing with other students?

**AE:** She does! She has made some ‘friends’ in her class that also enjoy dancing. There are a few ‘trigger’ kiddos that do not respect boundaries and will touch her which have been difficult for her but we’ve tried to work through that with the instructor.

**MM:** What was it like when your daughter first started dancing?

**AE:** It brought joy to my heart to see her so excited about something. She struggled to find some ‘moving’ activity that she actually enjoyed and when she found that, the
smile and excitement to attend class weekly- as a mom, it makes my heart swell in a
good way

**MM:** What type of music does she like dancing to?

**AE:** She likes to dance to the upbeat, more pop-type of music and/or KIdz Bop.

**MM:** Have you noticed a type of dance class structure that your daughter enjoys the
most or works best with your daughter?

**AE:** No so much. It helps to have the acknowledgement at the beginning of the class
for her from the instructor. I think it is more about the positivity and enthusiasm of
the instructor – one that displays their passion through their actions, if you will. A
class where there is not a ton of ‘talking’ but a good amount of continual
movement.

**MM:** Does your daughter do anything in order to help her with retention, when
learning new movements in class?

**AE:** Typically for previous classes, not dance, I would watch and learn the
terminology or I would put her sibling in the class and/or record and we would
work on it outside of the class. However, with the way this hip hop room is set-up, it
doesn't allow for that so the retention/recall is only reinforced with the weekly
attendance. Unfortunately, for us, we have missed several due to health challenges. I just try to stay positive and encourage her to have fun each time she attends. Fortunately, the classes are not so advanced that she is able to miss and not miss much learning from what I have seen.

**MM:** Anything else you would like to discuss or say?

**AE:** It helps for the parents and instructors to be in communication prior to the beginning of the ‘season’ to discuss what are some ‘triggers’ that could set her off in the class (for example, touching, etc.). Also, I sat in the first few classes so she felt safe and knew where I was outside the door. I believe the instructor having an understanding of my expectation was extremely helpful.

My goal that I have given to all dance instructors is: For her to have fun and move. I don’t care if she ever gets the steps. For us, it is about keeping the strength up in the muscles that have struggled for so many years. Her gross motor skills, core strength, as well as so much more (don’t have time to go into all the details medically) is all I care about improving at whatever pace her body allows for.
APPENDIX A.3

Interview Transcription: Jennifer Taylor, PhD

Conducted by: Mikaela Mendoza

Date Interviewed: May 9, 2018

Interviewer:

MM: Mikaela Mendoza

Interviewee:

JT: Jennifer Taylor

Transcribed by: Mikaela Mendoza

**MM:** So, I know you are a part of a program called IMPACT. Could you tell me a little about that?

**JT:** So, the impact program is run through the kinesiology department at Oregon State. Um, Oregon State has a movement study and disabilities program that offers Master’s degrees and PhDs in movement studies and disability. And focusing on obviously disabilities, um they do have an autism lab there and the faculty- Megan MacDonald. Who is, really exploring specifically autism and movement. Looking at motor milestones and if motor milestones or sustenance can be used to help children with autism develop better motor patterns. And so the IMPACT program has been around, oh- about 30 years maybe. And its geared towards getting youth and young adults with disabilities opportunities to be physically active, learn motor skills with peers, and with guidance. And I can give you a website to go to that has
like a video that explains a little bit as well. But basically how its set up is that,
Masters students who are working to get their endorsement in adaptive physical
education; they're currently going through their licensure program. And they are
given a group of youth; and then volunteers are given to that group, volunteers work
one on one with the children with disabilities. Um, and then they do a 45 minute
gym session and then a 45 minute pool session. The group leaders are designing the
activities, so it is set up- because the group leaders are physical education folks, and
it is set up in kind of like your 4 part lesson plan. So they create lesson plans, they
send those lesson plans out to the volunteers, so that the volunteers can look at it,
they include any modifications that are needed for different participants in the
group. And then the pool, has a specific coordinator that designs levels of swim
skills, that have been put in there. And then they will kind of create stations that
works on, different skills, different levels. So in many ways, it is geared towards
developmental skills. Which, you know, we see, youth with disability are behind
typically developing peers when it comes to motor skills. So the goal there initially is
that skill development piece but like with every program within that there are a lot
of other pieces like social development. The disabilities range from very mild to, uh,
severe if you want to categorize it. And varying disabilities. So, plenty of youth with
autism, down syndrome, just general development delays, so it’s kind of a
mishmosh. The youth are grouped by age, so it’s not a functional use grouping. It’s
grouped by age, so that they are with their peers and the activities are supposed to
be age appropriate. So, like, some of the activities the older groups has done, yoga.
They’re all housed in one area, except for the oldest group, which is our 18 to 21
year olds or 17 to 21 year olds. They have kind of a different little set up, and they are actually at the rec center. So, their group utilizes the recreation center for college students. So again, going to back to the inclusive, age appropriate, kind of piece to it. And then when they age out at 21, we have a program that’s called IMPACT 4 Life. Which is then, typically volunteers who have volunteered through IMPACT before, they then go out in the community with a young adult who is aged out of the IMPACT program and will work on skills and will do physical activity with them at a local gym, or in the park, or you know, it really just depends. But that is a very community based, kind of one on one setting. And then there is also a partnership with the Boys and Girls Club in Corvallis, so 2 terms out of the 3, participants in the 6 to 12 year old, kind of age group will go and I meet at the Boys and Girls club. So they will do a gym activity and then for the second half instead of going to the pool, they will go out into the Games room and interact with peers and play games room games and all that stuff. Students or participants in that group, are also offered, because not everyone lives in Corvallis in this program, but they're offered a free membership to the Boys and Girls Club so if they choose to go back, they have the opportunity for that. So, that's kind of the gist of it. So, zero to about 21 on site, and then 21 and over; I think the cut off is 21 to 25 maybe, is that IMPACT For Life piece.

**MM:** Yeah, interesting. Is there a reason why the parts are broken down into 45 minute intervals?
JT: Um, some of it is just the - just the length piece of it; of wanting to provide both opportunities of the pool and gym. We figured attention span- wise. I mean. This is what I assume, again I didn't design the program, haha. I actually ran the program for about 3 years, when I was a grad student there. So, um, I was the coordinator for about 3 years, and then my students in my Intro to Adaptive class go there every term and participate; as a part of that class. But the 45 minutes I think, is a couple of different things. I mean, one, it allows parents to have some time, it gives them some time, where they don’t have to supervise their children. Sometimes parents will stay, but they’ll be talking to other parents, you know, that also have children with disabilities. Or some parents will chose to do dinner with their spouse, and they’ll have an hour and half to go do something, or run errands, or do grocery shopping by themselves. Because a lot of parents are working and so you don’t always get that time. It also, I think, allows for attention spans, when we look at skill development. Being able to have enough time to work on something, but not so much time that kids are, you know, exhausted. And the hour and a half, I would say, is about perfect, when you factor in the changing component on both ends. So, they go from the gym or- So groups either start in the gym or they start in the pool and then it’s a flip flop. So when you look at it, there is this changing situation where you have a lot of kids and a lot of volunteers, in that. And sometimes that can just be, like one more thing to do. So I think that hour and a half time, is really just kind of like a sweet spot. Where it allows you to work on activities, but also kind of gets things where; we find that especially in the 2nd session, especially kids who have swam first, in that second session, they’re pretty tired. So I think any longer than that, you would run
into major fatigue pieces. More so, than we see already. And they could probably do with it being a little shorter. If it were up to the kids, they would swim the entire time without a doubt, but it is kind of nice combination of the two.

**MM:** Okay, so, is that about once a week?

**JT:** Yup, every Friday. Yeah. So out of the 10 weeks of the term, the first week is usually orientation for all volunteers. And then, the rest of the 9 weeks, there is typically 8 of those 9 that work, because sometimes there's a conference or like, this term there is memorial day on a Monday. And so we won’t have IMPACT on Friday, because if families are going away for the weekend it doesn't make it worth it to get everyone together to do that, you know?

**MM:** I see, is the gym aspect of it, or I guess both aspects really, very structured? Or is it more based on the kids creativity, and do they have more freedom to do whatever they want?

**JT:** You know, it is pretty structured. In the sense that there is a plan, there is somebody teaching, and there is somebody going through the plan. When you look at each individual kid, it’s really dependent on their volunteer as to how much of it is. Well for example, we have, the gym is not the most conducive for our participants with autism. Um, it’s loud, there’s a lot going on, if music is being played there are really, very few places in the gym that are quiet. And so, that can be kind of difficult.
So sometimes, it's a case of finding what works for that on participant and utilizing partial participation in getting people involved. Um, so, its structured but it's also individualized.

**MM:** Yeah, and do you do games for the gym?

**JT:** Yeah, so kind of what the gym looks like, is they have a 4 part lesson. So they have, fitness, a skill. Or, I mean, they have an intro activity, fitness, skill development, and then a wrap up. So, the intro activity is just a fun, 'let's play a game' type of activity, often times. Or the intro will be like, here’s what we are doing today, we’re going to work on this, this, and this. The fitness activity is an activity that is geared around kind of developing strength, cardio-respiratory endurance, flexibility. So, those are set up by the physical educators as an activity. So it can be like a scavenger hunt, where you go pick a card and then you have to go find a place and do the activity that is out there. Or they do race track fitness, where you know, lap one you do this activity, lap two you do something different. That goes on, for about 5 to 8 minutes and then they have the 'lesson focus'. So the lesson focus, is typically geared around age appropriate skill development. So for younger groups, they're really concentrating on fundamental motor skills. So basic locomotor skills of running, jumping, hopping, skipping; basic motor skills, throwing, catching. And then making that fun, and making activities that go with that. And then as they get older, we start kind of seeing more complex skills like, batting, striking with a racket, basketball. Definitely sports, is kind of a piece of that because that's what
kids are seeing in schools. So that it’s very much so applicable to everything. So, they’ll do some kinds of soccer and oh man! When the olympics were on, they were doing these awesome olympic themed activities! Like they had cross country skiing, and they had scarves and were like sliding around the track. Some of it was really fun, and they get really creative with some of those kind of things.

**MM:** That’s amazing!

**JT:** Yeah, exactly and then with the oldest participants. It is looking at individualized fitness. So you know, how do we navigate the gym, what is appropriate use of the equipment, how do we use the equipment, how do I change the weights, and really it’s just kind of about getting a work out in. So, yeah, and then they do- their swim portion, they do a swim portion, but they kind of do like a social piece. Where the kids love the hot tubs, and so it’s kind of culminated with the hot tub and just kind of hanging out and chatting.

**MM:** Yeah, and I was going to ask how well the kids do with each other. Because I know that, you know, some autistic students I have had in my dance classes, it becomes an issue when there are too many students, and it becomes an overload for them.

**JT:** MM, yeah and that is actually a challenge because there are-

**MM:** Yeah, and from what it sounds like there is a lot of participants.
JT: Yup, there is a lot. And some participants have been participating since they were like 3 or 5. So they, are more used to being around a lot of people and are a little bit more comfortable. But in time, especially starting in winter term, see, fall and winter term are kind of tough because they only run it for like 3 or 4 sessions in the summer. And you have basically like a solid 2 and a half month gap, so coming into fall it takes like a week or two to assimilate back to what’s happening in the program and it is a little hectic. And then winter term, they’ve basically had a month off, and so those things take adjusting. I think that the longer the kids are in the program, the easier that adjustment goes. But when you start looking at just basic developmental changes, of course that starts impacting, since we have a lot of participants going through adolescence. That influences a lot of different things going on. But I think that, the volunteers do a good job specifically talking about our participants with autism. I think volunteers do a great job, I mean, they have guidance from their group leaders but also there are- I’m on site every week and we have at least 1 or 2 faculty from OSU that are on site every week, too. And there are anywhere from 2 or 5 PhD students that have either run the program or have been involved in the program that are on site as well. So there’s kind of that assistance piece there. So for my students, if they’re struggling with their participants, that’s something we talk about in class. And so, discussing and giving ideas on you know, what we can do. And right now, I have one of my students that is working with a 14 year old with autism, who is non-verbal. And for a student just coming in, and not having any ideas or experience that can be really difficult. And so we need to go
over, okay, if he's okay with it sometimes using physical demonstrations of
movements is really helpful because he can mimic it. So it's figuring out how do I
communicate, but then how do I instruct and provide demonstrations and things
like that. We do a behavior management lecture, and that's really helpful for
students, since they are able to understand kids are kids, no matter what you're
going to get. And they test boundaries because they are kids, and the idea that this
isn't personal. For some kids, not listening can be a personal thing for them to tell
someone that, 'I don't like you'. But that for these participants could mean that the
environment is too overwhelming, and so their behavior is reflective of the
environment. And you know we develop strategies, for how can you assist them in
that state. And you know if we do activities or need instruction, then maybe it needs
to happen in part of the gym that's away from the speakers. So that you can get your
participant to start listening without distraction. So it becomes a lot of, just
individualized, no different to working with children in general. Just a lot of trial and
error.

