

## SYLLABUS

1. **Course Prefix and Number:** DCE 660 FALL 2005
2. **Course Title:** ISSUES IN PLANNING THE DANCE CURRICULUM
3. **Credits:** 3
4. **Course Prerequisites/Corequisites:** graduate standing in dance
5. **For Whom Planned:** Graduate students in dance
6. **Instructor Information:**  
Office: 220C HHP (signup sheet posted for appointments)  
Phone: 334 3048  
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7. **Catalog Description:** Curriculum planning for dance in educational settings. Involvement with issues in the field.
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:**
  - a. Course goals
    - 1). To critically read and respond to selected and often contradictory sources which provide theoretical perspectives for dance curriculum, related to explore current trends and issues in education in general, arts education in particular.
    - 2). To synthesize/clarify one's personal philosophy on dance curriculum, based on the sources examined as well as one's individual experiences, engaging in significant reflection on theory and practice in dance education, demonstrating awareness of consequences of curricular decisions
    - 3). To develop a proposal for a dance curriculum based on one's philosophy as well as knowledge of learners in terms of development/diversity, subject matter, and the community/context, allowing them to mutually influence each other and becoming aware of the inherent tension between theory and practice.
  - b. Student learning objectives correlated to Standards for M-licensure: By the completion of the course, students will
    - 1) Demonstrate understanding of theoretical, philosophical, and research bases for educational practice in P-12 settings to improve student learning. (Masters standard 1)
      - a) Demonstrate the ability to plan, implement, and evaluate instruction that is rigorous, coherent, and consistent with a well-developed theoretical and philosophical base and best practices emerging from educational research. (Standard 1.1)
      - b) Demonstrate the ability to incorporate findings from educational literature into school and classroom strategies to improve student learning. (Standard 1.4)

2) Demonstrate the ability to critically read and apply historical and contemporary educational literature, including theoretical, philosophical, and research materials.(Standard 3.1)

3) Demonstrate advanced depth and breadth of knowledge and skills in dance education. (Portion of Standard 4)

a) Demonstrate the ability to analyze and articulate relationships between and among theory, philosophy, research findings, and current practice as appropriate to the discipline and across disciplines. (Standard 4.1, 4.2)

b) Demonstrate understanding of theoretical advanced content knowledge. (Portion of Standard 4.3)

c) Demonstrate understanding of (selected) current knowledge and trends in education. (Standard 4.4)

4) Demonstrate engagement in professional development (Masters standard 5)

a) Demonstrate the ability to initiate professional inquiry through reading, dialogue, and reflection. (Portion of Masters Standard 5.1)

b) Participate in an appropriate professional community of peers. (Masters Standard 5.3)

**10. Teaching Strategies:** Online course. Reading, online discussion, reflective and critical writing, development of curriculum proposal

**11. Evaluation Methods and Guidelines for Assignments:** See attached

**12. Required readings:** See listing by topic in course calendar

**13. Calendar** (subject to announced changes). See attached.

#### **14. Other information**

It is expected that students will spend 9-12 hours per week on assignments for this course. If you are exceeding this amount of time, please contact the instructor. Don't just suffer in silence and decide you will drop out after this course, OR fall behind! The assignments in the course have been changed in putting the course online, so I am not always sure how long they will take.

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>

The School of Health and Human Performance sets out expectations for faculty teaching, and you will evaluate the instructor's teaching at the end of the semester. If you have suggestions during the semester regarding how the instructor could better meet these criteria, she will welcome them.

1. The course requirements were clear.
2. The instructor set high expectations for your learning.
3. Your knowledge and skills increased due to taking this course.

4. The evaluation criteria were clear.
5. The instructor was organized and well-prepared.
6. The instructor demonstrated thorough knowledge of the subject matter.
7. The instructor provided frequent and prompt feedback.
8. The instructor demonstrated respect for diverse talents and ways of learning.
9. The instructor encouraged you to be actively involved in learning experiences.
10. The instructor encouraged student-faculty communication, in and out of the classroom.

