

## Teacher Notebook & Lesson Plan Requirements

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### Overview

Beginning in L3, students interested in pursuing L5 certification begin maintaining a teacher's log and notebook. This notebook will be used as the student's personal teacher reference and will also be submitted for review prior to the student's official enrollment in L5.

*NOTE: The goal of the teacher notebook is to create a standard base. As an example, it is important for School instructors to know the definitive warm-ups for each level and the role and purpose of each element and how it is placed in the warm-up. For your book, demonstrate your thorough and solid understanding of the existing material. Later in your training, you will be assigned tasks to bring in new ideas and material.*

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### Suhaila L5

The following sections are to be included in the notebook. Note that additional required materials may be assigned to specific groups or individuals. (See further below for Jamila L5 teacher book instructions.)

#### **Introduction**

- Personal Teaching Philosophy: 1 page
- Why I Teach: 1 page explaining why you you teach or want to teach
- My Personal Code of Ethics as Teacher: 1-2 pages
- Attributes and Skills of Successful Teachers: 1-2 pages listing attributes/skills you feel you should have to be a successful teacher

#### **Personal Enrichment Plan**

Develop and document an ongoing plan on how you will promote your own training and development as a student, teacher, performer, etc. Provide a date when the plan was developed, and update the enrichment plan each year.

#### **Class Specific Sections**

Create four separate sections, one for each class (Levels 1-3 and Folkloric Fusion). Use Suhaila format nomenclature.

### ***Suhaila Level 1 Section***

1. Document the standard introduction, warm-up, and cool down for SL1 classes. For each exercise or stretch, include:
  - a. Description (describe the exercise or stretch including muscles used/affected)
  - b. Purpose (explain why the move is included in the warm-up and how the inclusion of this move is related to the Format.
  - c. Duration (list your recommended duration)
  - d. Execution (explain how to execute correct form and alignment)
  - e. Cautions (list cautions about form/alignment to prevent injury)
  - f. Modifications (list any common modifications necessary for more common conditions/injuries)
  - g. ***Optional.*** Alternatives (document any additions or alternatives for the standard warm-ups. Include why and how you would integrate the movement into the warm-up. You will discuss this section with Suhaila for her direction and feedback before integrating into your class teaching.)
2. Prepare two eight-week rotations of classes using the Salimpour School Suhaila format eight week rotation.
  - a. For each class, write the focus: movement, posture, etc.
  - b. Document the music selections you plan to use for class section.
  - c. Write out your projected sequencing for the drills as well as things you want to observe and address.
  - d. Document your combination with specific music selection.

### ***Suhaila Level 2 Section***

Use the same instructions as outlined for the SL1 section (two 8-week rotations). For the second rotation of combinations, use a different stylization each class.

### ***Suhaila Level 3 Section***

Use the same instructions as outlined for the SL1 section (two 8-week rotations).

### ***Folkloric Fusion Section***

Use the same instructions as outlined for the SL1 section (16 classes).

### **Modified Class Lesson Plans**

Develop a different class structure and breakdown that may better address your unique teaching situation and skill set. Using the structuring concepts as in the standard class lesson plan section, prepare a set of lesson plans for a minimum of 30 classes. Provide an explanation of your class structure including your rationale for the structure, the purpose for additional elements you integrate, etc.

### **Modifications**

Include in your teacher's notebook a list of answers, solutions, and/or modifications for commonly asked questions, body issues, imbalances, and injuries. Develop this section over time, adding notes each time you teach or TA.

### **Observations and Notes**

- **Observations of Previous Teachers.** Many people remember teachers (both good and bad) from their past that, for whatever reason, stay as strong memories. Provide short profiles (1-3 paragraphs per person) of at least five teachers from any point in your past, outlining what you liked or disliked about their teaching approach/methods. You may include observations about their approach, method, pacing, personality, etc. You may reference any type of teacher, does not need to be a dance or exercise instructor.)
- **Current Observations.** Include additional notes and observations from your teaching experience (notes about your personal teaching work, effective or ineffective classes/teachers you have observed/analyzed, existing teaching skills you bring from a non-dance situation, etc.)

