

**COURSE SYLLABUS - (Fall 09)**

1. **Course Prefix and Number:** DCE 546
2. **Course Title:** PERSPECTIVES ON DANCE EDUCATION
3. **Credits:** 3
4. **Course Prerequisites/Corequisites:** None
5. **For Whom Planned:** Dance majors. Required for students in initial dance licensure programs
6. **Instructor Information:**

Sue Stinson

Office hours: by appointment (schedule sheet outside door of 220C)

e-mail: sue\_stinson@uncg.edu

Phone 334-3048

7. **Course Purpose/Catalog Description:** Theoretical foundations for dance education and their implications for curriculum and teaching.

**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:**

**The general goals for this course are for students to**

- a. Demonstrate understanding of theoretical perspectives for dance education (All assignments)
- b. Demonstrate essential skills in oral and written communication (All assignments)
- c. Demonstrate knowledge of the cognitive, physical, and emotional development of students and its impact on teaching dance (Understanding/Mentoring Portfolio)
- d. Demonstrate critical and reflective thinking (All assignments)

**Specific licensure standards related to this course: Teacher leaders...**

“...advocate for students and effective educational practices...are role models for ethical leadership...participate in learning communities...” (Standard 1: Teacher Leadership)

“...facilitate the development of inviting, respectful, supportive, inclusive...educational communities...create collaborative partnerships with families...encourage high expectations for all students...” (Standard 2: Respectful Educational Environments)

“model personal and professional reflection to extend student learning...” (Standard 5: Reflection)

**10. Teaching/learning Strategies:**

In class: minimal lecture, small group discussion and projects, short writing assignments, large group discussion, oral presentations, observation and interaction with school aged students, observation of videotapes

Outside class: Reading, writing short papers, online interaction with school-aged students, creation of projects, preparation of oral presentation

## 11. Evaluation Methods and Guidelines for Assignments:

See below, plus additional documents on Blackboard, for specific assignments and criteria for evaluation.

GRADUATE STUDENTS: Meet with Sue the first week to finalize additional expectations and grading scale.

UNDERGRADUATES: Grades will be calculated according to University standards (see undergraduate bulletin), based on points accrued as follows:

Bonus points: It is possible to earn occasional bonus points as noted in the syllabus. The instructor may on occasion make other opportunities available for exceptional contributions.

Final grades will be based on the following (undergraduate students):

1. Perspectives and Vision assignments: up to 35 points  
Responses to readings: Up to 10 points  
Program proposal: Up to 25 points
2. Understanding/Mentoring Portfolio: Up to 38 points  
Autobiographical and family reflections: Up to 8 points  
Observations: Up to 9 points  
Journal responses: Up to 6 points  
Student analysis paper: Up to 15 points
3. Group oral presentation: Up to 12 points
4. Peer support: Up to 10 points
5. Ethics project: up to 5 points

### GRADING SCALE:

A+:	over 100 points	C+	57-66 points
A	98-100 points	C	50-56
A-:	92-97 points	C-	42-49
B+	82-91 points	D+	32-41
B	75-81 points	D	25-31
B-:	67-75 points	D-	17-24

\*The instructor reserves the right to *lower* the grading scale below (i.e., lowering the number of points required to earn a particular grade), but not to *raise* it.

Grades will be posted on Blackboard, in the online grade book. Please check after you receive each assignment back, to be sure that the posted grade matches the one on your assignment.

## 12. Required Text(s)/Readings/References

\*Bendix, S.W. (2000). *At risk teens involved in dance improvisation*. Unpublished manuscript. (e-reserves)

Blaney, S. Strengthening parental involvement in middle and high schools: Cultivating communication and connections.