**15. Recommended texts and readings:** None additional

**16. Alignment with State and National Standards:** See Student Learning Outcomes above.

## EVALUATION METHODS AND GUIDELINES FOR ASSIGNMENTS

### Where do I turn in my assignments?

There are **four** places that you will be turning in assignments for this course:

1. Your personal group page (You and the instructor are the only ones who can read these assignments)
2. Your small group discussion board (Can be read by members of your small group)
3. Regular Discussion Board (Can be read by all members of the class)
4. (Licensure students only): Taskstream. (You will turn in only the final version of the Curriculum Project on Taskstream.)

Each assignment should state where you turn it in. (See the Class details document, which is complete only for the first part of the semester at this point.)

### What assignments are there?

The primary writing assignment for this course is the Curriculum Project, which is completed during the last 1/3 of the course. The reading and writing assignments during the first 2/3 of the course are designed to lead into the major project. The more thoroughly you do those assignments, the less you will have to do at the end. The details of these assignments are indicated in the document on class details.

A. Preliminary writing assignments, including reading summaries, etc, through week 11: 20% of grade. (These will not be graded separately, but you will receive feedback letting you know how you are doing. Since I assume the earlier assignments are helping you “get it,” the later assignments will The rubric below will be used to evaluate these *collectively* (plusses and minuses will be given to indicate relative strength/weakness within the categories):

A-level work: All assignments completed on time, especially in time for group discussions. Assignments make clear that your reading was thorough, not just skimming. Statements you make about what the readings say are accurate. Writing is clear enough for me to understand, but the nature of these assignments is such that thorough editing is not necessary. References should be correctly cited in APA style, including page numbers for direct quotes. It is clear that you are consistently reading critically, meaning:

1) You are raising questions about the reading, rather than just accepting everything the authors write. Your questions are well reasoned concerns, not just objections to the author’s positions. It is clear that you recognize that there are different ways to view a situation that may be held by thoughtful people, i.e., someone is not necessarily wrong because they hold a different view.

2) You are using the reading to raise questions about your own vision and values related to dance education and to think more deeply.

B-level work: Most assignments are completed on time. Most of the time you have completed your own assignments in time to fully participate in group discussions. Most of the assignments make clear that your reading was thorough, not just skimming. Statements you make about what the readings say are usually accurate. Writing is usually clear enough for me to understand, although there are occasional places that are not so clear. Note: the nature of these assignments is such that thorough editing is not necessary. It is clear that you are usually reading critically, as defined above.

C-level work: You often are not able to participate in collaboration with your colleagues of the time you have completed your own assignments in time to fully participate in group discussions. Although it is clear that you have read all of the assignments, a lot of your assignments indicate that you skimmed the reading, rather than doing a thorough job. Statements you make about what the readings say have a number of errors. There are a number of places in your reading that are

not clear enough for me to understand. Only occasionally are you reading critically (as defined above).

B. Curriculum project: 80% of grade.

The following sections are required for the project:

A. The Curriculum Proposal.

1. Introduction: *Brief* statement (1-2 pages) of what it is, background and rationale. Should include

- a) Institutional location and context
- b) Why you are developing/revising the curriculum, if there are reasons other than this assignment.
- c) Limits imposed, necessary resources (how many faculty, how many students expected, etc.)

2. Philosophical statement (about 15-20 pages). Note that you will be working on developing the philosophical statement throughout the first 11 weeks.

a. Grounding, vision (what you believe and why, questions you still have, issues still unresolved. This will have been “growing” all semester; now is the time to refine it. To help with the anxiety factor, please keep in mind that you are not making a commitment to this philosophy for the rest of your life—hopefully it will continue to evolve as you do.

Your philosophy should indicate not only what you believe but the grounding for your position. (Why do you believe this? Where does this value come from?) This part of the assignment should reflect careful consideration of all or almost all of the topics considered in class (see list below), as well as comments from peers and instructor. It should make reference to a substantial number of sources (readings) from the course, those with which you do not agree as well as those with which you do. You may also reference personal experience.

You do not have to have everything all figured out, but you should be aware of areas you do not. Discuss areas about which you still have questions or unresolved issues. Your philosophy reveals your ability to think critically and reflectively, raising difficult questions for yourself about your own thinking.

b. Conclude your philosophy with what the vision implies for the content and methodology of the curriculum. This will be an “executive summary” of your philosophy and an overview for the specific design (#3 below). It may help to either make a chart of important “bullet points” rather than trying to do this as a narrative.