**MM:** Yeah, and what do you think are like the aspects of this program that make it so
successful?

**JT:** Ah, there's a lot of them. Personally, I think one, I think there is the benefits that
it serves to the students that are going out into higher education, or going into fields
that are working with students with disabilities. And in physical education, even if
you're not going out and teaching an adaptive physical education class; you're going
to have students with learning disabilities. Who may be on the spectrum in your classes, and so within that there is this piece of getting students to broaden their scope of modifications. And even if they’re not working with students with disabilities, it provides them with the experience of having a kid who is having a hard time and has not done that much activity early on versus a kid who has been playing sports their whole life. So you know, GOOD physical education is adaptable physical education. You know, whether it’s with skill or disability. And I think to the master’s students it provides that. Obviously to the PhD students it provides a lot within the areas of programming, supervising, and all these things. The program has been mimicked at multiple universities from graduates from the program, who have taken it and brought it into their universities. It’s similar, smaller, but similar. And the video I told you about, actually has a parent speaking kind of about how IMPACT has helped her child. So that would be good to see. But I think for the students or youth, it’s another opportunity to be active because in most cases they are not included in physical activity or it is not modified to a point where they can be successful. Um, and I think having that one on one instruction is big.

So now, it’s meant to be fun. Participants are learning and getting more opportunities to develop some of those skills. When we look at kids specifically with autism, I think some of it is that piece of ‘okay how can I navigate what is uncomfortable?’ And some of those coping pieces of ‘this is too much and how do I let somebody know that this is too much?’ Like, you know, how can I communicate that with-. And with the younger kids it’s really difficult, but as they get older, you know, how can that be communicated, of like, ‘I just need some time’ versus, you
know, just bolting. And so I think it, it prompts some of those and when you have somebody that’s there one on one to identify some of those things, ask some of those things. I think it really empowers the individual, in that sense.

**MM:** Okay, that’s awesome.

**JT:** Yeah, it’s great.

**MM:** Well, I think that’s really all I have; we covered basically everything.

**JT:** Okay well if you google oregon state. Edu and just search IMPACT program then you get the Adaptive Physical Therapy and you’ll find some really great videos and it gives you an explanation. And there is a parent in the video that kind of describes how she feels the program has helped her son, and her son has autism. I believe, I’m almost possible. And I recommend searching Megan MacDonald for more research. She has a really focused are of looking at autism, she has a study going right now on play setting. That talks about dance, so that would be really good for you. Since dance has more motor skills you have to learn than just in a normal setting. And I would think for dance classes there are some things that are more distracting. Like I know, for some people the mirrors can be too distracting. We used to have mirrors in one of our gyms, and when the kids would play in there it would get too distracting. And they had to cover them up for some time, I don’t think that’s as much of a problem now anymore though.
MM: I see, that’s really interesting. And I will definitely need to consider that.

JT: And I think what you’re doing is great, you know, there’s a hard piece, when it come to physical activity programing and deciding whether or not we create separate programs for individuals with physical disabilities or we create more inclusive environments, you know. And so both have their benefits, right, in figuring out- But for parents I think that separate program, is kind of the gateway into feeling better about moving their kids into this. So I think those are great pieces, especially if you’re moving into autism. It’s when it comes to disability, if modifications are needed it is fair for everyone. You have to accomodate and it’s a fine line between that and changing everything. You have to get the parents with kids who disabilities that this is not about, making it easier to succeed, but making it possible. So we need a reduction of barriers, you know, like maybe in dance having an extra barre, or changing movements slightly so that they are able to learn and develop their dance skills.

MM: Yeah exactly, they do go hand in hand. Well thank you for speaking with me, I really appreciate it.

JT: No problem, I’m happy to help. I hope you got the information you needed, and best of luck to you!
APPENDIX A.4

Interview Transcription: Dr. Mickey Pardew

Conducted by: Mikaela Mendoza

Date Interviewed: April 30, 2018

Interviewer:

MM: Mikaela Mendoza

Interviewee:

MP: Mickey Pardew

Transcribed by: Mikaela Mendoza

MP: So, when you’ve been putting together the things with dance, have you looked at some of the stuff on sensory. Working on sensory issues and?

MM: Not necessarily, I mean it’s been mentioned in the textbooks I’ve been reading a few times, but um, I’ve been really focusing a lot on movement.

MP: Who’s your advisor?

MM: Sharon Oberst.

MP: Okay, because I just wonder if, I mean I’m sure there’s some real specific things out about dance and working with autism, right?
**MM:** Yeah, and I was a caregiver for a young man with autism and he was really who inspired me, because he always wanted to dance. And I started noticing like immediate changes, 2 minutes after he would dance.

**MP:** Ah! That’s neat! That’s great.

**MM:** Yeah, and that’s what made me start thinking about this.

**MP:** Sure! Okay! Well I’m glad to answer questions!

**MM:** Great! Thank you! So first what’s your experience with any students who are on the spectrum and I know that you have a lot, so you can just give me a brief-

**MP:** Well, I have a brother with autism. So, I grew up 6 years older than a brother with autism. So, I followed it for a long time. Over 50 something years. And he was um, pretty severely impacted and it was during a time when there was no public education, so. And then of course working as a special ed teacher, and then teaching here. And I’ve um, just been around it forever, haha.

**MM:** What have you found are the best techniques to use, in terms of teaching? Because I’ve had like two students with autism. Because I teach dance, and for me I found it was really like being direct with them, was the most successful thing way they could keep focus in class, but I’m sure you have-
MP: Well, one of the things that is important to keep in mind about individuals with autism, is that their visual learners. So if you’re relying on auditory, if you’re relying on verbal, then it’s not going to be as effective. So obviously in a dance class, you can model. But you’re going to need to model, you need to show them. And not only show them, what it looks like as they watch you. But show them what it looks like from their perspective. So I would say in terms of dance, one of the strategies, we have a number of evidence based strategies, but one of the major strategies, which you might want to look up. Is video modeling. So there is a couple of websites, if you email me I will give you the links to a couple of different websites. And there is one that talks about video modeling, and I would say that would be a very effective strategy for you to be doing. Video modeling either has a video of you doing it, that they can watch; or what it looks like from their perspective. And so that way, they can just keep practicing and practicing, and it SHOWS them what’s expected. Because if you’re telling them, they don’t know what to focus on, you know, they’re very much, they see everything, so you know highlighting exactly what it is they need to be paying attention to. Because we assume that they’ll pick it up, you know? And they don’t. So that’s been very very helpful. And um, I just keep saying, you know, it has to be very structured, there has to be a lot of- everything has to be really clear and having things visual. You know, if you have certain movements, you know having, if you’re not doing video modeling, some photos of the different movements so they can continually look at that. You have to think about it as, you know, it has to be concrete. Like when I tell you something, psh, it goes away. But
when I can actually show you... and that’s I mean; you obviously have a medium, but it's still going to go away. Because you'll do the move, and it’s gone but if they can see it. You know if they have, I don’t know, but whatever it is you could have a photo of, or something concrete.

**MM:** Would you say videos are best used during class time or as an additional piece for outside of the class?

**MP:** Well how have you been successful in teaching them?

**MM:** I mean, they’re just in a traditional dance class. And like you said, you know, I would show something to them and it would be right over their head. Um, but the two students I had, unfortunately they were both in classes of at least like 11 people; so it was hard for them to be surrounded by so much and then have to learn what I was doing. But I did give them videos and am planning on doing that again.

**MP:** Right. Well I’m thinking you know, if you had a video of them doing it. You model, they do it, and someone can video it. So you know, they’re seeing that. That would be very nice, because then they could be seeing themselves do what it is, they’re supposed to be doing. I think that would be very effective.

**MM:** Yeah, and my structure is a ballet class right now. So very very structured, the same thing happens every single class and-
**MP:** Well and that would be good, yes.

**MM:** Yeah, and I’m really happy you had said that about structure, because when I brought it up, some people thought that a more creative movement approach would be better; and ballet wasn’t necessarily the right way to be approaching this.

**MP:** No actually, I think- I would think that would be better! Than like modern dance or something- and you know, you could literally have- because they’d be at a mirror too, right?

**MM:** Yes

**MP:** Yeah so, they could be at the barre, they could have the mirror, and you could be videoing that would show their positioning and also what they look like in the mirror. I think that would be very effective strategy. And then just going, whatever you covered, you know you’re building on these- these, positions right? Is that what they’re called, if I can remember. I never had dance lessons, I tried to teach myself so-

-Both laughing-
**MM:** Well it’s never too late! So then, from my experience my autistic students never really did well with the other students in class, there would always be fights, or you know too much sensory overload for them.

**MP:** Ah.. And yeah, that’s true. I think that would be very hard in a group, and the music too, right?

**MM:** Yup, so do you think teaching a small group would be better than teaching an individual or vice versa?

**MP:** I think, um, probably it would have to be an individual to begin with. So that they LEARN the skill. Because the moment you bring- everything is new- so you know you never want to teach, and that’s something else that we cover a lot. If you are teaching them a new skill, then- Let me see if I have, if I can pull up. I have a book I wanted to show you, but I don’t think I have. Let me see if I can show you something that may help. We have like a pyramid, that shows what you want to be focusing on. It’s called the Ziggurat model. And I can send you a copy of it too.

**MM:** That would be great!

**MP:** I think it would mean a lot to you, if you see it. Anyway, it’s called the Ziggurat model. (Showing me Ziggurat Model photo) So if you are trying to teach something
up here, you have to look at all these things first. So you want to look at everything sensory. The sound, the light, the proximity, personal space. Making sure that, that’s predictable and you know, providing reinforcement through a lot of specifics for them being calm or them being focused. And then predictability. What happens the moment they come into the room? They have to have a whole routine, and not just the movement, but what happens when you come to dance class? And literally you could have a schedule of it; this is what’s going to happen. And I think that, dance classes are pretty structured. And then task demand, the whole idea that- you know how hard it is, you may have to repeat something a lot when you’re teaching something like ballet or positioning. And then you’re finally getting to where they can learn the skill. So kind of keep that in mind, lots of time people want to jump to this. And what we find is that they load it up with too many new things. So you’re really going to need to break it down, and make it little steps at a time. But I think, sometimes just look at that sensory. And also finding out first, what kind of environment. So do these- we can go back and sit down but do your students, how do they come to you? Are they students here at the university or is this off campus?

**MM:** Oh no, I teach at a recreational studio for kids.

**MP:** Oh okay! So you’ve got kids coming in.

**MM:** Yup!
**MP:** And how old are they?

**MM:** Um, I mean, some of them are 5..

**MP:** Oh wow.

**MM:** Yeah, so they start young and then I think my oldest student with autism was 10 or around 8.

**MP:** Yeah, so its also interviewing them or their parent. I mean that’s really, I always say find out how they learn because everyone is different. You know that’s the other thing, if you know someone with autism, you know one person. Which is true of a lot of things. But you really do want to find out, what’s been successful, for them. And so that would be really important.

**MM:** Do you know or have you noticed of parts of class or aspects of class, that autistic students enjoy the most?

**MP:** Well now I mainly teach, teachers to work with kids with autism. But I think the whole idea of everything being predictable. They like to know exactly what they have to do, so I think that structure and I think the pattern of knowing how do you start, and then how do you know what you’re doing, how do you know when it’s going to be done, and how do you finish it? A lot of kids get stuck, and they don’t
realize that you know, you start something, you do it. You put pieces in a puzzle, that means it’s finished, you put it in the finished box. You say it’s finished and then you go. They love repetition, they love having something that is very clear. And often you will see where people will try to minimize a lot of sensory overload. You know, a lot of kids will just have to move. You know, sitting is not easy. So I can see where dance would be really neat, you know to allow them that movement.

**MM:** Yeah exactly, and I was planning on having something interactive in class. Like a poster or something, that maps out where we are in class, and every time we pass something you know, taking it off the poster to show that we are moving on.

**MP:** I mean yeah, you’ve got to have them of the different positions to show what we’re working on now.

**MM:** So in addition to that, a part of traditional dance classes is a lot of parents watch in a separate observation room, away from the studio. Do you think that would be beneficial for autistic students or would it be better just have a divide. Or would, do you think, parents be too distracting?