<http://cfbstaff.cfbisd.edu/cfbsummerschool/Administration%20Files%20to%20be%20downloaded/Lovitt/Strengthening-Parental-Involvement-HL-rl.pdf> (accessed 7-23-09)

Code of ethics for North Carolina educators

<http://www.ncptsc.org/Code%20of%20Ethics%20for%20NC%20Educators%20-%20PDF.pdf> (accessed 7-23-09)

OR

National Registry of Dance Educators (2007). Code of Ethics. (will be posted on Blackboard)

\*Gilbert, A.G. (2003). Toward best practices in dance education through the theory of multiple intelligences. *Journal of Dance Education*, 3 (1), 28-33. (e-reserves)

\*Hanna, J.L. (1999). *Partnering dance and education: Intelligent moves for changing times*. Champaign, IL: Human Kinetics. (Chapter: Dance Education for At-Risk Youth, pp. 110-131, e-reserves)

\*Kaufmann, K.A. (2006). *Inclusive creative movement and dance*. Champaign, IL: Human Kinetics. (pp. 1-10, e-reserves)

McCutchen, B.P. (2006). *Teaching dance as art in education*. Champaign, IL: Human Kinetics. (pp. 66-91, e-reserves)

\*McMahon, J. (1996). Ideas in motion: A teaching artist uses dance to confront stereotypes. *Teaching Tolerance*, 5 (2), 41-45. (e-reserves)

National Standards in Dance: <http://artsedge.kennedy-center.org/teach/standards.cfm>

OR

North Carolina Standard Course of Study in Dance: <http://www.ncpublicschools.org/curriculum/artsed/scos/>

\*Schmid, D.W. (2003). Authentic assessment in the arts. *Journal of Dance Education*, 3 (2), 65-73. (e-reserves)

\*Tanner, V. (1981). Thoughts on the creative process. In N. McCaslin (ed.), *Children and drama* (2nd ed.). New York: Longman, 30-47. (e-reserves)

\*Vandarakis-Fenning, C. (1994). Teaching creative dance: An Afrocentric perspective. *JOPERD*, 65 (5), 44-47. (Journal finder)

\*Warburton, E.C. (2003). Intelligence past, present, and possible: The theory of multiple intelligences. *Journal of Dance Education*, 3(1), 7-15. (e-reserves)

\*Willis, C.M. (1995). Factors that affect dance programs. *Journal of Health, Physical Education, Recreation & Dance*, 66 (4), 58-63. (Journal finder)

### Additional suggested references:

Posey, E. (2002). Dance education in dance schools in the private sector. *Journal of Dance Education*, 2(2), 43-49. (e-reserves)

Education Committee of the International Association for Dance Medicine and Science (2001). The challenge of the adolescent dancer (2001). *Journal of Dance Education* 1 (2), 74-76. (e-reserves)

National Dance Education Organization website: [www.ndeo.org](http://www.ndeo.org)

## 13. Syllabus and assignments by dates. (Note: Mentoring groups will also be meeting during a portion of

class on a number of dates, even though this is not listed on the schedule below.) **Syllabus is subject to change as necessary; check your UNCG email regularly for updates.**

NOTES regarding deadlines and assignments completed late:

\*There will be a 20% grade penalty for graded assignments turned in late. **Note that some assignments will not be accepted late.**

\*When an assignment is listed as due “for feedback,” this is a firm date. Early feedback is a gift from the instructor, given only to those who can meet this deadline.

\*See UMP assignment for information about timeliness in responding to students.

**In the event that class is cancelled on a day that class is scheduled, there will be an online assignment/substitution—so check Blackboard for announcements.**

**Responses to readings are due by the beginning of class on the date indicated. All other assignments are due by 1pm on the date indicated unless a later time is announced.**

Aug 28: Intro, great debates

[Read syllabus; bring to class on paper or a laptop](#)

[Discuss mentoring project](#)

Intro to course and great debates in dance education

Finalize exam date (F Dec 11, 8-11; W Dec 16, 8-11; or W Dec 9, 12-3)

Sept 4: Hanna, preparation for EGHS observation

[Reading for Hanna assignment due.](#) Work in small groups during class on assignment. (Post response by next Wed.)