3. Specific design (15-20 pages)

MFA: outline of all courses in one college/university program. (Include title, clear and detailed description of each course—sufficient to make clear how your philosophy is being fulfilled--, information on credits or hours.) If additional descriptive material beyond this is necessary to show how your philosophy is being fulfilled, add it.

MA in dance education for public school teaching: 14-16 week curriculum (following model from your school system) for one age group (Choose k-8, high school Dance I, II). If model from your school system is not sufficient to show how you are fulfilling your philosophy, then add additional material as needed.

Studio option for MA students planning to teach in studios: outline of all courses in the studio. (Include title, clear and detailed description of each course—sufficient to make clear how your philosophy is being fulfilled—, information on how many hours/week course meets.) If additional descriptive material beyond this is necessary to show how your philosophy is being fulfilled, add it.

The overall plan and specific courses should clearly reveal your philosophy and responsiveness to peer/instructor comments. (See \* below.) Each aspect of the philosophy should be clearly apparent in your curriculum design, although not necessarily in every course or section of the curriculum. Some courses or units may be directed especially toward some aspects of the philosophy, but no courses should be clearly in violation of what you say you believe. The overall design should have a sense of wholeness, with no major gaps.

4. Process paper reflecting on the process of developing the philosophy and design (4-5 pages)

The reflective paper should be a thoughtful summary and self evaluation of your work on this project. It should include some sources (people, experiences, readings) that played a part in your thinking but did not get included in the philosophy (perhaps because you carefully considered an idea and then rejected it). It should address the role played by your peers in facilitating your thinking about dance curriculum.

\*: It should account for discrepancies between philosophy (#2 above) and design (#3 above), revealing your awareness of areas that you still do not have figured out.

Anything else you haven't said so far that the instructor needs to know about your thinking about dance curriculum.

GRADES FOR THIS ASSIGNMENT:

An A-level project **fulfills the description above**, paying particular attention to underlined items. It is well organized, clearly written (so it's not necessary to ask, "What do you mean by this?") and very well-edited. References are correctly cited using APA style. It gives examples when necessary. It reveals some originality in approach, so that it is not just a generic curriculum. (An A-minus is given if the substance indicated above is there, but there are places where clarity is missing or there are too many serious editorial problems, such as spelling, grammar, and sentence structure.)

A project usually receives a grade of B or lower because it appears that the author has a curriculum they want to use, and treats the work of this course (looking at issues) as an afterthought to be attached. While the curriculum itself may be fine—even very good—there is insufficient connection with the philosophy and little evidence that the philosophy has really guided the design. It may leave out more than two of the topics covered in the course. (Note that you may address topics in the Process paper if they are not addressed in the Philosophy.) The project may make it appear that the author has everything figured out; there is little if any evidence that the author allowed themselves to be “troubled” by the course or recognizes troubling issues that still remain.

Topics of the course (and some suggested questions that may help you in doing the curriculum project):

Visions of Curriculum in general and dance curriculum in particular: What working definition of “curriculum” are you using? What should a dance curriculum attempt to do? What will YOUR curriculum attempt to do?

Aesthetic perspectives: Should a curriculum itself reveal aesthetic values? What are the aesthetic values yours will reveal? (Is it cohesive, does it provide variety, is there a climax or culminating experience, does it generate aesthetic experiences, etc.)

Moral/spiritual perspectives: What is good/right? Values like fairness/justice, compassion, integrity, are usually included. What values will your program embody, in the way the program treats students? What is the vision of personhood underlying your curriculum? Is it important to teach any of these values to students? If so, how?

Feminist perspectives: Do you hold feminist values which your curriculum will embody? Which ones?

Multicultural perspectives: Think about this in terms of the kinds of students you want to attract as well as the kinds of dance you wish to offer. What do you want to teach students about diversity in relation to dance? How will you do this in your curriculum?

Curriculum integration: Is it a good idea to integrate learning of dance with other disciplines/areas of the curriculum? What is gained and what is lost? If you plan integration, in what sense will you integrate?