**MP:** Do you mean being watched by their parents? I think whatever works for other parents. I think that if the parents were watching, I think then they would be able to give you some input on what they have found has been effective.
**MM:** Okay, and last question do you think props or things of that nature would be beneficial in a dance type class or do you think the movement alone would be enough?

**MP:** Well, I think it would be hard. Because, I mean a lot of times, kids with autism like to hold on to things. They have like a transitional object or something. But not in your ballet I wouldn’t think, right? You know, you would want them to be focusing on holding and the positions? Have you incorporated props before?

**MM:** Yeah, like in my normal ballet classes I have.

**MP:** Oh! Like scarves or what?

**MM:** Yeah, like scarves or wands or little flower toys; just to keep them excited about class since they get bored.

**MP:** Yeah but what gets kids with autism excited, could end in distraction overall. It’s very different.

**MM:** Yeah exactly. I was just wondering because I noticed with the young man I was a caregiver for, he would always want to dance with a toy or an object. I didn’t know if- I mean clearly that was just for him but I was wondering if it could be beneficial for others.
**MP:** Well, if he has a comfort item, I think it’s fine as long as he is still able to hold on to class. But I think, you know really working on making it visual will help a lot. And um, I can send you a couple of links to modules- and there might even be something about I know that there are some things about movement. They don’t cost anything you just sign up. And that would be good, it might give you some ideas.

**MM:** That would be awesome! And that’s basically all I had, so thank you for talking to me.

**MP:** Okay! Well let me- once you leave I’ll send you a couple of things that might be helpful. Good Luck!
Can you tell me a little bit about yourself and your experience as a dance therapist and your field?

I just want to make a clarification first, that there is dance and then there is dance therapy. So, I think that it is really important that we first cover, that everyone understands what is dance therapy. I don't know how much information you have gathered on it or how much research you’ve done. But our accrediting agency is the ADTA, the American Dance Therapy Association. Um so if you have not already, feel free to go to adta.org, and that is who I am licensed through. So speaking of, dance therapy can not just be done by anyone. It’s an actual therapeutic process and you must be licensed in order to practice dance therapy. Um, so just like how you wouldn't go to a dentist who doesn't have a license, you wouldn't go to a therapist who doesn't have a license and with that being said; you would never go to
a dance therapist who does not have a license. So it’s important to make that um
distinction, because, first of all it brings credibility to our field so that people
recognize that we are actually doing therapeutic work. This is mind, body, soul
connection work. This is not just sort of a dance class, like you and I are very used to
taking. This is an actual therapeutic process, right? Dance therapy is about the
emotional connection, the emotional processing, um, that happens through the
body, right. So kind of, quieting our mind, because our body can remember so much
more. Our body holds more trauma, our body holds more emotions, than our mind
does and if we can sort of quiet our mind and let our body do some of the processing
then we’re able to sort of move to that next level of cognitively processing what’s
happening for us.

Dance therapy can also be for, you know, motor skill development, for people who
don’t have all of the skills that it takes to be functional in whatever sort of a setting
they need to be functional in. And it also can be, you know, social skill building,
right? So this idea of community, understanding where my body is, and where my
body begins and ends and where someone else’s body begins and ends. We can talk
about consent, we can talk about listening, we can talk about bilateral conversation,
right? So a lot of this stuff can be explored in dance therapy. So, um, like I said you
may already—you may know all of this already—because you’ve been doing research
on it. But I just wanted to sort of give you a brief outline, I tried to keep it concise. I
could go on for days about dance therapy, so if you have more questions about that
please feel free to reach out to me more. I’m happy to answer those.
**MM:** What is your experience with students who are on the spectrum for autism?

**SM:** So, my experience with children or students who are on the autism spectrum. Um, I worked in grad school with students who are on the spectrum, while I was doing my um grad school internships. So, one of my courses we were required to go to a school and do dance therapy groups with the children who were at that school. Those kids, my class, had kids who were like 8 and 9. Um, so, I worked with them for- a year. I currently do not work with people who are on the autism spectrum. I work with adults with major mental illness so, um I don’t have experience with adults and I don’t have experience with older students. My experience is mostly with the younger kiddos.

**MM:** What have you found are the best techniques to use for students with autism? In terms of learning, retention, happiness, social/communication skills, etc.

**SM:** So- there are several dance therapy techniques that are helpful with this population. I think you kind of hit the nail on the head with social and communication skills. Our- our children who are on the spectrum for autism have a hard time expressing themselves, and have a hard time managing social interaction. So there are several techniques within dance therapy that can be used for that. A good resource is Christina Devereaux. Um, and I pulled up her information. Or, uh, maybe I thought I did. Christina Devereaux, she is out of, oh shoot- where is she
from... Um, you can google her. Sorry girl. I thought I had it pulled up, but I don't have where she's pulled up.

But she, Christina, does A LOT. She's a dance therapist. She does a lot of work with children with autism. And she has great articles out there. Great research articles that you can find through psych info, or J Stor, or any of the ones you use. She has a lot of really great ones about specific techniques with children with autism. But um, again that getting really heady into, you know like the science behind dance therapy. So if you're looking for specific techniques, check out Christina's stuff. Um, it's really helpful.

MM: Have you had to change class structures or revise lesson plans in order to accommodate for autistic students? If so, in what ways?

SM: So, I'm not a teacher. I'm never prepared a lesson plan. I don't really know the first thing about creating a lesson plan to be honest. I'm a therapist, and so we don't use lesson plans. Dance therapy is about the therapeutic process and is about the emotional component. Meeting the person where they're at, looking at like what type of goals this person has or their caregivers have for them to be successful in the best way that is possible for them. So I don't have lesson plans, but yes I have had to change structure. When I was working with my students, maybe what some activities or techniques, therapeutic techniques, we were going to use for the day. Depending on where the kiddos were at, sometimes that was not going to work very well. And we definitely had to change them for the day. And it's really about that
empathic experience of meeting the person where they are at. Meeting where the kiddo where they’re at, you know some days are rougher than others just like you and I have. And so um, really just attuning to the person that you are working with. Which you know, you learn a lot in grade- um grade school haha. In GRAD school, about how to do that. So yeah, you definitely have to be flexible with your plans, and being able to sort of like change in the moment. And that’s where our training comes in handy, because then we have an entire toolbox of different approaches we can use. So, grad school is where you learn all that stuff haha. We don’t need to get into the nitty, gritty, it is very technical.

**MM:** Do these students do well with other students in the class?

**SM:** Really depends on the kiddo, right? Really depends on the person. You know, naturally, some of us get along better with others, and it’s the same just like for children who are on the spectrum for autism. You know, some of them have a little bit more social skills than others. Some of them, get along. But the kids I was working with, it was not like a normative class with children with autism; it was just an entire class of children on the spectrum. SO, um, a lot of them were just kind of in their own world, and didn’t really have the skill set to recognize others in their space. So, we worked one on one with the kids, and we would try to do community things. They mostly got along, there were never any major issues that I saw come up.
**MM:** What aspects of class did autistic students enjoy the most?

**SM:** It’s hard to say, because not all children on the spectrum are the same. My student that I worked with, she was a little girl, I want to say she was like 9 maybe about to turn 9. When I was working with her, she really enjoyed touch. Which is a very controversial topic, in therapy and in dance therapy. She really enjoyed touch; some of the other students in the class did not enjoy touch. So part of my therapeutic process with her was to use touch, because you know, that was something she really enjoyed. You know, some of the other kids in the class maybe had like, a favorite song they really liked, and so we would sort of use that as a process of like rapport building. And kind of like getting them on board with like what we would be doing that day. Some other kids really enjoyed, um, shoot, I’m trying to think- we had some props, so when you learn a little bit more about dance therapy we use props. Um, such as stretchy bands, or like koosh balls, or scarves, or something like that, hula hoops. As sort of like an extension of the body, if you will. And some of the other kids really liked that stuff. So, like I said, just like you and I have different preferences the kiddos had different preferences too, of um, you know what kind of stuff they liked that really worked well for them.

**MM:** What type of movement quality/ dance style did you notice autistic students enjoying the most?
**SM:** So this kind of ties back to the inherent theory of dance therapy. There is no style, we are not teaching anyone anything, and we are not bringing a style to anyone. We are letting the person bring to us. Just as we all have breath, we all have movement, we all have our own internal rhythm. And the job of the dance therapist—and you know this is tying back to why this is a licensed field. The job of the dance therapist is to attune to the other person’s rhythm and go from there, right. So there is no specific style; they were all incredibly expressive children, um and you know really enjoyed moving their bodies, really enjoyed connecting to their bodies and getting to sort of have this like expressive, free flowing experience. So it was really powerful.

**MM:** Did you have to do any formal research in order to accommodate for students in a certain way?

**SM:** Yes, so working with autism spectrum kiddos is already in psychology, sort of like it’s own field. So just like in dance therapy, its it’s own field, right. So there is special training that goes along with it. I took one year of coursework, for that. However, that’s not what my focus is as a dance therapist. SO, yes, there is formal research. There is formal techniques that you need to learn when working with these kiddos. And so, like I had said earlier about Christina Devereaux; I encourage you to look into her. She would be a fantastic resource, and she’s just- she’s just a brilliant writer, as well. So from an academic standpoint, I really just enjoy reading her stuff for fun; it’s very informative.
**MM:** Do you think it is more beneficial to teach autistic students individually or in a group setting?

**SM:** It really depends on the need of the kiddo. A lot of dance therapy is in a group process. Irvin Yalom, I don’t know how into psychology you are but Irvin Yalom is a psychotherapist who has just brilliant, beautiful techniques on group process. So, a lot of that interplayed into how I worked with the kids, when I worked with these kiddos. But you know, the needs of every person are different. We have to be able to accomodate to what people need. So, some people needed one on one time in my class, um my kiddo really loved group work and doing the therapeutic process as a part of the group. So you know, it just really depends on the person.

**MM:** What is some advice you would give to someone creating a dance/movement class for autistic students?

**SM:** That’s a great question, I wouldn’t know like I said I have never taught dance to this population; I have only ever done dance therapy with this population. Um- oo shoot- I wish I had. Well, maybe some advice I would give just e as a former dance teacher, is to um- shoot- always have a couple of tricks up your sleeve just in case something doesn’t work. I think that can be carried over, not only in teaching dance but just teaching in general in life.
**MM:** Were your classes structured more like a traditional dance class or a class in order to develop motor and social skills?

**SM:** Well, dance therapy is never taught like a dance class. But in my groups, in dance therapy, you call them “dance therapy groups” they’re not classes because we want to make sure- note the difference between a dance class and a dance therapy group. So, in my groups it was really just whatever the kiddos would bring to me, is sort of what I would be working with that day. So, right, their own rhythms, their own movement, their own experience, their own feelings, their own emotions, what they were bringing and then I was just attuning to that and we were just engaging in a therapeutic process that way.

**MM:** Was it more helpful or beneficial for the student to work with just the student alone or was it more helpful to have student’s family present?

**SM:** That’s a great question! So my kiddos for my dance therapy group; it was at a school. So they had their aides with them, but they did not have the family present. I know that, there are dance therapists who do private practice, and they do dance therapy with children who are on the spectrum; and I know that several of them do dance therapy with the student’s family there or as part of the process. Part of that is because its family attunement, its family processing, its family therapy. And it kind of gives- it kind of gives a really nice outlet for the healing process to happen as a family, right? And it can be really connecting when maybe sometimes attachment is
not quite what it could be, because of the struggles or the difficulties that the person
or child on the spectrum has. I’m not yet doing private practice, I am currently
working on my license, my board certification license, so that I can do private
practice. So, I’ll let you know when I get there.

**MM:** What type of music did you find was best for autistic students?

**SM:** Oh man, they liked everything. They really liked everything. You know just like
we all have musical taste differences. All of the kiddos really had different, you know
some of them really liked popular stuff, some of them really liked classical, some of
them really liked drum heavy, like African rhythms sort of things. So it really, oh it
just, it depends on the kid, you just have to get to know them and find out what they
like.

**MM:** Did you ever use props/toys and was this helpful?

**SM:** Yes. So, as I had mentioned in dance therapy, one of the techniques is using
props. There are many different props in dance therapy and so I encourage you to
research, see what’s out there. Um. We used all kinds of stuff with my kids, and
depending on what you use, you know, it depends on who you have and what you
are trying to accomplish. Like what is the goal of the therapy session, what is- what
are we trying to get this person towards? So that’s how you would start by choosing
your props. So like I had mentioned, we used hula hoops, we used scarves, we used
pool noodles, like you know the really long floaty like pool noodles, we used those. I’m trying to think, scarves were always, I think they were always the most fun because the students would just get so creative with them. So yeah, like I said, in dance therapy props are a VERY big thing. I definitely encourage you to look more into that, because it’s very cool. It’s very fascinating.