[Bring draft of introduction of yourself for EGHS students to class for peer editing; post after class](#)

[Read McCutchen \(for Mentoring Project\)](#)

Discussion of autobiographical reflections.

Discussion of what to look for at EGHS. How to observe.

Sept. 11 observe at Eastern Guilford High School during class time

[Reply to EGHS students' introduction.](#)

[Read Standards \(National Standards or NC Standard Course of Study in Dance\) for bonus points opportunity on Sept. 18.](#)

Sept 18: Tanner, Standards

Discuss Standards; bonus points opportunity.

[Assignment due: Tanner.](#) Watch video and discuss Tanner. (Post response by next Wed.)

[Draft of observation 1 for UMP—feedback from peer group](#)

Sept 25: Multiple intelligences and brain-based learning

[Assignment due: Gilbert and Warburton.](#) Discussion, post response by next Wed.

[Reply to EGHS journal](#)

Discuss NDEO (<http://www.ndeo.org>) and extra credit assignment

Oct 2: Diverse learners

[Assignment due: Bendix, Willis, McMahon.](#) Discussion, post response by next Wed.

Oct 9 Continue diverse learners

[Assignment due: Vandarakis-Fenning, Kaufmann.](#) Discussion, post response by next Wed.

[Reply to EGHS journal](#)

Oct 16: observe at EGHS

[Personal and family reflections due](#)

[Read Blaney for Mentoring project.](#)

Oct 23: Assessment  
[Schmid assignment due](#). Discussion, post response by next Wed.  
[Reply to EGHS journal](#)

Oct 30 Ethics, licensure  
[Perspectives and Vision paper due for feedback \(optional\)](#)  
Discuss Ethics  
Discuss of NC licensure issues

Nov 6 observe at EGHS  
[Ethics assignment due](#)  
[Reply to EGHS journal](#)

Fri, Nov 6, 8pm  
TENTATIVE: host your EGHS students for dinner at EUC and the NCDF concert. (They will pay for their own meals and tickets.) **Do not accept a crew assignment for this concert!!! See Sue if you are a performer.**

Nov 13:  
[Perspectives and Vision: final version due](#)  
Work on portfolios and oral presentations with group

Nov 20:  
Work on portfolios and oral presentations with group  
[Understanding/Mentoring Portfolios due if you want feedback before final grade.](#)  
[Reply to EGHS journal](#)

Dec 4  
[Post all observation notes shared with peers](#)  
[Optional paper due on NDEO website \(for extra credit\)](#)  
Work on oral presentations with group  
Course evaluation

Exam date (Dec 9, 11 or 16) [Final UMP due Dec 11](#)  
[Oral presentations for Understanding/Mentoring project](#)  
Evaluations of groups/ group work

**14. Other Information:** See assignments and attached information below

A. My expectations of you as a student

- 1). To complete the assignments as stated on the syllabus.
- 2). To be present, on time, and prepared for class.
- 3). To fully participate (verbally and non-verbally) in class, and raise critical questions about ideas encountered in the course. This includes participation in your small group.
- 4) To raise questions when you don't understand, to ask for help when you need it, to make suggestions regarding the course and my teaching of it when they could help you learn better. Please do this along the way; don't wait until the last week of the semester!
- 5). To check your UNCG e-mail regularly, for communications regarding the class; to get updates when they are posted on Blackboard.

6). To thoughtfully evaluate this course and my teaching at the end of the semester

7) To abide by the academic integrity policy (See <http://saf.dept.uncg.edu/studiscp/Honor.html> for full policy)

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.

If knowledge is to be gained and properly evaluated, it must be pursued under conditions free from dishonesty. Deceit and misrepresentations are incompatible with the fundamental activity of this academic institution and shall not be tolerated. Members of the UNCG community are expected to foster in their own work the spirit of academic honesty and not to tolerate its abuse by others.