### **Reference**

- **Resources.** Include a list of 15+ resources (books, articles, DVDs, etc.) from which you have gathered information or ideas to contribute to your teaching skill set. For each, provide a short explanation of its relevance to your process or skill set.
- **Studio Information & Policies.** Include any posted information or policies from the Salimpour School or your location studio/program. Examples include Class rotation charts, policy memos, etc.
- **Report Forms (if applicable).** Include copies of your submitted and received TA Report and Evaluation Forms (or equivalent documentation), along with any follow-up notes or documentation.

### **Teacher Book Format for Submission**

The teacher book must be submitted to the Certification Coordinator, all document in PDF format via DropBox or Google drive.. All material should be organized as above into the format listed below.

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# Jamila L5

Students submitting their JL5 books within 2 years of submitting their SL5 book need only submit the following sections. (If over 2 years between submission date of the two teacher books, JL5 students must submit a refreshed and updated version of their SL5 book in addition to the following JL5 sections.)

## ***Jamila Level 1 Section***

1. Document the standard introduction, warm-up, and cool down for JL1 classes. For each exercise or stretch, include:
  - a. Description (describe including muscles used/affected)
  - b. Purpose (explain why the move is included in the warm-up and how the inclusion of this move is related to the Format.
  - c. Duration (list your recommended duration)
  - d. Execution (explain how to execute correct form and alignment)
  - e. Cautions (list cautions about form/alignment to prevent injury)
  - f. Modifications (list any common modifications necessary for more common conditions/injuries)
  - g. ***Optional.*** Alternatives (document any additions or alternatives for the standard warm-ups. Include why and how you would integrate the movement into the warm-up. You will discuss this section with Suhaila for her direction and feedback before integrating into your class teaching.)
2. Document the standard review material to be used for every JL1 class.
3. Prepare two 12-week rotations of classes (following the Salimpour School Jamila Format 12 week rotation of movements).
  - a. For each class, write the focus: Step Family(s), cymbals, etc.
  - b. Document the general music selections you plan to use for each portion of the class.
  - c. Write out your projected sequencing for the drills as well as things you want to observe and address.
  - d. Document your combination with specific music selection.

## ***Jamila Level 2 Section***

Repeat same instructions from JL1.

## L5 Book Presentation Format

This is an example of the final L5 book structure and folders which includes both Suhaila & Jamila format.

The Jamila format section should be turned in when dancers are ready for JL5 testing: Not required for the SL5 book submission.

### Table Of Contents (optional)

#### Introduction

- Personal Teaching Philosophy
- Why I Teach
- Code of Ethics
- Attributes and Skills of

#### Successful Teachers

#### Enrichment Plan

#### SL1 Class & Combo Rotations

- Warm-Up
- Class Rotations
- Class Combos

#### SL2 Class & Combo Rotations

- Warm-Up
- Class Rotations
- Class Combos

#### SL3 Class & Combo Rotations

- Warm-Up
- Class Rotations
- Class Combos

#### FF Class & Combo Rotations

- Warm-Up
- Class Rotations
- Class Combos

#### JL1 Class & Combo Rotations

- Warm-Up
- Class Rotations
- Class Combos

### JL2 Class & Combo Rotations

- Warm-Up
- Class Rotations
- Class Combos

### Modified Classes

- Structure
- Rationale
- Purpose
- Class Rotations

### Modifications

### Observations & Notes

- Previous Teachers
- Current Observations

### Reference

- Resources
- Studio Information
- Policies
- Report Forms
- Documentation

### L5 Book Projects

- Dance Anatomy & Ballet

### Definitions

- Anatomy Exercises
- Dance Psychology & Self

### Study

- The Artist's Way
- Music Project

### \*Note\*

The L5 Book Projects must be turned in at the same time as the rest of the book.