

UNIVERSITY OF NORTH CAROLINA AT GREENSBORO
School of Health and Human Performance
Department of Dance

COURSE SYLLABUS – Fall 2009

1. **Course Prefix and Number:** DCE 458
2. **Course Title:** Field Experience in Dance Education
3. **Credits:** 3
4. **Course Prerequisites/Co requisites:** Pr. DCE 546 and admission to Teacher Education in Dance; Pr. or coreq. DCE 312, 324, 412, or 424; DCE 557
5. **For Whom Planned:** Dance education students. Required for students in licensure program (BS and A licensure only).
6. **Instructor Information:** Instructor:
Melinda Waegerle (elementary)
Phone: (O) 334-9853 **consider emailing!** (H) 545-1877 (before 9pm)
Office Hours: on an individual need basis / contact me to set a time.
Email Address: mhwaeger@uncg.edu
7. **Course Purpose/Catalog Description:**
Development of teaching skills for teaching dance in public schools.
8. **Teachers Academy Conceptual Framework Mission Statement:** *The mission of professional education at UNCG is to prepare and support the professional development of caring, collaborative, and competent educators who work in diverse settings. This mission is carried out in an environment that nurtures the active engagement of all participants, values individual as well as cultural diversity and recognizes the importance of reflection and integration of theory and practice. UNCG's professional education programs are guided by shared commitments to: (a) equity and excellence in teaching, research, and service; (b) professional integrity and ethical deliberation in dealing with students and colleagues (university-based, school-based, and community-based); (c) the construction of a professional knowledge base through collaboration and collegiality; and (d) the dissemination of professional knowledge, skills and dispositions through the preparation and continuing professional development of teachers, principals and other school personnel.*
9. **Course Goals and/or Objectives/Student Learning Outcomes:**
On completion of this course, the student will be able to do the following at the level expected for pre-student teaching:
 - A. Demonstrate a comprehensive understanding of the essential knowledge, concepts, skills and processes of dance in the K-12 curriculum (DPI 1, Core 1) and use a variety of instructional resources and technology to enhance student learning (DPI 8, Core 2.5, INTASC 6).
 - B. Physically demonstrate the skills and processes of dance (DPI 2).
 - C. Use a variety of instructional resources and technology to enhance student learning (DPI 8, Core 2.5, INTASC 6) and employ multiple strategies to engage to engage students and encourage creativity (DPI 7, Core 2.2 and 2.3, INTASC 4).
 - D. Assess what public school students have and have not learned, in relation to student objectives (DPI 10).
 - E. Demonstrate an understanding of the cognitive, physical, and emotional development of students (DPI 4, INTASC 2, Core 2.6).
 - F. Guide students to create dance for personal and purposeful expression (DPI 5).
 - G. Create and manage an environment that is supportive, congenial, purposeful and contributes to the active engagement of students (DPI 6, Diversity 1.3 and 1.4, Core 2.4, 2.9 and 2.10 INTASC 5).

9. Continued... Course Goals and/or Objectives/Student Learning Outcomes

- H. Sequence and modify instruction in an effort to aid student understanding and mastery of dance (DPI 9, Core 2.6).
- I. Celebrate diversity, practice equity and fairness, and use multicultural content of dance to promote opportunities for learning tolerance and acceptance of others (DPI 11, INTASC 3, Core Standard 3).
- J. Demonstrate recognition of some individual needs of students (DPI 12, Core Standards 2.1, INTASC Standard 7).
- K. Model attitudes and behaviors that reflect professional and ethical standards (DPI 13, INTASC 3, Core 3, Diversity 1-4).
- L. Model self-direction, self-discipline, and self-evaluation (DPI 14, Core 5, INTASC 9)
- M. Interact effectively with school personnel and peers (DPI 15, INTASC 10).

10. Teaching Strategies:

In class: mostly lesson planning, teaching, and evaluation, some discussion, minimal lecture regarding lesson planning, and peer review.

Outside class: writing lesson plans, preparing and practicing lessons and writing self-evaluations.

11. Evaluation Methods and Guidelines for Assignments:

a. Students will teach and be evaluated on a minimum of 8 classes or the equivalent of eight classes. This includes written lesson plans, actual teaching and written evaluation.

b. Students seeking certification will teach at the elementary and secondary levels. At least 4 classes must be taught for the elementary level, and the same number for the secondary level.

c. The supervisor must have a copy of the lesson plan before the time the class is taught. All music must be cleared with the supervisor in advance.