Brain-based learning: How will you use new understandings of the way the brain learns?

Assessment: What role should assessment play in curriculum? Should there be standards that every student should reach? If so, what should these standards be and how will you tell if standards have been reached? How will you use assessment to help students during the learning process? What are some of the major dilemmas of assessment you expect to encounter and how will you deal with these?

Optional: Multiple Intelligences Theory: Drawing from the summer course, do you believe that education should attempt to develop all of the capacities of the mind? Should dance education do this, too, or should it just try to develop certain ones? Which ones? How will your curriculum do this?

Optional, for those who have taken CUI 669 or the equivalent: Developmental perspectives: Is it the job of curriculum at the level you are working with to help students progress developmentally? What would that mean? How will your curriculum do this?

## Calendar (See also Weekly Assignments document.)

Week 1: Starts August 15. All assignments should be completed by Monday August 22.

Topic: What is Curriculum?

**Writing assignment 1a**—What is curriculum? (See Weekly Assignments for details!.)

### Reading assignment 1:

Stinson, S.W. (2001). Choreographing a life: Reflections on curriculum design, consciousness, and possibility. *Journal of Dance Education*, 1 (1), 26-33. **e-reserves**

Schubert, W.H. (1996). Perspectives on four curriculum traditions. *Educational Horizons*, 74 (4), 169-176. **e-reserves**

Macdonald, J.B. and Purpel, D.E. (1987, Winter). Curriculum and planning: Visions and metaphors. *Journal of Curriculum & Supervision*, 2(2), 178-192. **e-reserves**

**Writing assignment 1b**—Compare and contrast assignment. (See Weekly Assignments.)

Week 2 Starts August 22. All assignments should be completed by Monday Aug. 29

Topic: Personal values

1. **Writing assignment 2a:** 3 key experiences. (See Weekly Assignments for details.)
2. **Reading assignment 2a:** Read and think carefully about the stories from the other members of your small group.
3. **Chat:** (See .)
4. **Writing assignment 2b:** Personal values and sources. (See Weekly Assignments.)

Weeks 3-4: Starts August 29. All assignments due by Sept. 12.

Topic: Visions of Dance Curriculum

1. **Reading assignment 3:** Read statements from your small group members and jot down notes for the chat in #2.
2. **Chat:** (See Weekly assignments.)
3. **Reading assignment 3:**
  - Dimondstein, G. (1985, Winter). The place of dance in general education. *Journal of Aesthetic Education*, 19, 77-84. **e-reserves**
  - Hagood, T.K. (2000). Traditions and experiment/Diversity and change: Issues for dance in American education. *Arts Education Policy Review*, 101 (6), pp. 21-26. **journal finder**
  - Ross, J. (2000). Arts education in the information age: A new place for somatic wisdom. *Arts Education Policy Review*, 101 (6), 27-32. **journal finder.**
  - Eisner, E. (2002). *The arts and the creation of mind*. New Haven: Yale University Press. Pages 25-45. **ereserves.** (This is the longest one.)
  - Stinson, S.W. (in press). Why are we doing this? *Journal of Dance Education*. **Course documents in BB**
4. **Writing assignment 4:** (There are 3 sections to this. See Weekly Assignments for details.)

Before deciding how to proceed for the coming weeks, I will be seeking input from you on which procedures have been most helpful to you in understanding and considering the readings, and how they are helping you to clarify your own vision and values for dance education. Only topics and reading assignments are listed below for weeks 5-10. The next three units will involve some recording of key points about the readings, some kind of discussion, and some way to describe the effect of your reading in terms of your personal values and vision for dance curriculum, but exactly how we go about doing this will depend on feedback I receive from you.

Weeks 5, 6,7: Starts Sept. 12. All assignments completed by Oct. 3.

Topics: Aesthetic perspectives, Moral/spiritual perspectives, Feminist/gender perspectives on curriculum.

**Reading assignment 5:** Aesthetic perspectives:

Smith, R. (2002). The new pluralism and discipline-based art education. *Arts Education Policy Review*, 104 (1), 11-16. **journal finder.**

Greene, M. (1978). *Landscapes of learning*. New York: Teachers College Press, pp. 161-167. **e-reserves.** Maxine Greene has written a LOT about arts education.