MM: If you ever struggled with an autistic student, when did you know that you were making a breakthrough with them?

SM: That’s a hard question. When did I know- You know I think that as a therapist, its- its hard to feel like we hit those “breakthroughs” and I put them in quotes because its like how can we quantify a breakthrough for another person, so that’s a bit challenging but I mean I get where you’re going with that. And I think that you have those A-HA moments, and even if the whole session. The whole 60 minute session, 59 minutes and 30 seconds of it were a struggle but then you had that 30 seconds of that A-HA moment where you saw the child just totally expressive, and totally being themselves, and feeling validated, and feeling heard, and feeling seen. Um, that was the A-HA moment and you just know it, when it happens; and I can’t even say more than that. You just know it when it happens, and you just feel that deep sense of connection with that person. Obviously, with a boundary sense, right? I as a therapist, we have to hold those boundaries! But you just kind of, you just know, you just know when it happens. So, um, yeah. I’m sorry I can’t say more than that!
So, it looks like those were all your questions, Mikaela, so please reach out if you have any more questions. I am so happy to help you. And I guess if there’s any takeaways, I just really want to emphasize the importance of recognizing that there is a difference between dance class and dance therapy. It’s notable and important to our field, and if you are interested in going to school for dance therapy I went to Lesley University, um and I would be SO happy to talk to you about the program. I actually work the university, as a side gig now, as an ambassador because my experience there was just invaluable and really just prepared me for doing the work that I meant to do, which is dance therapy and it’s so rewarding and so powerful. I’m so happy to answer any more questions you have, please reach out if something is no clear or if you need more information. Good luck with your paper and your show! Western had a great track record, so break a leg wit that and break a leg with your paper. Take care, girl!
Appendix B: Lesson Plans

APPENDIX B.1

Subject: Ballet Basics for Autism Spectrum  
Week: 1

Overall Objectives: Become familiar with the concept and structure of dance class and dancing with others

Duration: 60 mins.  
Ages: 14-19

Equipment Necessary: Class should be performed in a dance studio complete with a sound system to play music, mirrors, and barres. Music is provided within the notes of each lesson plan and can be accessed via CD, Apple Music or iTunes. Other equipment necessary include spot indicators (stickers, shapes, etc.), and visual diagrams to show what will be done next, and props to use while dancing (e.g. scarves, stuffed animals, etc.)

Music: Modern Melodies: Inspirational Ballet Class Music by David Plumpton, Better When I’m Dancin by Meghan Trainor, Can’t Stop the Feeling! By Justin Timberlake
<table>
<thead>
<tr>
<th>Episode #</th>
<th>Subject Matter Specific Tasks</th>
<th>Objectives Learning Tasks</th>
<th>Style</th>
<th>Logistics</th>
<th>Time</th>
<th>Comments/ Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Introductory Warm Up: Discussing what will be done in class today. Introductory game/ free dance. Showing what will be done in class today via visual and nonverbal poster or diagram. “What are we going to do in ballet class?” “How will we move in ballet class?” “What are the elements of ballet class? Allow students to walk around classroom to become familiar with the space by themselves and discover where they are most comfortable.</td>
<td>Establishing mindset of being in dance class. Understand and establish dance class etiquette. Understand the structure and nature of dance class and what to expect today/future classes. Become familiar with one another as classmates. Develop student-teacher relationship and trust.</td>
<td>Guided Discovery: The student uses a sequence of questioning designed to bring the learner along a path of discovery.</td>
<td>Informal: sitting on floor in circle, sitting on star spots, sitting in front of class schedule poster, etc.</td>
<td>15 min.</td>
<td>Music: Track 26- Phantom of the Opera Medley Track 19- From a Distance Track 30- Abba Medley Use mirroring and embodiment during class.</td>
</tr>
<tr>
<td>2</td>
<td>Barre Discussion: “What is the barre used for?” “What will we do at barre?” “Why do we do barre?” * All barre exercises done facing the barre with two hands on barre</td>
<td>Becoming familiar with barre and ballet barre structure.</td>
<td>Guided Discovery</td>
<td>Each student at assigned barre spots, use spot indicators (star spots) Standing 6 Feet apart.</td>
<td>5 min.</td>
<td>Music: Track 25- When You Believe Track 18- The Rose</td>
</tr>
<tr>
<td>3</td>
<td>Short plié combination with video modeling: 1,2 Demi plié 3,4 Stretch 5-8 Port De Bras 1-4 Relevé</td>
<td>Learn basic plié technique. Learning how we move our body in ballet Motor coordination.</td>
<td>Cued Response</td>
<td>Each student at assigned barre spots, use spot indicators (star spots) Standing 6 Feet apart.</td>
<td>10 mins</td>
<td>Music: Track 2- Theme From Titanic</td>
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<td></td>
<td>In first, second, 3rd</td>
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<td>4</td>
<td>Short Tendu and Degagé Combination: 1-4 1 Tendu 5-8 Close in First 1-4 1 Degagé 5-8 Close Repeat En Croix</td>
<td>Learn basic tendu and degagé technique Learning how to use the feet in ballet Motor coordination</td>
<td>Cued Response</td>
<td>Each student at assigned barre spots, use spot indicators (star spots) Standing 6 Feet apart</td>
<td>10 mins.</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Very Short Rond De Jambe Combination: 1-8 1 time en deh or 1-8 Repeat</td>
<td>Sustaining hips in ballet Covering space with the leg Motor Coordination</td>
<td>Cued Response</td>
<td>Each student at assigned barre spots, use spot indicators (star spots) Standing 6 Feet apart</td>
<td>10 mins.</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Across the floor exercises: Walking Running on toes Balancing on one foot Marching Free style</td>
<td>Self discovery of movement Working on motor coordination Social attunement and coordination (having to wait for turn)</td>
<td>Cued Response</td>
<td>Students taking turns individually following a line on the floor &quot;the tightrope&quot;</td>
<td>5 mins</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Cool down: Discussion Free Dance Game: -Freeze dance</td>
<td>Review of class subject Closing to class &quot;What did we learn today?&quot; &quot;Can you show me your favorite moves?&quot;</td>
<td>Reciprocal &amp; Self Check</td>
<td>Informal: Students choose location in room to dance in Can also be done in circle</td>
<td>5 mins</td>
<td></td>
</tr>
</tbody>
</table>

**Music:**
- Track 5: The Lion Sleeps Tonight
- Track 8: Can You Feel the Love Tonight
- Track 6: I Will Survive
- Track 11: Don't Stop Believin'
- Track 10: Run
- Better When I'm Dancin'
- Can't Stop the Feeling
APPENDIX B.2

**Subject:** Ballet Basics for Autism Spectrum

**Week:** 2

**Overall Objectives:** Become familiar with the concept and structure of dance class and dancing with others, most aspects of this week’s lesson are the same in order for students to become accustomed to ballet class.

**Duration:** 60 mins.

**Ages:** 14-19

**Equipment Necessary:** Class should be performed in a dance studio complete with a sound system to play music, mirrors, and barres. Music is provided within the notes of each lesson plan and can be accessed via CD, Apple Music or iTunes. Other equipment necessary include spot indicators (stickers, shapes, etc.), and visual diagrams to show what will be done next, and props to use while dancing (e.g. scarves, stuffed animals, etc.)

**Music:** Modern Melodies: Inspirational Ballet Class Music by David Plumpton, Better When I’m Dancin by Meghan Trainor, Can’t Stop the Feeling! By Justin Timberlake
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<th>Episode #</th>
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<tbody>
<tr>
<td>1 Introductory Warm Up- Discussing what will be done in class today. Introductory game/ free dance Showing what will be done in class today via visual and nonverbal poster or diagram. ”What are we going to do in ballet class?” “How will we move in ballet class?” “What are the elements of ballet class?”</td>
<td>Establishing the mindset of being in dance class. Establish and understand class etiquette Understand the structure and nature of dance class and what to expect today/ future classes. Become familiar with one another as classmates. Develop student-teacher relationship and trust</td>
<td>Guided Discovery: The student uses a sequence of questioning designed to bring the learner along a path of discovery</td>
<td>Informal: sitting on floor in circle, sitting on star spots, sitting in front of class schedule poster, etc.</td>
<td>10 min.</td>
<td>Music: Track 26- Phantom of the Opera Medley Track 19- From a Distance Track 30- Abba Medley Use mirroring and embodiment during class</td>
<td></td>
</tr>
<tr>
<td>2 Barre Discussion: “What is the barre used for?” “What will do at barre?” “Why do we do barre?” * All barre exercises done facing the barre with two hands on barre</td>
<td>Becoming familiar with barre and ballet barre structure</td>
<td>Guided Discovery</td>
<td>Each student at assigned barre spots, use spot indicators (star spots) Standing 6 Feet apart</td>
<td>5 min.</td>
<td>Music: Track 25- When You Believe Track 18- The Rose</td>
<td></td>
</tr>
<tr>
<td>3 Short plié combination with video modeling: Demi plié 1,2 Demi plié 3,4 Stretch 5-8 Port De Bras 1-4 Relevé</td>
<td>Learn basic plié technique Learning how we move our body in ballet Motor coordination</td>
<td>Cued Response</td>
<td>Each student at assigned barre spots, use spot indicators (star spots) Standing 6 Feet apart</td>
<td>10 mins</td>
<td>Music: Track 2- Theme From Titanic</td>
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<td></td>
<td>In first, second, 3rd position</td>
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<td>Music:</td>
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<tr>
<td>4</td>
<td>Short Tendu and Degagé Combination with video modeling: 1-4 1 Tendu 5-8 Close in First 1-4 1 Degagé 5-8 Close Repeat En Croix</td>
<td>Learn basic tendu and degage technique Learning how to use the feet in ballet Motor coordination</td>
<td>Cued Response</td>
<td>Each student at assigned barre spots, use spot indicators (star spots) Standing 6 Feet apart</td>
<td>10 mins.</td>
<td>Track 5-The Lion Sleeps Tonight</td>
</tr>
<tr>
<td>5</td>
<td>Very Short Rond De Jambe Combination with video modeling: 1-8 1 time en dehor 1-8 Repeat</td>
<td>Sustaining hips in ballet Covering space with the leg Motor Coordination</td>
<td>Cued Response</td>
<td>Each student at assigned barre spots, use spot indicators (star spots) Standing 6 Feet apart</td>
<td>10 mins.</td>
<td>Track 8-Can You Feel the Love Tonight</td>
</tr>
<tr>
<td>6</td>
<td>Across the floor exercises with video modeling: Walking Running on toes Balancing on one foot Marching Slide</td>
<td>Self discovery of movement Working on motor coordination Social attunement and coordination (having to wait for turn)</td>
<td>Cued Response</td>
<td>Students taking turns individually following a line on the floor “the tightrope”</td>
<td>8 mins</td>
<td>Track 6-I Will Survive Track 11-Don't Stop Believin Track 10-Run</td>
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<td>Cool down: Discussion Free Dance Game: -Freeze Dance</td>
<td>Review of class subject Closing to class “What did we learn today?” “Can you show me your favorite moves?”</td>
<td>Reciprocal &amp; Self Check</td>
<td>Informal: Students choose location in room to dance in Can also be done in circle</td>
<td>5 mins</td>
<td>Better When I'm Dancin' Can't Stop the Feeling</td>
</tr>
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</table>
Subject: Ballet Basics for Autism Spectrum

Overall Objectives: Begin familiarization with class structure as well as class exercises. Spending less time on exercise discussions so student can focus more on motor coordination and movement discovery.

Duration: 60 mins.

Equipment Necessary: Class should be performed in a dance studio complete with a sound system to play music, mirrors, and barres. Music is provided within the notes of each lesson plan and can be accessed via CD, Apple Music or iTunes. Other equipment necessary include spot indicators (stickers, shapes, etc.), and visual diagrams to show what will be done next, and props to use while dancing (e.g. scarves, stuffed animals, etc.)

