

COURSE SYLLABUS - (Fall 06)

Course Prefix and Number: DCE 546

Course Title: PERSPECTIVES ON DANCE EDUCATION

Credits: 3

Course Prerequisites/Corequisites: None

For Whom Planned: Dance majors. Required for students in initial dance licensure programs

Instructor Information:

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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, but especially Envisioning Dance Education Portfolio)
- b. Demonstrate essential skills in oral and written communication (EDE Portfolio, Understanding/Mentoring Portfolio, Ethics essay,
- 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 (EDE Portfolio, Ethics essay)

Students admitted to dance licensure programs will be required to submit selected assignments on Taskstream so that they can be evaluated for progress toward meeting the following standards of the North Carolina Department of Public Instruction (Rubrics for assessing your progress toward meeting these standards will be posted on Taskstream). There is a fee for Taskstream registration.

Dance Standards for A-licensure. Licensed dance educators are expected to--

1:2 Understand how the curriculum reflects current educational philosophies and theories.

1:3 Understand the physical, intellectual, and emotional stages of development, and their relationship to the progression of the K-12 dance curriculum. *In this course, understanding of development in high school aged students is expected.*

- 3:1 Understand the uses of assessment, and how the dance curriculum supports assessment in the broader educational context.
- 4:3 Recognize the capabilities and limitations of each stage of physical development.

Core Standards. Licensed educators are expected to--

- 3:1 Demonstrate their belief that diversity in the classroom, in the school, and in the society is a strength.
- 3:2 Treat students as individuals.
- 4:5 Meet high ethical standards of practice.

Diversity Standards. Licensed educators are expected to--

- 3:1 Develop strategies to communicate with the families of their students, helps them understand and value the educational process and encourage their participation in a variety of school activities.
- 3:2 Recognize and value the family's role in education and offer them suggestions on how to help their children complete school-related tasks.
- 4:3 Promote appreciation and respect for diversity by rejecting the use of stereotypes.
- 5:1 Become strong advocates for educational equity.

10. Teaching Strategies:

In class: minimal lecture, small group discussion and projects, short writing assignments, large group discussion, watching videotapes, oral presentations

Outside class: Reading, writing short papers, observation, 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.

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.

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

1. Envisioning dance education portfolio and final reflection paper: up to 35 points
2. Mentoring project/understanding students up to 35 points
3. Ethics project up to 10 points
4. Peer support (evaluated by peers) up to 10 points
5. Preparation for class up to 12 points

GRADING SCALE (based on a 4.0 scale):

A+:	over 100 points	C+	57-66 points
A	100 points	C	50-56
A-:	92-99 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

GRADUATE STUDENTS: The instructor will meet with graduate students enrolled in the course during the first or second week of class, to develop evaluation methods and grading scale.

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)

Code of ethics for North Carolina educators: http://www.ncpublicschools.org/teacher_education/ethics.pdf

*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. (pp. 89-131, e-reserves)

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

McCutcheon, 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 Association of Educational Progress (NAEP). (1996). Two sample performance assessments in the arts. (e-reserves)

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

*Sevilla, J. (2003). One school's application of the theory of multiple intelligences. *Journal of Dance Education*, 3 (1), 34-44. (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)

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

*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/>

Additional suggested references:

Bonbright, J. (2001). National support for arts education: Linking dance to arts education reform. *Journal of Dance Education* 1 (1), 7-13. (e-reserves)

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

National Registry of Dance Educators (studio teachers) <http://www.nrde.org/>
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)

13. Syllabus and assignments by dates. (Note: Mentoring groups will also be meeting during a portion of class on a number of dates when this is not indicated.)

IN THE EVENT THAT SCHOOL IS CANCELLED ON A DAY THAT CLASS IS SCHEDULED, THERE WILL BE AN ONLINE ASSIGNMENT/SUBSTITUTION □ SO CHECK BLACKBOARD FOR ANNOUNCEMENTS..

Aug 14:

[Read syllabus; print out and bring to class](#)

Intro to course and great debates in dance education

Discuss expectations for reflective writing assignments.