Lesson plan must include: Lesson plan must be submitted by 8pm the night before teaching on discussion board. This gives the instructor time for additional feedback.

Name of teacher(s)

School site, grade level

Date taught

Materials (including music) needed

Teacher objectives (personal objectives / may be different for members of team / indicate on form)

Student objectives (correlated with NCSCOS) objective in full not just the number.

Focus of class (brief title) (Levels in Space or Geometric Shaping)

For each activity within lesson:

Purpose (Why)

Directions

Cues (kinesthetic, aesthetic and cognitive)

Each lesson should have following elements:

Review of previous learning experience (after first one)

Exploration (guided and/or open)

Forming of material into sequence (Decisions may be made by teacher and/or students)

Performing (Really doing it, often performing for peers)

Assessment and/or review

There should be multiple opportunities for student input/decision making in each lesson.

Diverse Learners (visual, auditory, kinesthetic, logical, learning differences, ell etc/ according to classroom makeup)

Please see attached Lesson Plan Template (template on BLACKBOARD under course documents)

d. Students are responsible for *providing their own* videotapes. You must bring your own videotape to the school each time you teach. (plus an adaptor to watch as VHS or bring your own camera)

e. After teaching, students are responsible to watch their videotape and write their evaluation (2-4 pages typed double-spaced). Email and upload to dropbox on blackboard. The evaluation should include answering these questions:

1. What did students learn in this lesson about dance (and other content area, if relevant)? How do you know they learned this?

2 What would you do differently if re-teaching this lesson to another group?

3 Based on what happened in this lesson, if you were to continue working with the class, what would the next steps be?

4 Using the attached criteria for grading as a checklist, evaluate your strengths and weaknesses, paying particular attention to the starred items. You do not need to address all of these in every evaluation.

Non-lateral entry students must turn in this evaluation by Sunday.

f. Students will be required to do an **overall evaluation of their teaching of all levels, after each has been completed**. The questions are attached to the syllabus. Each is due within one week after the last class taught at this level.

Grades will be based on the attached checklist.

h. Technology portfolio on CD or jump drive. You also must have a hard copy backup. Due date TBA

Non-lateral entry: The supervisor will give a score of 0-2 on each of the 25 items, for a total possible score of **200 per 5 week teaching session**. These grades will be averaged for the whole course. A score of 2 indicates the student demonstrates this expectation consistently. A score of 1 indicates the student demonstrates this expectation occasionally. A score of 0 indicates the student rarely or never demonstrates this expectation. **5 points will be deleted from your score for each level if the evaluation for that level is late. Evaluation is due before the evaluation discussion with the supervisor. Note that there is also a penalty in calculating your score if other materials are not turned in on time.**

(+ and – will be used to indicate high and low within each range.)

12. **Blackboard** must attach the following:

1. Post lesson plans under discussion thread Lesson Plans

2. Post evaluation in drop box

3. Hold on to all supervisor evaluations for records and for reference

4. Maintain a copy of the Candidate Disposition Form filled out by you and by the supervisor. You can download dispositions document from blackboard under course documents.

5. A copy of a technology reflection:

Read all evaluations from university supervisors. Select comments that demonstrate your competency in NETS/INSTE standards II, III, V, and VI. Attach evaluations that highlight these comments. Additionally, write a reflection (1-3 double-spaced pages) about how you are using technology and addressing these competencies.

Please note: The rubrics attached to sections 1-3 above, are not the same as the evaluation forms filled out by university supervisors although some areas will be consistent. Grades will be given out according to the evaluation forms attached in this syllabus. WE will also fill out a rubric for planning, teaching, evaluation, dispositions and technology. However, we know that you will not receive “Mastery” in all categories since some of these criteria refer to items you may not have yet learned. The purpose of the checklist and the rubrics are to see how you progress from DCE 458 to DCE 461. These rubrics will not be included in your grade but you must reach the Mastery level before receiving licensure.

#s 3 and 4 above are not part of the course requirements listed in this syllabus. They are not part of the grading process. .

13. **Required Text(s)/Readings/References:**

North Carolina Standard Course of Study in Dance

<http://www.ncpublicschools.org/curriculum/artsted/index.html>

Students should **download and print** the *Dance Education Standard Course of Study* and non-lateral entry students should **bring it to all planning sessions**. *See also suggested reading list, section 15.*

14. **Topical Outline:**

Non-lateral entry: The schedule for teaching will be posted on Blackboard as soon as it is finalized with the schools.