Music: Modern Melodies: Inspirational Ballet Class Music by David Plumpton, Better When I'm Dancin by Meghan Trainor, Can’t Stop the Feeling! By Justin Timberlake
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<tr>
<td>1</td>
<td>Introductory Warm Up: Discussing what will be done in class today. Introductory game/ free dance Showing what will be done in class today via visual and nonverbal poster or diagram. “What are we going to do in ballet class?” “How will we move in ballet class?”</td>
<td>Establishing the mindset of being in dance class. Understanding and establishing class etiquette. Understand the structure and nature of dance class and what to expect today/future classes. Become familiar with one another as classmates. Develop student-teacher relationship and trust</td>
<td>Guided Discovery: The student uses a sequence of questioning designed to bring the learner along a path of discovery</td>
<td>Informal: sitting on floor in circle, sitting on star spots, sitting in front of class schedule poster, etc.</td>
<td>10 min.</td>
<td>Music: Track 26- Phantom of the Opera Medley Track 19- From a Distance Track 30- Abba Medley Use mirroring and embodiment during class</td>
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<tr>
<td>2</td>
<td>Barre Discussion: “What is the barre used for?” “What will do at barre?” “Why do we do barre?” “How do we hold the barre?” “Are you ready for barre?” *All barre exercises done facing the barre with two hands on barre</td>
<td>Becoming familiar with barre and ballet barre structure</td>
<td>Inclusion and Guided Discovery</td>
<td>Each student at assigned barre spots, use spot indicators (star spots) Standing 6 Feet apart Making sure all who are comfortable have sight of mirror</td>
<td>2 min.</td>
<td>Music: Track 25- When You Believe Track 18- The Rose</td>
</tr>
<tr>
<td>3</td>
<td>Short plié combination with video modeling: 1,2 Demi plié</td>
<td>Learn basic plié technique Learning how we</td>
<td>Cued Response</td>
<td>Each student at assigned barre spots, use spot</td>
<td>8 mins</td>
<td>Music: Track 2- Theme From</td>
</tr>
<tr>
<td>3,4 Stretch</td>
<td>5-8 Port De Bras</td>
<td>1-4 Relevé</td>
<td>In first, second, 3rd position</td>
<td>move our body in ballet</td>
<td>Motor coordination</td>
<td>indicators (star spots)</td>
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<tr>
<td>4</td>
<td>Short Tendu and Degagé Combination with video modeling: 1-4 1 Tendu</td>
<td>5-8 Close in First</td>
<td>1-4 1 Degagé</td>
<td>5-8 Close Repeat En Croix</td>
<td>Learn basic tendu and degage technique</td>
<td>Learning how to use the feet in ballet</td>
</tr>
<tr>
<td>5</td>
<td>Very Short Rond De Jambe Combination with video modeling: 1-8 1 time en dehor</td>
<td>1-8 Repeat</td>
<td>Sustaining hips in ballet</td>
<td>Covering space with the leg</td>
<td>Motor Coordination</td>
<td>Cued Response</td>
</tr>
<tr>
<td>6</td>
<td>Across the floor exercises with video modeling: Walking</td>
<td>Walking/ Running on toes</td>
<td>Balancing on one foot</td>
<td>Marching</td>
<td>Slide (intro to chassé)</td>
<td>Reaching high/low</td>
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<tr>
<td>7</td>
<td>Center Floor CHOOSE ONE: Plié Relevé</td>
<td>Temps Lié Jumps</td>
<td>Balancing in one spot- not traveling</td>
<td>Sensory and cognitive development</td>
<td>Motor Skill Development</td>
<td>Cued Response</td>
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</table>
| Track 42-Theme from Flintstones | 8 | Cool down: Discussion Free Dance/ Game  
“What did we learn today?”  
“Can you show me your favorite moves?” | Review of class subject  
Closing to class Social Skill Development | Reciprocal & Self Check | Informal: Students choose location in room to dance in  
Can also be done in circle | 6 mins | Music: Better When I’m Dancin’  
Can’t Stop the Feeling |
**Subject:** Ballet Basics for Autism Spectrum  
**Week:** 4

**Overall Objectives:** Begin familiarization with class structure as well as class exercises. Spending less time on exercise discussions so student can focus more on motor coordination and movement discovery. Begin slow inclusion of new elements

**Duration:** 60 mins.  
**Ages:** 14-19

**Equipment Necessary:** Class should be performed in a dance studio complete with a sound system to play music, mirrors, and barres. Music is provided within the notes of each lesson plan and can be accessed via CD, Apple Music or iTunes. Other equipment necessary include spot indicators (stickers, shapes, etc.), and visual diagrams to show what will be done next, and props to use while dancing (e.g. scarves, stuffed animals, etc.)

**Music:** *Modern Melodies: Inspirational Ballet Class Music* by David Plumpton, *Better When I’m Dancin* by Meghan Trainor, *Can’t Stop the Feeling!* By Justin Timberlake
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<td>Establishing the mindset of being in dance class. Establishing and understanding class etiquette. Understand the structure and nature of dance class and what to expect today/ future classes. Become familiar with one another as classmates. Develop student-teacher relationship and trust</td>
<td>Guided Discovery: The student uses a sequence of questioning designed to bring the learner along a path of discovery</td>
<td>Informal: sitting on floor in circle, sitting on star spots, sitting in front of class schedule poster, etc.</td>
<td>8 min.</td>
<td>Music: Track 26- Phantom of the Opera Medley Track 19- From a Distance Track 30- Abba Medley Use mirroring and embodiment during class</td>
</tr>
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<td>2</td>
<td>Barre Discussion: “What is the barre used for?” “What will do at barre?” “Why do we do barre?” * All barre exercises done facing the barre with two hands on barre</td>
<td>Becoming familiar with barre and ballet barre structure</td>
<td>Guided Discovery</td>
<td>Each student at assigned barre spots, use spot indicators (star spots) Standing 6 Feet apart</td>
<td>2 mins</td>
<td>Music: Track 25- When You Believe Track 18- The Rose</td>
</tr>
<tr>
<td>3</td>
<td>Short plié combination with video modeling: 1,2 Demi plié 3,4 Stretch 5-8 Port De Bras 1-4 Relevé In first, second, 3rd position</td>
<td>Learn basic plié technique Learning how we move our body in ballet Motor coordination</td>
<td>Cued Response</td>
<td>Each student at assigned barre spots, use spot indicators (star spots) Standing 6 Feet apart</td>
<td>8 mins</td>
<td>Music: Track 2- Theme From Titanic</td>
</tr>
</tbody>
</table>
| 4 | **Short Tendu and Degagé Combination with video modeling:**
1-4 1 Tendu
5-8 Close in First
1-4 1 Degagé
5-8 Close
1,2 1 Tendu
3,4 Fondu
5-8 Close
Repeat En Croix | Learn basic tendu and degage technique
Learning how to use the feet in ballet
Motor coordination | Cued Response and Inclusion
Each student at assigned barre spots, use spot indicators (star spots)
Standing 6 Feet apart | 8 mins. | Music: Track 5 - The Lion Sleeps Tonight |
|---|---|---|---|---|
| 5 | **Very Short Rond De Jambe Combination with video modeling:**
1-8 1 time en dehor
1-8 Repeat | Sustaining hips in ballet
Covering space with the leg
Motor Coordination | Cued Response and inclusion
Each student at assigned barre spots, use spot indicators (star spots)
Standing 6 Feet apart | 8 mins. | Music: Track 8 - Can You Feel the Love Tonight |
| 6 | **Across the floor exercises with video modeling:**
Walking
Running on toes
Balancing on one foot
Marching
Slide
Reaching high/low | Self discovery of movement
Working on motor coordination
Social attunement and coordination (having to wait for turn) | Cued Response
Students taking turns individually following a line on the floor “the tightrope” | 8 mins | Music: Track 6 - I Will Survive
Track 11 - Don’t Stop Believin
Track 10 - Run |
| 7 | **Center Floor CHOICE ONE-TWO:**
Plié Relevé
Temps Lié
Arm Positions
Jumps | Balancing in one spot- not traveling
Sensory and cognitive development
Motor Skill Development | Cued Response
Assigned spots in lines or rows
Can use spot indicators | 10 mins | Music: Track 20 - You Raise Me Up
Track 16 - Theme From Sex and The City
Track 41 - We All Stand Together
Track 42 - Theme from Flintstones |
<table>
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<tr>
<th>8</th>
<th>Cool down: Discussion</th>
<th>Review of class subject</th>
<th>Reciprocal &amp; Self Check</th>
<th>Informal: Students choose location in room to dance in</th>
<th>5 mins</th>
<th>Music: Better When I'm Dancin' Can't Stop the Feeling</th>
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<tr>
<td></td>
<td>Free Dance</td>
<td>&quot;What did we learn today?&quot;</td>
<td>&quot;Can you show me your favorite moves?&quot;</td>
<td>Can also be done in circle</td>
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<td>-Freeze Dance</td>
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Subject: Ballet Basics for Autism Spectrum

Overall Objectives: Further familiarization with class structure as well as class exercises. Spending less time on exercise discussions so student can focus more on motor coordination and movement discovery. Begin slow inclusion of new elements to even more exercises. Allow more time for self discovery of movement or social skill development activities.

Duration: 60 mins.

Equipment Necessary: Class should be performed in a dance studio complete with a sound system to play music, mirrors, and barres. Music is provided within the notes of each lesson plan and can be accessed via CD, Apple Music or iTunes. Other equipment necessary include spot indicators (stickers, shapes, etc.), and visual diagrams to show what will be done next, and props to use while dancing (e.g. scarves, stuffed animals, etc.)

Music: Modern Melodies: Inspirational Ballet Class Music by David Plumpton, Better When I'm Dancin by Meghan Trainor, Can't Stop the Feeling! By Justin Timberlake

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<td>Establishing the mindset of being in dance class. Establish and understand class etiquette. Understand the structure and nature of dance class and what to expect today/ future classes. Become familiar with one another as classmates. Develop student-teacher relationship and trust</td>
<td>Guided Discovery: The student uses a sequence of questioning designed to bring the learner along a path of discovery</td>
<td>Informal: sitting on floor in circle, sitting on star spots, sitting in front of class schedule poster, etc.</td>
<td>8 min.</td>
<td>Music: Track 26- Phantom of the Opera Medley Track 19- From a Distance Track 30- Abba Medley</td>
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<td>2</td>
<td>Barre Discussion: &quot;What is the barre used for?&quot; &quot;What will do at barre?&quot; &quot;Why do we do barre?&quot; &quot;Are you ready for barre?&quot; * All barre exercises done facing the barre with two hands on barre</td>
<td>Becoming familiar with barre and ballet barre structure</td>
<td>Guided Discovery</td>
<td>Each student at assigned barre spots, use spot indicators (star spots) Standing 6 Feet apart</td>
<td>2 mins</td>
<td>Music: Track 25- When You Believe Track 18- The Rose</td>
</tr>
<tr>
<td>3</td>
<td>Short plié combination: 1.2 Demi plié 3.4 Stretch 5-8 Port De Bras 1-4 Relevé</td>
<td>Learn basic plié technique Learning how we move our body in ballet</td>
<td>Cued Response and Inclusion</td>
<td>Each student at assigned barre spots, use spot indicators (star spots) Standing 6 Feet apart</td>
<td>8 mins</td>
<td>Music: Track 2- Theme From Titanic</td>
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<tr>
<td></td>
<td>In first, second, 3rd position</td>
<td>Motor coordination</td>
<td>Muscle development</td>
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<td>4</td>
<td>Short Tendu and Degagé Combination: 1-4 1 Tendu 5-8 Close in First 1-4 1 Degagé 5-8 Close 1,2 1 Tendu 3,4 Fondu 5-8 Close Repeat En Croix</td>
<td>Learn basic tendu and degage technique</td>
<td>Cued Response and Inclusion</td>
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<td>Learning how to use the feet in ballet Motor coordination</td>
<td>Each student at assigned barre spots, use spot indicators (star spots) Standing 6 Feet apart</td>
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<td>5</td>
<td>Very Short Rond De Jambe Combination: 1-8 1 time en dehor 1-8 Repeat 1-8 Repeat 1-8 Repeat</td>
<td>Sustaining hips in ballet Covering space with the leg Motor Coordination</td>
<td>Cued Response and inclusion</td>
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<td>8 mins.</td>
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<td>6</td>
<td>Across the floor exercises: Walking Running on toes Balancing on one foot Marching Slide Clapping Piqué steps/walk</td>
<td>Self discovery of movement Working on motor coordination Social attunement and coordination (having to wait for turn)</td>
<td>Cued Response and inclusion</td>
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<td>Students taking turns individually following a line on the floor “the tightrope”</td>
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<td>7</td>
<td>Center Floor CHOOSE ONE-TWO: Plié Relevé Temps Lié Arm Positions Jumps</td>
<td>Balancing in one spot not traveling Sensory and cognitive development Motor Skill Development</td>
<td>Cued Response</td>
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<td>Assigned spots in lines or rows Can use spot indicators</td>
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</table>
| 8 | Cool down: Discussion
Free Dance
Game: -Freeze Dance | Review of class subject
Closing to class
“What did we learn today?”
“Can you show me your favorite moves?” | Reciprocal & Self Check | Informal:
Students choose location in room to dance in
Can also be done in circle | 4-6 mins | Music:
Better When I'm Dancin'
Can't Stop the Feeling |
Subject: Ballet Basics for Autism Spectrum

Overall Objectives: Further familiarization with class structure as well as class exercises. Spending less time on exercise discussions so student can focus more on motor coordination and movement discovery. Begin slow inclusion of new elements to even more exercises, including use of props. Allow more time for self discovery of movement or social skill development activities.