Grumet, M. (1991). Curriculum and the art of daily life. In G. Willis & W.H. Schubert (Eds.), *Reflections from the heart of educational inquiry: Understanding curriculum and teaching through the arts*, (pp. 74-89). Albany: SUNY Press. **e-reserves.**

**Reading assignment 6:** Moral/Spiritual perspectives:

Stinson, S.W. (1985, Fall). Curriculum and the morality of aesthetics. *Journal of Curriculum Theorizing*, 6, 66-83. **e-reserves.**

Warburton, E.C. (2003). Who cares: Teaching and learning care in dance. *Journal of Dance Education*, 4 (3), 88-96.

Palmer, P.(1998/99). Evoking the spirit in public education. *Educational Leadership*, 56 (4), 6-11. **journal finder.**

**Reading assignment 7:** Feminist and gender perspectives

Stinson, S.W. (2005). The hidden curriculum of gender in dance education. *Journal of Dance Education*, 5 (2), 51-57. **ereserves.**

Shapiro, S. B. (1998). Toward transformative teachers: Critical and feminist perspectives in dance education. In S.B. Shapiro (Ed.), *Dance, power, and difference: Critical and feminist perspectives on dance education* (pp. 7-22). Champaign, IL: Human Kinetics. **ereserves.**

Risner, D. (2002) Re-educating dance education to its homosexuality: An invitation for critical analysis and professional unification. *Research in Dance Education*, 3 (2), 181-187. **ereserves.**

Weeks 8-10: Starts Oct. 3. All assignments completed by October 24.

Topics: multicultural perspectives, brain-based learning, arts integration.

**Reading assignment 8: Multicultural perspectives**

Best, H.M. (2002). Lemonade or merlot? Authentic multiculturalism and high culture. *Arts Education Policy Review*, 104 (1), 3-16. **journal finder**

Frosch-Schroder, J. (1991, March). A global view: Dance appreciation for the 21st century. *Journal of Physical Education, Recreation & Dance*, 62(3), 61-66. **journal finder**

Hazzard-Gordon, K. (1991, February). Dancing to rebalance the universe--African-American secular dance. *Journal of Physical Education, Recreation & Dance*, 62 (2), 36-39, 48. **journal finder**

#### **Reading assignment 9: Integrated curriculum**

Baryllick, M. (2004). Three philosophical imperatives for an integrated arts program. *Journal of Dance Education*, 4,(4), 126-132. **e-reserves.**

Koff, S.R. and Warner, M.J. (2001). Curriculum integration: Teaching in, through, and about dance in primary and secondary education. *Journal of Dance Education*, 1(4), 142-147. **e-reserves.**

Brewer, T.M. (2002). Integrated curriculum: What benefit? *Arts Education Policy Review*, 103\_(4), 31-38. **journal finder**

#### **Reading assignment 10: Brain-based learning**

Blakemore, C.L. (2004). Brain strategies for physical educators. *Journal of Physical Education, Recreation & Dance*, 75(1), 31-36. **journal finder**

Sylwester, R. (1998). Art for the brain's sake. *Educational Leadership* 56(3), 31-35. *Educational Leadership* 56(3), 31-35. **journal finder**

Zull, J.E. (2004). The art of changing the brain. *Educational Leadership* 56(3), 31-35. *Educational Leadership* 62(1), 68-72. **journal finder.** (Some people in DCE 611 in spring 05 have already read this one.)

[Week 11: Starts Oct. 24. All assignments completed by October 31.](#)

[Topic: Assessment](#)

Colwell, R. (2003) The status of arts assessment: Examples from music. *Arts Education Policy Review*, 105 (2), 11-18. **journal finder**

Sabol, F.R. (2004). The assessment context: Part One. *Arts Education Policy Review*, 105 (3), 3-9. **journal finder**

Wilson, B. (1992). A primer on arts assessment and a plethora of problems. *Design for Arts in Education*, 93(3), 34-44. **e-reserves**

[Weeks 12-18: Starts Oct. 31. All work completed by December 12.](#)

[Topic: Curriculum project. More details regarding the group discussion and critique of proposals will be posted later on Blackboard.](#)

**Week 12:** First draft of introduction, philosophy paper and executive summary **due by November 7.** Post in general Discussion Board.