For all students who are Student Teaching in Fall 2010: UNCG requires that you attend a student teaching orientation in order to be allowed to student teach. This orientation has not yet been scheduled. (It took place on a Friday in October last year.)

If you are unable to attend this orientation, let Melinda or Sue know immediately.

15. Other Information:

Attendance policy for non lateral entry students: You are expected to be present and on time for all class sessions, regardless of whether or not you are teaching; this applies to planning sessions as well as classes in schools. If you are facing a personal emergency that means you cannot be present, contact the supervisor of the unit immediately. If it is a day that you are scheduled to teach, also contact your teaching partner for the date. Your teaching partner will have to teach the class.

Students are expected to follow the UNCG Honor Code in this and all other classes. Academic integrity is founded upon and encompasses the following five values: honesty; trust; fairness; respect; and responsibility. Supporting and affirming these values is essential to promoting and maintaining a high level of academic integrity. Each member of the academic community must stand accountable for his or her actions. As a result, a community develops in which students learn the responsibilities of citizenship and how to contribute honorably to their professions. For further information, see <http://saf.dept.uncg.edu/studiscp/Honor.html>

15. This course will follow the Academic Integrity Policy: you can find a full explication on academicintegrity.uncg.edu

16. Recommended Text(s) and/or Readings (other texts available through Melinda):

- Benzwie, Teresa. (1987). *A Moving Experience: Dance for Lovers of Children and the Child Within*. Tucson: Zephyr.
- Benzwie, Teresa. (1996). *More Moving Experiences : Connecting Arts, Feelings, and Imagination*. Tucson: Zephyr .
- Bolwell, Jan, Cossey, Jenny, and Oliver, Liz. (1998). *Creative Dance in New Zealand Primary Schools: A Handbook for Teachers*. Masterton, New Zealand: Wairarapa Education Resource Center.
- Boorman, Joyce (1969). *Creative Dance in the First Three Grades*. Don Mills, Ontario, Canada: Longman Canada Ltd.
- Boorman, Joyce (1971). *Creative Dance in Grades Four to Six*. Don Mills, Ontario, Canada: Longman Canada Ltd.
- Boorman, Joyce (1973). *Dance and Language Experience with Children*. Don Mills, Ontario, Canada: Longman Canada.
- Canner, Norma (1975). *And A Time to Dance*. Boston: Plays. (special populations)
- Cheney, Gay (1989). *Basic Concepts in Modern Dance: A Creative Approach (3rd ed.)*. Princeton, NJ: Princeton Books.
- Dunphy, Ki, & Scott, Jenny. (2003). *Freedom to Move: Movement and Dance for People with Intellectual Disabilities*. Sydney, AUS: Maclellan & Petty.
- Gilbert, Anne Green (1977). *Teaching the Three R's Through Movement Experiences*. Minneapolis: Burgess.
- Gilbert, Anne Green (1992). *Creative Dance for All Ages*. Reston, VA: AAHPERD.
- Hawkins, Alma (1988). *Creating Through Dance (rev. ed.)*. Englewood Cliffs NJ: Prentice Hall.
- Hawkins, Alma (1991). *Moving from Within*. Pennington, NJ: a capella.
- Hayes, Elizabeth (1980). *An Introduction to the Teaching of Dance*. NY: Robert E. Krieger.
- Hypes, Jeannette, Ed. (1978). *Discover Dance: Teaching Modern Dance in the Classroom*. Washington, DC: NDA.
- Joyce, Mary. (1984). *Dance Technique for Children*. Palo Alto, CA: Mayfield.
- Joyce, Mary (1994). *First Steps in Teaching Creative Dance to Children (3rd ed.)*. Mountain View, CA: Mayfield.
- Lockhardt, Aileen & Pease, Esther R. (1981). *Modern Dance: Building and Teaching Lessons (6th ed.)*. Dubuque, Iowa: Wm. C. Brown.
- Lloyd, Marcia L. (1990). *Adventures in Creative Movement Activities: A Guide for Teaching*. Selangor Darul Ehsan, Malaysia: Federal Publications.
- Mettler, Barbara (1960). *Materials of Dance as a Creative Art Activity*. Tucson: Mettler Studios.
- Murray, Ruth L. (1975). *Dance in Elementary Education. (3rd ed.)*. Harper & Row.
- Nichols, Bronwen (1974). *Move*. Boston, MA: Plays. (for middle school)
- van Papendorp, Jennifer and Friedman, Sharon. (1997). *Teaching Creative Dance: A Handbook*. Cape Town: Kwela.
- Rowen, Betty. (1994). *Dance and Grow*. Pennington, NJ: Princeton Books.
- Russell, Joan (1975). *Creative Movement and Dance for Children*. Boston, MA: Plays.
- Spurgeon, David. (1991). *Dance Moves: From Improvisation to Dance*. Sydney: Harcourt Brace Jovanovich.
- Spurgeon, David. (1998). *Dance Till You Drop*. Sydney: Red Fox/Mark Macleod/Random House. (for middle schoolers.)
- Stinson, Sue (1988). *Dance for Young Children: Finding the Magic in Movement*. Reston, VA: AAHPERD.
- Willis, Cheryl M. (2004). *Dance Education Tips from the Trenches*. Champaign, IL: Human Kinetics.