Written class assignment (two parts)

Aug 21

[Read Tanner;](#)

[Read National Standards OR NC Standard Course of Study](#)

[Prepare for discussion](#)

Video and discussion of Tanner; discussion of Standards

Aug 28

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

Guest speaker: Ann Dils □ addressing major issues/great debates

Autobiographical reflection, discussion with group

Sept 4 No class

Sept 11

[Turn in reflection on Tanner and/or National Standards/NCSCOS if you wish feedback on reflections. \(optional\)](#)

[Bring introductions for Mentoring Project to class for peer editing; post at end of class.](#)

Introduction to Mentoring Project

Sept 18

[Read Bendix, McMahon, Willis, Vandarakis-Fenning; prepare for discussion](#)

Discussion and reflective writing re: cultural differences

Sept 25

[Turn in one reflection for feedback. \(optional\)](#)

[Read Hanna; Kaufmann; prepare for discussion](#)

Continue discussion of diverse learners

Possible guest speaker

Oct 2

[Read Gilbert and Sevilla; prepare for discussion](#)

Discussion of Multiple Intelligences

Oct 9 Fall break

Oct 16

[Read NAEP and Schmid; prepare for discussion](#)

Discuss assessment

Oct 23

[Envisioning portfolio due for feedback](#)

Discussion of NC licensure issues

Oct 30

Introduce Ethics project

Nov 6

[Ethics project Round 1 due](#)

Ethics project, Round 2 in class

Nov 13

Jill 5-6: Taskstream introduction and registration for licensure students. (Others come at 6pm)

[Envisioning project final version due](#)

Group work

Nov 20

[Ethics project Round 3 due](#)

Practice oral presentations with group

Nov 27

[Understanding/mentoring portfolios due if you want feedback before final grade.](#)

[Oral presentations for Understanding/Mentoring project](#)

Course evaluation

Dec 4

[Oral presentations for Understanding/Mentoring project](#)

Evaluations of groups/ group work

No later than Wed, Dec 13, 3:30

[Final portfolio on Understanding/Mentoring due](#)

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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. [If you want feedback on assignments before grading, they must be turned in by the dates indicated on the syllabus. There will be no exceptions. Preliminary feedback is a gift to you, and I can provide it only if these assignments are turned in as indicated.]

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

4). To check your UNCG e-mail regularly, for communications regarding the class; to get updates when they are posted on Blackboard.

5). To thoughtfully evaluate this course and my teaching at the end of the semester; to make suggestions during the semester if you feel there are ways the course could better meet your needs

6) 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.

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.

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 minimal academic standards in writing, different assignments and class activities require different kinds of writing as well as oral communication. This variety means that not every activity will fit your own preferred ways of learning.

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 ³present² 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 and note-taking as indicated below. Note that up to 12 points may be earned by doing this preparation prior to class.

Other reasons to attend class regularly:

During class we will discuss assigned readings for the date. You are required to include in your EDE Portfolio responses to the readings; the discussions should extend your own understanding of the readings and thus help your grade.

There will be some in-class writing assignments which need to be included in portfolios. Students who miss class on these dates will need to do these outside of class to avoid deduction from the grade.

Students may earn credit for class preparation through (neatly) hand-written notes on assigned readings, as indicated below. Students who miss class will have to turn in notes by class-time to earn these points, so missing class does not get you more time.

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: KEEP ALL READINGS AND ASSIGNMENTS FOR YOUR TEACHING AND TECHNOLOGY PORTFOLIO.

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.

SIGN THE HONOR 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.

I. PREPARATION FOR CLASS DISCUSSION (up to 12 points, one for each reading starred in syllabus)

You are expected to come to class prepared to participate in the class discussions, by doing assigned reading and taking notes as indicated below. These may be handwritten. The instructor will check these during or immediately after class, and award one point for each assigned reading if you have notes regarding both

- a) how the reading(s) relate to the ³big issues² presented in class
- b) other points you consider important about the reading (in your own words, not just underlined or highlighted)

If you miss class and still want to earn these points, these papers must be turned in by 5pm on the day of class they are due. (Missing class will not get you more time to do the assignment.)