**Weeks 13-14:** Group Discussion/critique of initial proposals. Begin revising philosophy and developing curriculum design.

**Week 14:** Finish draft of Curriculum design. **Post no later than Nov. 21.** Continue group discussion and critique.

**Weeks 15-16:** Group discussion/critique. Revise philosophy paper and curriculum design.  
**Post no later than Monday, December 5.**

**Week 17:** Process paper: **Post no later than Monday, Dec. 12.**

### M-Licensure students:

The Curriculum Project will be posted on Taskstream and evaluated in terms of your progress toward mastery level of the Masters Standards. The following rubrics will be used for this assessment. Target level for this assignment is indicated by \*.

**Masters Standard 1: Instructional Expertise - The candidate demonstrates instructional expertise by applying the theoretical, philosophical, and research bases for educational practice in P-12 settings to improve student learning.**

\*1a. **Instructional expertise: Knowledge of professional literature.** Standard 1.

**Limited:** The candidate demonstrates awareness through written assignments of some important theoretical, philosophical, and research bases that can improve student learning in dance education, but knowledge is relatively superficial and there is little or no evidence of applying them in thinking about curriculum and teaching.

**\*Emerging:** The candidate demonstrates awareness of important theoretical, philosophical, and research bases that can improve student learning in dance education. There is clear evidence of attempts to apply this knowledge to planning dance curriculum.

**Proficient:** The candidate demonstrates awareness of important theoretical, philosophical, and research bases that can improve student learning in dance education. There is clear evidence of applying this knowledge to planning and teaching. They demonstrate a variety of instructional strategies and resources and good evidence of research-based professional practice. Often their teaching demonstrates that the candidate adapts instruction to accommodate different learning styles and displays a clear understanding of the typical developmental patterns of the age group being taught.

**Mastery:** The candidate demonstrates awareness of many important theoretical, philosophical, and research bases that can improve student learning, and demonstrates how these different positions can affect student learning in dance education. They demonstrate an extensive breadth of instructional strategies and resources and consistent evidence of research-based professional practice. Their teaching demonstrates that the candidate nearly always adapts instruction to accommodate different learning styles and displays an advanced understanding of the typical developmental patterns of the age group being taught. (Evaluated in 693)

**Masters Standard 3: Research - The candidate uses research to examine and improve instructional effectiveness and student achievement.**

\*3a. **Critical Reading**

**Limited:** The candidate reads some assigned literature, but without critical thinking or application to improving their teaching

**Emerging:** The candidate reads assigned educational literature, including theoretical, philosophical, and research materials; there is some evidence of critical thinking or application to planning and teaching the dance curriculum.

**\*Moving towards mastery:** The candidate reads educational literature, including theoretical, philosophical, and research materials; there is some, but not consistent evidence of both critical thinking and application to teaching.

**Mastery:** The candidate seeks out and reads a variety of educational literature and applies it to teaching with critical insight about its possibilities and limitations.

**\*Masters Standard 4: Content Knowledge - The candidate demonstrates advanced depth and breadth of knowledge and skills in the academic discipline and in education.**

### **Content Knowledge in Dance**

**Limited:** The candidate demonstrates mostly accurate knowledge of the content in the discipline of dance appropriate for this assignment. The candidate rarely if ever makes connections between theory, philosophy, research, and current practice in dance.

**\*Emerging:** The candidate demonstrates accurate knowledge of the content in the discipline of dance appropriate for this assignment. The candidate occasionally makes connections between theory, philosophy, research, and current practice in dance.

**Proficiency:** The candidate demonstrates depth and breadth of knowledge in the discipline of dance, and sometimes uses it to challenge students to excellence in dance as appropriate to age/experience of the students.

**Mastery:** The candidate consistently demonstrates depth and breadth of knowledge in the discipline of dance, and consistently uses it to challenge students to excellence in dance as appropriate to age/experience of the students.