First responsibility for academic integrity lies with individual students and faculty members of this community. A violation of academic integrity is an act harmful to all other students, faculty and, ultimately, the university.

B. Expectations of myself as teacher.

1) To encourage student-faculty contact: Please feel free to communicate with me through e-mail, phone, or in person, both in and outside of class. Please don't be worried about disturbing me; I'll let you know if the time is not convenient, but I don't want you to keep quiet if you have a concern or question that I need to respond to. Please note that if yours is a question that I think others may be asking, I will post the answer for all.

2) To encourage cooperation among students: Many of our class activities will involve cooperative work. I strongly encourage you to work with each other outside of class as well. Teaching dance at its best is a collegial activity.

3) To evaluate your work thoughtfully and fairly, and give you prompt feedback.

4) To communicate high expectations: I will be on time and prepared for class, and will do my best to create learning experiences that are important, academically challenging, and engaging. I expect you to work with me to make the class relevant and engaging for you.

5) To reflect diverse talents and ways of learning: Although I expect you to demonstrate academic standards in writing, different assignments and class activities require different kinds of skills. This variety means that not every activity will fit your own preferred ways of learning. If you have ideas about how assignments can be modified to help you learn better, I am open to considering this.

7) To be supportive of you personally while challenging you intellectually.

8) To establish an environment of mutual respect and cooperation.

9) To model different kinds of good teaching and a willingness to risk to challenge myself as a lifelong learner/teacher; to reflect on my own teaching of this course and be open in considering your suggestions.

**D. Attendance policy:** There is no penalty for absences, but there is a bonus for consistent and active presence in class. (Students sleeping or similarly not "present" in class will not earn this bonus.):

Present for all classes: 5 point bonus

Present for all except one class or the equivalent, if parts of several classes are missed: 2.5 point bonus

More than one absence: No bonus points

Students are expected to come to class prepared, by doing assigned readings as indicated below.

Other reasons to attend class regularly:

During class we will discuss assigned readings for the date, as a whole and/or in small groups. This discussion will contribute to your final paper on “a good dance class” and thus help your grade.

There *may* be some opportunities for bonus points through in-class activities.

There will be time allowed in class to work with your group on the Understanding/Mentoring project, and your group participation will be evaluated by your peers.

**E. Written Assignments and criteria for evaluation.**

**Licensure students and those planning to take DCE 557: KEEP ALL READINGS AND ASSIGNMENTS.**

IF THERE IS AN ASSIGNMENT WHICH YOU DO NOT THINK WILL BE A GOOD USE OF YOUR TIME, CONTACT THE INSTRUCTOR TO DISCUSS A POSSIBLE SUBSTITUTE ASSIGNMENT.

If you are facing significant problems beyond your control which affect your work in class, please contact the instructor. If you have a certified disability which requires accommodation, please contact the instructor so accommodation can be made.

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**INCLUDE THE Academic integrity code ON ALL WRITTEN WORK.** On all papers and projects, you may use an editor--live or inside a computer. Unless your writing skills are very strong, I recommend this. If you use another person as editor, you must also turn in the copy of the paper that you gave your editor, and the name/phone number of the editor. There is no penalty for using an editor--I encourage it--but failure to notify me that you have used an editor will be treated as an honor code violation.

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**I. Perspectives and Vision assignment: 30 points**

This project is designed to extend your thinking about what makes a good dance program and participate in more educated conversation regarding important issues in the field. There are two major parts to this assignment.

**A. Preparation:** Reading, blogging (up to 10 points)

Ten readings will be assigned for this project. Before the date designated for class discussion of the readings, you will be expected to post in your group blog, a short entry for each reading (there will be 1-3 readings per date). The entry should be a bulleted statement consisting of the following:

Bibliographic information (copy and paste from syllabus)

One debate addressed (copy and paste debate)

The author’s position on that debate:

Evidence from the article for the author’s position on that debate (use page numbers):

You will earn .5 point per reading if this is posted by class time, even if you are absent. You will earn no points if it is posted late. If you have computer problems, you may bring copies of your entry to class (1/per class member) and still earn the credit.