Duration: 60 mins.

Equipment Necessary: Class should be performed in a dance studio complete with a sound system to play music, mirrors, and barres. Music is provided within the notes of each lesson plan and can be accessed via Spotify, Apple Music or iTunes. Other equipment necessary include spot indicators (stickers, shapes, etc.), visual diagrams to show what will be done next, and props to use while dancing (e.g. scarves, stuffed animals, etc.)

Music: Modern Melodies: Inspirational Ballet Class Music by David Plumpton, Better When I'm Dancin by Meghan Trainor, Can't Stop the Feeling! By Justin Timberlake
<table>
<thead>
<tr>
<th>Episode #</th>
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<th>Style</th>
<th>Logistics</th>
<th>Time</th>
<th>Comments/ Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Introductory Warm Up: Discussing what will be done in class today. Introductory game/ free dance Showing what will be done in class today via visual and nonverbal poster or diagram. “What are we going to do in ballet class?” “What are the elements of ballet class?” Discussion of movement and exercise elaboration</td>
<td>Establishing the mindset of being in dance class. Understand the structure and nature of dance class and what to expect today/ future classes. Become familiar with one another as classmates. Develop student-teacher relationship and trust</td>
<td>Guided Discovery: The student uses a sequence of questioning designed to bring the learner along a path of discovery</td>
<td>Informal: sitting on floor in circle, sitting on star spots, sitting in front of class schedule poster, etc.</td>
<td>6 min.</td>
<td>Music: Track 26- Phantom of the Opera Medley Track 19- From a Distance Track 30- Abba Medley</td>
<td></td>
</tr>
<tr>
<td>2 Barre Discussion: “Are you ready for barre?” “How do we stand at barre?” * All barre exercises done facing the barre with two hands on barre</td>
<td>Becoming familiar with barre and ballet barre structure</td>
<td>Guided Discovery</td>
<td>Each student at assigned barre spots, use spot indicators (star spots) Standing 6 Feet apart</td>
<td>1 mins</td>
<td>Music: Track 25- When You Believe Track 18- The Rose</td>
<td></td>
</tr>
<tr>
<td>3 Short plié combination: 1,2 Demi plié 3,4 Stretch 5-8 Port De Bras 1-4 Grand plié (only in 2nd position) 5-8 Relevé</td>
<td>Learn basic plié technique Learning how we move our body in ballet Motor coordination Muscle development</td>
<td>Cued Response and Inclusion</td>
<td>Each student at assigned barre spots, use spot indicators (star spots) Standing 6 Feet apart</td>
<td>8 mins</td>
<td>Music: Track 2- Theme From Titanic</td>
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<tr>
<td>Balance for 2 counts</td>
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<tr>
<td>In first, second, 3rd position</td>
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<thead>
<tr>
<th>4</th>
<th>Short Tendu and Degagé Combination:</th>
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<tbody>
<tr>
<td></td>
<td>1-4  1 Tendu</td>
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<tr>
<td></td>
<td>5-8 Close in First</td>
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<tr>
<td></td>
<td>1-4  1 Degagé</td>
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<tr>
<td></td>
<td>5-8 Close</td>
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<td></td>
<td>1,2  1 Tendu</td>
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<tr>
<td></td>
<td>3,4 Fondu</td>
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<tr>
<td></td>
<td>5-8 Close</td>
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<tr>
<td></td>
<td>Repeat En Croix</td>
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</tbody>
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<table>
<thead>
<tr>
<th>Learn basic tendu and degagé technique</th>
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<tbody>
<tr>
<td>Learning how to use the feet in ballet</td>
</tr>
<tr>
<td>Motor coordination</td>
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<table>
<thead>
<tr>
<th>Cued Response and Inclusion</th>
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<table>
<thead>
<tr>
<th>Each student at assigned barre spots, use spot indicators (star spots) Standing 6 Feet apart</th>
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<tr>
<th>8 mins.</th>
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| Music: Track 5- The Lion Sleeps Tonight |

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<thead>
<tr>
<th>5</th>
<th>Very Short Rond De Jambe Combination:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1-8  1 time en dehôr</td>
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<td></td>
<td>1-8 Repeat</td>
</tr>
<tr>
<td></td>
<td>1-8 Repeat</td>
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<td></td>
<td>1-8 Repeat</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sustaining hips in ballet</th>
</tr>
</thead>
<tbody>
<tr>
<td>Covering space with the leg</td>
</tr>
<tr>
<td>Motor Coordination</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cued Response and inclusion</th>
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</thead>
</table>

<table>
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<tr>
<th>Each student at assigned barre spots, use spot indicators (star spots) Standing 6 Feet apart</th>
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<thead>
<tr>
<th>8 mins.</th>
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| Music: Track 8- Can You Feel the Love Tonight |

<table>
<thead>
<tr>
<th>6</th>
<th>Battements Combination:</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>1,2 Battement</td>
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<tr>
<td></td>
<td>3,4 Close</td>
</tr>
<tr>
<td></td>
<td>5,6 Battement</td>
</tr>
<tr>
<td></td>
<td>7,8 Close</td>
</tr>
<tr>
<td></td>
<td>Repeat en croix</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sustaining hips in ballet</th>
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</thead>
<tbody>
<tr>
<td>Using power and momentum in legs</td>
</tr>
<tr>
<td>Using tendu and degage concept in other movements</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cued Response and inclusion</th>
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</table>

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</table>

| Music: Track 22- Y.M.C.A |

| Y.M.C.A |
| 7 | Across the floor exercises:  
Walking  
Running on toes  
Balancing on one foot  
Marching  
Slide  
Clapping and walking  
Pique Walk  
Step together | Self discovery of movement  
Working on motor coordination  
Social attunement and coordination (having to wait for turn) | Cued Response and inclusion | Students taking turns individually following a line on the floor “the tightrope” | 10 mins | Music:  
Track 6- I Will Survive  
Track 11- Don’t Stop Believin  
Track 10- Run |
|---|---|---|---|---|---|
| 8 | Center Floor CHOOSE ONE-TWO:  
Plié Relevé  
Temps Lié  
Arm Positions  
Sauté | Balancing in one spot- not traveling  
Sensory and cognitive development  
Motor Skill Development | Cued Response and Inclusion | Assigned spots in lines or rows  
Can use spot indicators | 10 mins | Music:  
Track 20- You Raise Me Up  
Track 16- Theme From Sex and The City  
Track 41- We All Stand Together  
Track 42- Theme from Flintstones |
| 9 | Cool down:  
Discussion  
Free Dance  
Games:  
-Freeze Dance | Review of class subject  
Closing to class  
“What did we learn today?”  
“Can you show me your favorite moves?” | Reciprocal & Self Check, and Inclusion | Informal:  
Students choose location in room to dance in  
Can also be done in circle | 2 mins | Music:  
Better When I’m Dancin’  
Can’t Stop the Feeling |
| Begin optional use of props during free dance or during game to increase dancer's creativity and self-awareness |
APPENDIX B.7

**Subject:** Ballet Basics for Autism Spectrum  
**Week:** 7

**Overall Objectives:** Begin memorization and confidence within familiarity of class structure as well as class exercises. Spending less time on exercise discussions so student can focus more on motor coordination and movement discovery. Begin slow inclusion of new elements to even more exercises, further exploration in use of props. Allow more time for self discovery of movement or social skill development activities, including working with others or with self in order to create dance sequences, if willing.

**Duration:** 60 mins.  
**Ages:** 14-19

**Equipment Necessary:** Class should be performed in a dance studio complete with a sound system to play music, mirrors, and barres. Music is provided within the notes of each lesson plan and can be accessed via Spotify, Apple Music or iTunes. Other equipment necessary include spot indicators (stickers, shapes, etc.), visual diagrams to show what will be done next, and props to use while dancing (e.g. scarves, stuffed animals, etc.)

**Music:** *Modern Melodies: Inspirational Ballet Class Music* by David Plumpton, *Better When I’m Dancin* by Meghan Trainor, *Can't Stop the Feeling!* By Justin Timberlake
<table>
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<th>Episode #</th>
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<th>Time</th>
<th>Comments/Notes</th>
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<tbody>
<tr>
<td>1</td>
<td>Introductory Warm Up- Discussing what will be done in class today. Introductory game/ free dance Showing what will be done in class today via visual and nonverbal poster or diagram. “What are we going to do in ballet class?” Discussion of movement and exercise elaboration</td>
<td>Establishing the mindset of being in dance class. Understand the structure and nature of dance class and what to expect today/ future classes. Become familiar with one another as classmates. Develop student-teacher relationship and trust</td>
<td>Guided Discovery</td>
<td>Informal: sitting on floor in circle, sitting on star spots, sitting in front of class schedule poster, etc.</td>
<td>6 min.</td>
<td>Music: Track 26- Phantom of the Opera Medley Track 19- From a Distance Track 30- Abba Medley Use mirroring and embodiment during class</td>
</tr>
<tr>
<td>2</td>
<td>Barre Discussion: “Are you ready for barre?” “How do we stand at barre?” * All barre exercises done facing the barre with two hands on barre</td>
<td>Be able to understand why we do barre and know how to approach barre time.</td>
<td>Convergent Discovery</td>
<td>Each student at assigned barre spots, use spot indicators (star spots) Standing 6 Feet apart</td>
<td>1.5 mins</td>
<td>Music: Track 25- When You Believe Track 18- The Rose</td>
</tr>
</tbody>
</table>
| 3 | Short plié combination:  
1,2 Demi plié  
3,4 Stretch  
5-8 Port De Bras  
1-4 Grand plié (only in 2nd position)  
5-8 Relevé  
**Balance for 4 counts** | Learn basic plié technique  
Learning how we move our body in ballet  
Warm up  
Motor coordination  
Muscle development | Cued Response and Inclusion | Each student at assigned barre spots, use spot indicators (star spots)  
Standing 6 Feet apart | 7 mins | Music: Track 2: Theme From Titanic |
|---|---|---|---|---|---|
| 4 | Short Tendu and Degagé Combination:  
1-4 1 Tendu  
5-8 Close in First  
1-4 1 Degagé  
5-8 Close  
1,2 1 Tendu  
3,4 Fondu  
5-8 Close  
**1-4 1 Degagé**  
**5-8 Close**  
Repeat En Croix | Learn basic tendu and degagé technique  
Learning how to use the feet in ballet  
Feet warm up  
Motor coordination | Cued Response and Inclusion | Each student at assigned barre spots, use spot indicators (star spots)  
Standing 6 Feet apart | 7 mins | Music: Track 5: The Lion Sleeps Tonight |
| 5 | Very Short Rond De Jambe Combination:  
1-8 1 time en dehor  
1-8 Repeat  
1-8 Repeat  
1-8 Repeat  
**4 count balance in first position** | Sustaining hips in ballet  
Covering space with the leg  
Motor Coordination | Cued Response and Inclusion | Each student at assigned barre spots, use spot indicators (star spots)  
Standing 6 Feet apart | 8 mins | Music: Track 8: Can You Feel the Love Tonight |
| 6 | Battement Combination:  
1,2 Battement  
3,4 Close  
5,6 Battement  
7,8 Close  
Repeat en croix | Sustaining hips in ballet  
Using power and momentum in legs  
Using tendu and degage concept in other movements | Cued Response and Inclusion | Each student at assigned barre spots, use spot indicators (star spots)  
Standing 6 Feet apart | 8 mins | Music: Track 22: Y.M.C.A |
| 7 | Across the floor exercises:  
   Ballet walk- stepping toe to heel "sneaky feet"  
   Balancing on one foot  
   Marching  
   Slide  
   Clapping and walking  
   Battements  
   Step together | Self discovery of movement  
   Working on motor coordination  
   Social attunement and coordination (having to wait for turn)  
   Self-Awareness | Cued Response and inclusion | Students taking turns individually following a line on the floor "the tightrope" | 9 mins | Music:  
Track 6- I Will Survive  
Track 11- Don't Stop Believin  
Track 10- Run  

Incorporate use of props like scarves, toys, etc. |
|---|---|---|---|---|---|---|
| 8 | Center Floor CHOOSE ONE-TWO:  
   Plié Relevé  
   Temps Liè  
   Arm Position- can do sitting  
   Feet Positions  
   Sauté-  
   -In first and second position | Balancing in one spot- not traveling  
   Sensory and cognitive development  
   Motor Skill Development  
   Self-Awareness | Cued Response and inclusion | Assigned spots in lines or rows  
Can use spot indicators | 8 mins | Music:  
Track 20- You Raise Me Up  
Track 16- Theme From Sex and The City  
Track 41- We All Stand Together  
Track 42- Theme from Flintstones  

Incorporate use of props like scarves, toys, etc. |
| 9 | Cool down: Free Dance Game:  
-Freeze Dance  
-Create a dance sequence- 4 counts | Review of class subject Closing to class  
“What did we learn today?”  
“Can you show me your favorite moves?” | Reciprocal Self Check  
Inclusion Convergent Discovery | Informal: Students choose location in room to dance in  
Can also be done in circle | 4 mins | Music: Better When I’m Dancin’  
Can’t Stop the Feeling  
Optional use of props during free dance or during game to increase dancer’s creativity and self-awareness |
Subject: Ballet Basics for Autism Spectrum

Week: 8

Overall Objectives: Further familiarization with class structure as well as class exercises, building confidence within the dancer's capabilities in class. Spending less time on exercise discussions so student can focus more on motor coordination and movement discovery. Begin slow inclusion of new elements to even more exercises, further exploration in use of props. Allow more time for self discovery of movement or social skill development activities, including working with others or with self in order to create dance sequences, if willing.