LESSON PLAN TEMPLATE

School:
Date:
Lesson Number:

Materials:
Music:

Student objectives: (List section of curriculum, Grades or Levels SCOS).
(List individual competencies)

Teacher objectives: (objectives for yourself; what you are working on as a teacher)

Assessment: (How are you assessing the students learning throughout class)
THEME:

Previous knowledge/skills required:

How diverse learners will be accommodated:

Assessment: (how will you know what they have learned and can do/ informal, formal, checklist, rubric etc.)

- I. Review/Introduction
Purpose:
Directions:
Cues:
- II. Next activity
Purpose:
Directions:
Cues:
- III. Next activity (continue with new activities until closure)
Purpose:
Directions:
Cues:
- IV. Review/Closure
Purpose:
Directions:
Cues:

NOTES:

1. Student objectives should attend to psychomotor, cognitive, and affective domains.
2. Activities, between Review/Intro and Review/Closure should include the following areas: **PRESENT, EXPLORE, FORM, and PERFORM**. These may be grouped together or presented in a different order.
3. Try all movement yourself so you can tell how it works/feels. Notice how many options there are when you ask for problem solving. (How many high shapes can one make when balance skills aren't yet developed?) How can you go beyond just "mushing around"?
4. Use appropriate and effective terms (i.e. shape vs. pose).
5. Try to develop your themes conceptually (weave theme throughout lesson instead of introducing it and forgetting about it).
6. Cues should include a mixture of kinesthetic and aesthetic sensing.

Requirements for Non-Lateral Entry Students (suggested length: 3-5 pages, typed double-spaced)

Questions for evaluating your teaching at end of each unit (elementary and high school):

1. What were the most effective cues you used during your teaching? Did you change how you thought about cues? If so, describe the change in your thinking.
2. What did you learn about the cognitive, affective, and psychomotor development of this age group? Now that you know this, how might your teaching of this age group be better in the future?
3. What different strategies (including but not limited to energy, dynamics, accompaniment, and voice) did you use to promote student engagement and learning and encourage creativity? Describe others you did not use, but would use in the future in teaching similar material, if you had had more time/flexibility.
4. Give an example of an instance during a class when you modified instruction in an effort to aid student understanding and mastery of dance, and how you did this.
5. Discuss individual needs of two students you taught, and how you might better meet these needs if you had longer to work with them.
6. Discuss your strengths and limitations as a teacher of this age group, and what you did/will do to strengthen areas of limitation.
7. Discuss your interaction with school personnel and peers: What was most successful? What could you have done to make it more successful?

You must reply to the following questions regarding at least **one** of the age levels/units:

8. What different instructional resources and technology did you use to enhance student learning? Describe others you did not use, but would use in the future in teaching similar material, if you had had more time/flexibility.
9. Give an example of how you celebrated diversity and used the multicultural content of dance to promote opportunities for learning tolerance and acceptance of others.

Address each of the fifteen standards and indicators for A-licensure in dance (see section 16).

For each of the first 14: Describe/discuss how you demonstrated each **during the teaching evaluated for this course**, citing specific examples. In addition, cite at least one example of how you have demonstrated each standard in your teaching not observed by the instructor.

For standard 15: Describe at least four occasions when you demonstrated this standard. It is understood that this may not have been apparent from the teaching observed by the instructor.

You must use sufficient detail in your descriptions so that the instructor understands the relationship to the standard.

16. Alignment with State and National Standards: The North Carolina Competencies for Dance Teachers addressed in this course are indicated below. On the attached list of criteria for grading, specific competencies are indicated in parentheses.