II. ENVISIONING DANCE EDUCATION PORTFOLIO. Up to 35 points.
DUE Oct. 23 for feedback; final portfolio due Nov. 13.

This portfolio will include the following:

- a. Designated assignments completed during class. (These do not have to be typed if you are present in class and your writing is readable.)
- b. Typed follow-up responses to all readings starred on the syllabus, reflecting on the reading and discussion.
- c. Program description (suggested length: 8 typed pages, plus a 1-paragraph *summary*): You are developing a dance program at a new school (non-licensure students may design an after school dance

program). It must be an educational program, not one *just* for fun, yet you need it to be a program that will engage diverse learners, including students typically defined as ³at risk.² You need to make clear how this program will relate to the National Dance Standards (or, for licensure students, the NCSCOS).

Write the description for a grant proposal you are submitting for funding to support this program. Describe the program, why it is important, and how it will meet students¹ needs. Draw from materials you have read for class this semester, but do not be limited to them. Include a discussion of why it is important to assess student learning in this program. Make sure that it is clear how your proposal stands on the ³big issues² presented in class.

d. Add three scenarios (suggested length: total 2-3 pages) describing challenging situations that will likely arise within such a program, and describe your thinking about them.

Project is worth up to 35 points

A. Understands educational philosophies and theories discussed in class (based mostly on parts a,b, and d above)

1-2 points. All in-class written assignments included. Portfolio demonstrates very slight understanding of at least half of the philosophies/theories discussed in class. Quotes are used from different readings, but it is not clear that the writer understands their meanings.

3-4-. All in-class assignments included. All assignments included. Portfolio includes material from all of the readings in class. It is clear that the writer has superficial understanding of most of them. There may be some inaccuracies.

5-6. All in-class assignments included. Portfolio demonstrates at least superficial understanding of all the readings. The writer accurately restates ideas from the readings.

7-8. All in-class assignments included. Portfolio demonstrates thorough understanding of most of the philosophies/theories discussed in class. All material is accurate. The writer goes beyond restatement from readings and class discussion.

9-10. All assignments included. Portfolio demonstrates thorough understanding of all of the philosophies/theories discussed in class, and significant insights with relation to some.

B. All of the following aspects of the assignment are included in parts c and d:

The proposal is clearly designed for *diverse learners*; it is clear how this program will meet student needs.

The proposal is clearly one for an *educational* program.

The proposal is clearly designed to *engage* students in learning.

It is clear how this program will relate to the National Dance Standards (or, for licensure students, the NCSCOS).

The proposal reveals understanding of why it is important to assess student learning in this program.

The proposal includes three scenarios describing challenging situations that will likely arise within such a program, and how you have thought about them.

1-2 points. All required aspects of the assignment are mentioned briefly, but there is no clear connection to each required item. (For example, the proposal might just say that it is for diverse learners because all are welcome, but there is no indication that you have thought about how you will meet their needs.)

3-4. All required aspects are included, and there is indication that you have gone beyond the superficial in thinking about at least two aspects. (For example, your discussion of three challenging situations might connect to some of the assigned readings or other literature about social issues in dance education. You might anticipate and answer a question that a reader of your proposal might have.)

5-6. All required aspects are included, and there is indication that you have gone beyond the superficial in thinking about at least four aspects.

7-8 You have gone beyond the superficial in thinking about all required aspects.

9-10. You have gone beyond the superficial in thinking about all required aspects, to develop a vision that is especially insightful in connecting the ideas of the course. Your proposal is not just a slight modification of one that you read about this semester, but has some degree of originality.

C. Skill in communicating a clear vision (parts c and d only). Up to 15 points, as follows:

I will use the rubric found at <http://www.nwrel.org/assessment/pdfRubrics/6plus1traits.PDF> , and will award 1-3 points for each of the following items: Organization, Voice, Word Choice, Sentence Fluency, Conventions.

III. Understanding/mentoring students project: up to 35 points, plus an additional 10 points for contributing to the success of your peers. See separate assignment. A draft of this assignment is posted separately. A final version will be posted before the end of August.

IV. Ethics assignment:

This assignment is worth up to 10 points of your final grade.

See separate assignment