Duration: 60 mins.  

Ages: 14-19

Equipment Necessary: Class should be performed in a dance studio complete with a sound system to play music, mirrors, and barres. Music is provided within the notes of each lesson plan and can be accessed via Spotify, Apple Music or iTunes. Other equipment necessary include spot indicators (stickers, shapes, etc.), visual diagram to show what will be done next, and props to use while dancing (i.e. scarves, stuffed animals, etc.)

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<td>Introductory Warm Up- Discussing what will be done in class today. Introductory game/ free dance Showing what will be done in class today via visual and nonverbal poster or diagram. &quot;What are we going to do in ballet class?&quot; Discussion of movement and exercise elaboration</td>
<td>Establishing the mindset of being in dance class. Understand the structure and nature of dance class and what to expect today/ future classes. Become familiar with one another as classmates. Develop student-teacher relationship and trust</td>
<td><strong>Mix of Guided and Convergent Discovery</strong></td>
<td>Informal: sitting on floor in circle, sitting on star spots, sitting in front of class schedule poster, etc.</td>
<td>5 min.</td>
<td><strong>Music:</strong> Track 26- Phantom of the Opera Medley Track 19- From a Distance Track 30- Abba Medley Use mirroring and embodiment during class</td>
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<tr>
<td>2</td>
<td>Barre Discussion: &quot;Are you ready for barre?&quot; &quot;How do we stand at barre?&quot;</td>
<td>Be able to understand why we do barre and know how to approach barre time.</td>
<td><strong>Convergent Discovery</strong></td>
<td>Each student at assigned barre spots, use spot indicators (star spots) Standing 6 Feet apart</td>
<td>1.5 mins</td>
<td><strong>Music:</strong> Track 2- Theme From Titanic</td>
</tr>
<tr>
<td>3</td>
<td>Short plié combination: Short plié combination: 1,2 Demi plié 3,4 Stretch 5-8 Port De Bras 1-4 Grand plié (only in 2nd position) 5-8 Relevé</td>
<td>Learn basic plié technique Understanding how we move our body in ballet Motor coordination Muscle development</td>
<td><strong>Cued Response and Inclusion</strong></td>
<td>Each student at assigned barre spots, use spot indicators (star spots) Standing 6 Feet apart</td>
<td>7 mins</td>
<td><strong>Music:</strong> Track 2- Theme From Titanic</td>
</tr>
<tr>
<td>4</td>
<td>Short Tendu and Degagé Combination: 1-4 1 Tendu 5-8 Close in First 1-4 1 Degagé 5-8 Close 1,2 1 Tendu 3,4 Fondu 5-8 Close 1-4 1 Degagé 5-8 Close Repeat En Croix</td>
<td>Learning and familiarization with tendu and degagé technique Warming up the feet in ballet Developing ability to distinguish difference between tendu and degagé Motor coordination</td>
<td>Cued Response and Inclusion</td>
<td>Each student at assigned barre spots, use spot indicators (star spots) Standing 6 Feet apart</td>
<td>8 mins.</td>
<td>Music: Track 5 - The Lion Sleeps Tonight</td>
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<tr>
<td>5</td>
<td>Very Short Rond De Jambe Combination: 1-8 1 time en dehor 1-8 Repeat 1-8 Repeat 1-8 Repeat 4 count balance in first position</td>
<td>Sustaining hips in ballet Covering space with the leg Motor Coordination</td>
<td>Cued Response and Inclusion</td>
<td>Each student at assigned barre spots, use spot indicators (star spots) Standing 6 Feet apart</td>
<td>8 mins.</td>
<td>Music: Track 8 - Can You Feel the Love Tonight</td>
</tr>
<tr>
<td>6</td>
<td>Battement Combination: 1,2 Battement 3,4 Close 5,6 Battement 7,8 Close Repeat en croix Balance in retirè on flat foot</td>
<td>Sustaining hips in ballet Using power and momentum in legs Using tendu and degage concept in other movements Using sustained hips in single leg balance</td>
<td>Cued Response and Inclusion</td>
<td>Each student at assigned barre spots, use spot indicators (star spots) Standing 6 Feet apart</td>
<td>9 mins</td>
<td>Music: Track 22 - Y.M.C.A</td>
</tr>
</tbody>
</table>
| 7 | Across the floor exercises:  
Ballet walk- stepping toe to heel “sneaky feet”  
Balancing on one foot  
Marching  
Slide- add hop to chassé  
Clapping  
Battements  
Step together | Balancing in one spot- not traveling  
Sensory and cognitive development  
Motor Skill Development | Cued Response and inclusion | Assigned spots in lines or rows  
Can use spot indicators | 9 mins |  
Music:  
Track 6- I Will Survive  
Track 11- Don’t Stop Believin  
Track 10- Run  
Incorporate use of props |
|---|---|---|---|---|---|---|
| 8 | Center Floor CHOOSE ONE-TWO CREATE SEQUENCES:  
Plié Relevé  
Temps Liè  
Arm Position- can do sitting  
Feet Positions  
Sautès  
- In first and second position  
- Echappé/ Star Jumps | Balancing in one spot- not traveling  
Sensory and cognitive development  
Motor Skill Development  
Self-Awareness | Reciprocal  
Self Check  
Inclusion  
Guided Discovery | Informal:  
Students choose location in room to dance in  
Can also be done in circle | 8 mins |  
Music:  
Track 20- You Raise Me Up  
Track 16- Theme From Sex and The City  
Track 41- We All Stand Together  
Track 42- Theme from Flintstones  
Incorporate use of props |
| 9 | Cool down:  
   Game:  
   - Create a dance 4-8 counts  
   - Freeze Dance | Review of class subject  
   Closing to class  
   "What did we learn today?"  
   **Begin incorporating students own creativity and discoveries by letting them create their own dances**  
   Social and self-attunement  
   Self Discovery  
   Motor Skill  
   Development and Coordination  
   Sensory and Cognitive Development | Guided and convergent discovery | Informal:  
   Students choose location in room to dance in  
   Can also be done in circle | 6 mins | Music:  
   Better When I’m Dancin’  
   Can’t Stop the Feeling  
   Incorporate use of props |
Subject: Ballet Basics for Autism Spectrum

Week: 9

Overall Objectives: Further familiarization with class structure as well as class exercises, building confidence within the dancer’s capabilities in class. Spending less time on exercise discussions so student can focus more on motor coordination and movement discovery. Begin slow inclusion of new elements to even more exercises, further exploration in use of props. Allow more time for self discovery of movement or social skill development activities, including working with others or with self in order to create dance sequences, if willing.

Duration: 60 mins.  

Ages: 14-19

Equipment Necessary: Class should be performed in a dance studio complete with a sound system to play music, mirrors, and barres. Music is provided within the notes of each lesson plan and can be accessed via Spotify, Apple Music or iTunes. Other equipment necessary include spot indicators (stickers, shapes, etc.), visual diagram to show what will be done next, and props to use while dancing (i.e. scarves, stuffed animals, etc.)

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<td>Establishing the mindset of being in dance class. Understand the structure and nature of dance class and what to expect today/ future classes. Become familiar with one another as classmates. Develop student-teacher relationship and trust</td>
<td>Mix of Guided and Convergent Discovery</td>
<td>Informal: sitting on floor in circle, sitting on star spots, sitting in front of class schedule poster, etc.</td>
<td>3-4 min.</td>
<td>Music: Track 26- Phantom of the Opera Medley Track 19- From a Distance Track 30- Abba Medley Use mirroring and embodiment during class</td>
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<td>Barre Discussion: &quot;Are you ready for barre?&quot; &quot;How do we stand at barre?&quot;</td>
<td>Be able to understand why we do barre and know how to approach barre time</td>
<td>Convergent Discovery</td>
<td>Each student at assigned barre spots, use spot indicators (star spots) Standing 6 Feet apart</td>
<td>1.5 mins</td>
<td>Music: Track 25- When You Believe Track 18- The Rose</td>
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<td>3</td>
<td>Short plié combination: 1,2 Demi plié 3,4 Stretch 5-8 Port De Bras 1-4 Grand plié (only in 2nd position) 5-8 Relevé Balance - 8 counts In first, second, 3rd</td>
<td>Learn basic plié technique Understanding how we move our body in ballet Motor coordination Muscle development Cognitive Development</td>
<td>Cued Response and Inclusion</td>
<td>Each student at assigned barre spots, use spot indicators (star spots) Standing 6 Feet apart</td>
<td>7 mins</td>
<td>Music: Track 2- Theme From Titanic</td>
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5-8 Close in First  
1-4 1 Degagé  
5-8 Close  
1,2 1 Tendu  
3,4 Fondu  
5-8 Close  
1-4 1 Degagé  
5-8 Close  
Repeat En Croix | Familiarization and building confidence with tendu and degagé technique  
Warming up the feet in ballet  
Develop ability to distinguish difference between tendu and degagé  
Motor coordination | Cued Response and Inclusion | Each student at assigned barre spots, use spot indicators (star spots)  
Standing 6 Feet apart | 7 mins. | Music: Track 5 - The Lion Sleeps Tonight |
|---|---|---|---|---|---|
| 5 | Very Short Rond De Jambe Combination:  
1-8 1 time en dehors  
1-8 Repeat  
1-8 Repeat  
1-8 Repeat  
4 count balance in SECOND position | Sustaining hips in ballet  
Covering space with the leg  
Motor Coordination | Cued Response and inclusion | Each student at assigned barre spots, use spot indicators (star spots)  
Standing 6 Feet apart | 8 mins. | Music: Track 8 - Can You Feel the Love Tonight |
| 6 | Battement Combination:  
1, 2 Battement  
3, 4 Close  
5, 6 Battement  
7, 8 Close  
1-8 Repeat  
1-8 Repeat  
Repeat en croix  
Balance in retirè on flat foot  
Sustaining hips in ballet  
Using power and momentum in legs  
Using tendu and degage concept in other movements  
Using sustained hips in single leg balance  
Cued Response and inclusion  
Each student at assigned barre spots, use spot indicators (star spots)  
Standing 6 Feet apart | Sustaining hips in ballet  
Using power and momentum in legs  
Using tendu and degage concept in other movements  
Using sustained hips in single leg balance  
Cued Response and inclusion  
Each student at assigned barre spots, use spot indicators (star spots)  
Standing 6 Feet apart | 9 mins | Music:  
Track 22- Y.M.C.A |
|---|---|---|---|
| 7 | Across the floor exercises:  
Ballet walk- stepping toe to heel “sneaky feet”  
Balancing on one foot- introduction to arabesque  
Marching  
Slide- add hop to chassè  
Clapping  
Battements  
Step together  
Balancing in one spot- not traveling  
Sensory and cognitive development  
Motor Skill Development  
Cued Response and inclusion  
Assigned spots in lines or rows  
Can use spot indicators | 9 mins | Music:  
Track 6- I Will Survive  
Track 11- Don't Stop Believin  
Track 10- Run  
Incorporate use of props |
| 8 | Center Floor CREATE SEQUENCES:  
Plié Relevé  
Temps Liè  
Arm Position- can do sitting  
Feet positions  
Sautès  
-In first and second position  
-Échappè/ Star Jumps  
Balancing in one spot- not traveling  
Sensory and cognitive development  
Motor Skill Development  
Self-Awareness  
Reciprocal Self Check  
Inclusion  
Guided Discovery  
Informal: Students choose location in room to dance in  
Can also be done in circle | 8 mins | Music:  
Track 20- You Raise Me Up  
Track 16- Theme From Sex and The City  
Track 41- We All Stand Together  
Track 42- Theme from Flintstones  
Incorporate use of props |
| 9 | Cool down: Game: -Create a dance 4-8 counts -GIVE PROMPTS USE VISUAL AIDES -Freeze Dance | Review of class subject Closing to class “What did we learn today?” Review of class subject Closing to class “What did we learn today?” Begin incorporating students own creativity and discoveries by letting them create their own dances Social and self-attunement Self Discovery Motor Skill Development and Coordination Sensory and Cognitive Development | Guided and convergent discovery **Divergent Production** Informal: Students choose location in room to dance in Can also be done in circle | 6 mins | Music: Better When I'm Dancin’ Can't Stop the Feeling | Optional use of props- students choice |
Subject: Ballet Basics for Autism Spectrum

Week: 10

Overall Objectives: Familiarization of performance of class structure as well as class exercises, building confidence within the dancer's capabilities in and out of class. Spending least amount of time on exercise discussions so student can focus more on motor coordination and movement discovery. More inclusion of new elements to even more exercises, and further exploration in use of props. Allow more time for self discovery of movement or social skill development activities, including working with others or with self in order to create longer dance sequences, if willing.