During class, you will be reading the entries from your peers and discussing, following some prompts to help you think more critically and reflectively about the debates and the evidence for positions. The reading and the discussions will be designed to help you construct a strong proposal (second part of this project.)

After class, by Wednesday of the following week: One person per group will post a summary for each reading (guidelines will be provided) in the blog. The other group members will post a response to a question given in class

(one per reading). You will earn .5 per summary or response to each reading.

**B. Paper/proposal:** Up to 25 points.

Length: 8-10 pages. 10 pages **maximum**.

DUE Oct. 23 for feedback; final due Nov. 13

During class on August 28, you will be writing your initial vision of a good dance program. Please turn in that draft along with your final paper.

The final paper/proposal should be written as though for a competition for federal stimulus funds for arts education. For motivation: Assume that you will be the only dance teacher in the program, and that this funding is your opportunity to become self-supporting after graduation. As with all grant proposals, follow directions carefully. And imagine that you are writing this for someone who has not read anything you have written, and doesn't know you. Include:

1. For whom is this program being proposed? Describe the population of students and the setting in which it will be carried out. (Those of you expecting to earn a teaching license need to designate this as a proposal for a public school program. Those not earning a license may choose school, community, or studio setting.)
2. Describe the program, including the following:
  - a. Goals of the program
  - b. How you will meet those goals (What kind of curriculum? How much instructional time? How will you divide up the instructional time? This is NOT a detailed curriculum, but you need to make clear how you will be spending your time.)
  - c. How will you know whether the goals have been met, and whether or not your program has been successful? (Draw on class discussion of assessment.)
3. Make clear your position on the "great debates" in the field and how your position compares to those of others; think critically about your own positions.

The following criteria will be used to determine grades:

1. All items above must be addressed. (Funding proposals with missing information or those that exceed page limits are usually thrown out.)
2. The paper should be impeccably written and very well edited. You may get editorial assistance. (Funding proposals with spelling and grammatical errors are usually thrown out.) Stick to the 10-page limit.
3. The author demonstrates significant understanding of all of the important issues ("great debates") in the field and the positions others have taken. The author compares his or her own position to those of a significant number of others (at least 6) in the literature, and represents those positions accurately, without misrepresentation. It is clear that the author's positions and proposals represent not just "personal opinions," but opinions grounded in context of the ongoing professional discourse in the field. (*This is where your careful reading in the first part of the project comes in.*)
4. The author makes clear the reasons for her/his own choices and positions, but also demonstrates the limitations of the proposal—what it does *not* accomplish, what is being left out.
5. Proposals receiving the highest grade will have something distinctive about their approach. While the author should compare it to other programs, there will be something that makes it stand out from the rest. (Those seeking licensure should write a proposal that is compatible with state standards, but the proposed program still needs to be distinctive.)

**II. UNDERSTANDING/MENTORING STUDENTS PROJECT:** up to 38 points  
See separate assignment in Blackboard

**III. ETHICS ASSIGNMENT:** Up to 5 points. See separate assignment in Blackboard

**IV. PEER SUPPORT:** Up to 10 points

All members of the peer group are expected to contribute to the group throughout the semester, helping everyone in the group be more successful. This includes but goes beyond having your own assignments completed on time and sharing with peers. To maximize strengths, it is expected that different individuals may contribute in different ways. (See separate evaluation document posted in Blackboard.) Self evaluation and peer evaluation are due on the final exam date. (You will forfeit half the points if you don't complete the evaluation.) The instructor will assign points based on the content of the self and peer evaluations as well as her own observations.

**V. Optional extra credit NDEO assignment (for extra credit)**

Information about this assignment will be provided in class and on Blackboard.