Standards and indicators for A-licensure in Dance

Standard 1: Dance teachers demonstrate a comprehensive understanding of the essential knowledge, concepts, skills and processes of dance included in the K-12 curriculum.	
Standard 2: Dance teachers must physically demonstrate the skills and processes of dance.	
Standard 3: Dance teachers know the value and application of assessment.	
Standard 4: Dance teachers demonstrate an understanding of the cognitive, physical, and emotional development of students.	
Standard 5: Dance teachers guide students to create dance for personal and purposeful expression.	
Standard 6: Dance teachers create and manage an environment that is supportive, congenial and purposeful, contributing to the active engagement of students.	
Standard 7: Dance teachers effectively employ multiple strategies to engage students and encourage creativity.	
Standard 8: Dance Teachers identify, select, adapt, and use a wide variety of instructional resources and technology to enhance Student learning.	
Standard 9: Dance teachers understand how to sequence and modify instruction to aid student understanding and mastery of dance.	
Standard 10: Dance teachers know how to assess what their students have learned.	
Standard 11: Dance teachers celebrate diversity, practice equity and fairness, and use the multicultural content of dance to promote opportunities for learning tolerance and acceptance of others.	
Standard 12: Dance teachers adapt instruction and design curriculum to meet the individual needs of their students.	
Standard 13: Dance teachers model attitudes and behaviors that reflect professional and ethical standards.	
Standard 14: Dance teachers model self-direction, self-discipline, and self-evaluation.	
Standard 15: Dance teachers interact effectively with school and civic communities, and serve as advocates for quality dance education.	

1. Demonstrates an accurate understanding of the essential knowledge, concepts, skills and processes of dance included in the K-12 curriculum and applies them. (DPI 1)	
2. Writes lesson plans in sufficient detail to communicate to supervisor using lesson plan format.	
3. Explanations include the <u>how</u> as well as the <u>what</u> of movement (cues)	
4. Encourages learning, not just activity.	
5. When appropriate, physically demonstrates the skills and processes of dance. (quality as well as correct technique, vocabulary and rhythmic accuracy) (DPI 2)	
6. Demonstrates growth in understanding of the cognitive, physical, and emotional development of students and plans accordingly. (DPI 4)	
7. Guides students to create dance for personal and purposeful expression. (DPI 5)	
8. Makes a concerted effort to create and manage a learning environment that is supportive, congenial and purposeful, contributing to the active engagement of students and mutual respect and rapport among teachers and students. Recognizes when this kind of learning environment is there and when it is not. (DPI 6)	
9. Makes effective use of energy, dynamics, accompaniment, and voice to promote student engagement and learning.	
10. Effectively employs multiple strategies to engage students and encourage creativity appealing to the multiple intelligences (DPI 7)	
11. Encourages student decision-making, problem solving, collaboration and critical thinking about dance.	
12. Uses a variety of instructional resources, media and technology, as appropriate, to enhance student learning. (DPI 8)	
13. Understands how to sequence, and modifies instruction in an effort to aid student understanding and mastery of dance in a logical progression (appropriate to the needs of the class). (DPI 9)	
14. Provides descriptive feedback (not just “good” or “nice,” based on observation of student performance.	
15. Assesses what their students have and have not learned, in relation to student objectives and evaluates the effectiveness of their teaching methods. (DPI 10)	
16. Based on assessment generates some ideas for next steps in teaching.	
17. Looks to how to improve the situation, rather than placing blame, when there are problems.	
18. Celebrates and models diversity, practices equity and fairness, and uses the multicultural content of dance to promote opportunities for learning tolerance and acceptance of others. (DPI 11)	
19. Models attitudes and behaviors that reflect professional and ethical standards. (Upholds NC Code of Ethics for Teachers. See Teacher Education Handbook, pp 33-34.) (DPI 13)	
20. Demonstrates recognition of some individual needs of students plans, provides feedback and assesses with this in mind. (DPI 12)	
21. Demonstrates responsibility in meeting commitments, including turning in work on time and being in class on time. (DPI 14)	
22. Demonstrates additional professional attributes, including initiative, enthusiasm for teaching and learning, human compassion, cheerful flexibility, professional presentation, self confidence, timeliness, collaborative effort and enjoys the company of students, expressing pride in their accomplishments. (DPI 14)	
23. Recognizes own strengths and limitations; works to strengthen areas of limitation. (DPI 14)	
24. Interacts effectively with school personnel and peers. (DPI 15)	
25. Responds thoughtfully to suggestions by supervisor, school personnel, and peers.	