Duration: 60 mins. 

Ages: 14-19

Equipment Necessary: Class should be performed in a dance studio complete with a sound system to play music, mirrors, and barres. Music is provided within the notes of each lesson plan and can be accessed via Spotify, Apple Music or iTunes. Other equipment necessary include spot indicators (stickers, shapes, etc.), visual diagram to show what will be done next, and props to use while dancing (i.e. scarves, stuffed animals, etc.).

Music: Modern Melodies: Inspirational Ballet Class Music by David Plumpton, Better When I’m Dancin by Meghan Trainor, Can’t Stop the Feeling! By Justin Timberlake
<table>
<thead>
<tr>
<th>Episode #</th>
<th>Subject Matter Specific Tasks</th>
<th>Objectives Learning Tasks</th>
<th>Style</th>
<th>Logistics</th>
<th>Time</th>
<th>Comments/Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Introductory Warm Up- Discussing what will be done in class today. Introductory game/ free dance Showing what will be done in class today via visual and nonverbal poster or diagram. &quot;What do we do first?&quot;</td>
<td>Establishing the mindset of being in dance class. Understand the structure and nature of dance class and what to expect today/future classes. Become familiar with one another as classmates. Develop student-teacher relationship and trust</td>
<td>Mix of Guided and Convergent Discovery</td>
<td>Informal: sitting on floor in circle, sitting on star spots, sitting in front of class schedule poster, etc.</td>
<td>2 min.</td>
<td>Music: Track 26- Phantom of the Opera Medley Track 19- From a Distance Track 30- Abba Medley Use mirroring and embodiment during class</td>
</tr>
<tr>
<td>2</td>
<td>Barre Discussion: &quot;Are you ready for barre?&quot; &quot;How do we stand at barre?&quot;</td>
<td>Be able to understand why we do barre and how to approach barre time</td>
<td>Convergent Discovery</td>
<td>Each student at assigned barre spots, use spot indicators (star spots) Standing 6 Feet apart</td>
<td>0.5 mins</td>
<td>Music: Track 25- When You Believe Track 18- The Rose</td>
</tr>
<tr>
<td>3</td>
<td>Short plié combination: 1,2 Demi plié 3,4 Stretch 5-8 Port De Bras 1-4 Grand plié (only in 2nd position) 5-8 Relevé Balance- 8 counts In first, second, 3rd</td>
<td>Learn basic plié technique Understanding how we move our body in ballet Motor coordination Cognitive development Muscle development</td>
<td>Cued Response and Inclusion</td>
<td>Each student at assigned barre spots, use spot indicators (star spots) Standing 6 Feet apart</td>
<td>7 mins</td>
<td>Music: Track 2- Theme From Titanic</td>
</tr>
<tr>
<td>4</td>
<td>Short Tendu and Degagé Combination: 1-4 1 Tendu 5-8 Close in First 1-4 1 Degagé 5-8 Close 1,2 1 Tendu 3,4 Fondu 5-8 Close 1-4 1 Degagé 5-8 Close Repeat En Croix <strong>Balance in 3rd position flat</strong></td>
<td>Familiarization and building confidence with tendu and degagé technique Warming up the feet in ballet Developing ability to distinguish difference between tendu and degagé Motor coordination</td>
<td>Cued Response and Inclusion</td>
<td>Each student at assigned barre spots, use spot indicators (star spots) Standing 6 Feet apart</td>
<td>7 mins</td>
<td>Music: Track 5- The Lion Sleeps Tonight</td>
</tr>
<tr>
<td>5</td>
<td>Very Short Rond De Jambe Combination: 1-8 1 time en dehor 1-8 Repeat 1-8 Repeat 1-8 Repeat 4 count balance in SECOND position</td>
<td>Sustaining hips in ballet Covering space with the leg Motor Coordination</td>
<td>Cued Response and Inclusion</td>
<td>Each student at assigned barre spots, use spot indicators (star spots) Standing 6 Feet apart</td>
<td>7 mins</td>
<td>Music: Track 8- Can You Feel the Love Tonight</td>
</tr>
<tr>
<td>6</td>
<td>Battement Combination: 1,2 Battement 3,4 Close 5,6 Battement 7,8 Close 1-8 Repeat 1-8 Repeat Repeat en croix Balance in retirè on flat foot</td>
<td>Sustaining hips in ballet Using power and momentum in legs Using tendu and degage concept in other movements Using sustained hips in single leg balance</td>
<td>Cued Response and Inclusion</td>
<td>Each student at assigned barre spots, use spot indicators (star spots) Standing 6 Feet apart</td>
<td>7 mins</td>
<td>Music: Track 22- Y.M.C.A</td>
</tr>
</tbody>
</table>
### Across the floor exercises:
- Ballet walk: stepping toe to heel "sneaky feet"
- Arabesque
- Marching Slide: add hop to chassè
- **Pique**
- Battements
- **Step together with clap on together**

<table>
<thead>
<tr>
<th>7</th>
<th>Across the floor exercises: Ballet walk: stepping toe to heel &quot;sneaky feet&quot; Arabesque Marching Slide: add hop to chassè <strong>Pique</strong> Battements <strong>Step together with clap on together</strong></th>
<th>Balancing in one spot: not traveling Sensory and cognitive development Motor Skill Development</th>
<th>Cued Response and inclusion</th>
<th>Assigned spots in lines or rows Can use spot indicators</th>
<th>10 mins</th>
<th>Music: Track 6 - I Will Survive Track 11 - Don't Stop Believin' Track 10 - Run Incorporate use of props</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>Center Floor CREATE SEQUENCES: <strong>Plié Relevé</strong> <strong>Temps Liè</strong> Arm Position: can do sitting Feet positions Sautés - In first and second position - Echappé/ Star Jumps <strong>Bourree Turn</strong></td>
<td>Balancing in one spot: not traveling Sensory and cognitive development Motor Skill Development <strong>Self-Awareness</strong></td>
<td>Reciprocal Self Check Inclusion Guided Discovery</td>
<td>Informal: Students choose location in room to dance in Can also be done in circle</td>
<td>9 mins</td>
<td>Music: Track 20 - You Raise Me Up Track 16 - Theme From Sex and The City Track 41 - We All Stand Together Track 42 - Theme from Flintstones Incorporate use of props</td>
</tr>
</tbody>
</table>
| 9 | Cool down: Game: - Create a dance 4-8 counts - GIVE PROMPTS USE VISUAL AIDS - Freeze Dance Review of class subject Closing to class "What did we learn today?" Review of class subject Closing to class "What did we learn today?" Begin incorporating students own creativity and discoveries by letting them create their own dances | Review of class subject Closing to class "What did we learn today?" Review of class subject Closing to class "What did we learn today?" Begin incorporating students own creativity and discoveries by letting them create their own dances | Guided and convergent discovery **Divergent Production** | Informal: Students choose location in room to dance in Can also be done in circle | 10-12 mins | Music: Better When I'm Dancin' Can't Stop the Feeling
<table>
<thead>
<tr>
<th>Social and self-attunement</th>
<th>Self Discovery</th>
<th>Motor Skill Development and Coordination</th>
<th>Sensory and Cognitive Development</th>
<th>Optional use of props- students choice</th>
</tr>
</thead>
</table>


Appendix C: The Ziggurat Model

The Ziggurat Model

5. Address skill deficits
   - Sensory
   - Cognitive
   - Motor
   - Emotional

4. Ensure appropriate level of task demand (3 questions)
   - Sensory
   - Cognitive
   - Motor
   - Emotional

Deficits of ASD

3. Create predictability
   - Preparation for change
   - Routines
   - Walking through new activities

   Use visual supports
   - Video, stories, and cartoons
   - Visual schedules and checklists
   - Graphic organizers

2. Provide reinforcement
   - Contingent on expected behavior
   - Frequent and consistent
   - Self-selected
   - Gradually decreased use

   Provide range of reinforcers
   - Concrete, activities, privileges
   - Use of restricted interests
   - Social reinforcement paired with tangible

1. Provide a sensory diet
   - Sound, light, proximity/personal space, textures
   - Movement needs

   Monitor and address
   - Appetite/hunger
   - Fatigue
   - Medical needs

Tamara Condit SpEd 677 Spring 2011
Appendix D: Visual Aid Examples

APPENDIX D.1

TODAY I FEEL...

Happy

Excited

Sad

Angry

Nervous

Silly

Scared

Frustrated
APPENDIX D.2

**TODAY IN CLASS...**

Warm Up  
Barre  
Across the Floor

Center Floor  
Cool Down & Games
APPENDIX D.3

Can You Dance Like...

Slow Motion  Writing Your Name  It's Raining  Robot
Ballerina  You're Flying/High Level  You're In Space  Snake/Low Level
## APPENDIX E: Laban Movement Analysis Sheet

<table>
<thead>
<tr>
<th>Student:</th>
<th>Age:</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Movement</th>
<th>Element (Circle One)</th>
<th>Comments/Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Time</td>
<td>Sustained or Sudden</td>
<td></td>
</tr>
<tr>
<td>Weight</td>
<td>Strong or Light</td>
<td></td>
</tr>
<tr>
<td>Space</td>
<td>Indirect or Direct</td>
<td></td>
</tr>
<tr>
<td>Flow</td>
<td>Bound or Free</td>
<td></td>
</tr>
</tbody>
</table>

### A Guide to the Efforts of Laban Movement Analysis

**FLOW:** Feeling for how movement progresses  
- Free: external releasing of energy, going with the flow  
- Bound: contained and inward, resisting the flow  

**WEIGHT:** How you sense and adjust to pulls of gravity  
- Strong: bold, forceful, powerful, determined intention  
- Light: delicate, sensitive, buoyant, easy intention  

**SPACE:** Thinking, or attention to spatial orientation  
- Indirect: flexibility of the joints, three-dimensionally of space, all around awareness  
- Direct: linear actions, focused and specific, attention to a singular spatial possibility  

**TIME:** Intuitive decisions concerning when  
- Sustained: continuous, lingering, indulging in time, leisurely  
- Sudden: unexpected, isolated, surprising, urgent
APPENDIX F: Props used in lesson plans

Scarves Prop:  
Teddy Bears:

Spot Indicators:
APPENDIX G: Pre and Post Survey

Class Survey

1) How confident are you that you will achieve your goals through this class?
   (e.g. if you feel very confident circle number 5)
   Not confident  1  2  3  4  5  Very confident

2) How does dancing make you feel?
   Very scared  1  2  3  4  5  Very happy

3) Do you enjoy being in dance class?
   Not enjoyable  1  2  3  4  5  Very enjoyable

4) How likely is it that you participate in dance classes after this workshop?
   Not at all likely  1  2  3  4  5  Extremely likely

5) How much do you think dance has helped or benefited you in terms of:
   well being?
   Not helpful at all  1  2  3  4  5  Extremely helpful
   social development?
   Not helpful at all  1  2  3  4  5  Extremely helpful
   motor coordination?
   Not helpful at all  1  2  3  4  5  Extremely helpful

Note: This survey can be given directly to students or to student’s guardian to assist student with answering questions. The pre and post survey will be comprised of the same questions and should be given prior to beginning the first class and directly after the final class.