

UMBC UGC New Course Request: **DANC 406 Teaching Dance Techniques**

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Proposed Effective Date: Fall, 2019

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COURSE INFORMATION:

Course Number(s)	DANC 406
Formal Title	Teaching Dance Techniques
Transcript Title (≤30c)	
Recommended Course Preparation	DANC 316- High Intermediate Ballet, and DANC 330 Dance Composition I
Prerequisite NOTE: Unless otherwise indicated, a prerequisite is assumed to be passed with a "D" or better.	DANC 320- Intermediate Contemporary Dance Technique II, with C or better
# of Credits Must adhere to the UMBC Credit Hour Policy	3
Repeatable for additional credit?	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Max. Total Credits	3 <small>This should be equal to the number of credits for courses that cannot be repeated for credit. For courses that may be repeated for credit, enter the maximum total number of credits a student can receive from this course. E.g., enter 6 credits for a 3 credit course that may be taken a second time for credit, but not for a third time. Please note that this does NOT refer to how many times a class may be retaken for a higher grade.</small>
Grading Method(s)	<input checked="" type="checkbox"/> Reg (A-F) <input checked="" type="checkbox"/> Audit <input type="checkbox"/> Pass-Fail

PROPOSED CATALOG DESCRIPTION (Approximately 75 words in length. Please use full sentences.):

This course covers basic dance pedagogy and its application to both private studio and academic environments. Students will learn best dance teaching practices and how to create a safe and nurturing environment for dancers of all ages and abilities, through classroom demonstrations, readings, field observations, lesson plan design, and feedback on studio sessions. Topics include warm-up and cool down, progressive sequencing of skills, age appropriate content, the flow of the dance lesson, and giving effective corrections and feedback.

RATIONALE FOR NEW COURSE

a) The dance field is comprised of professional artists that wear many hats on a daily basis, including but not limited to, performer, choreographer, administrator, director and teacher. As resources in the field can be scarce, many artists find that teaching dance is a reliable source of income. As many dancer majors will end up teaching in the field, we have a responsibility as an institution to ensure that our dancers are given the tools and practice necessary to make their dance classrooms safe and effective when they step into the role of instructor. Teaching dance is an art in itself, and a basic understanding of pedagogy will go a long way in helping our students be successful in their careers after college.

b) This course is likely to be offered as an elective course once a year. It will offer a foundation for students planning to teach dance either in a private dance studio or public school setting. It will also support the study of both undergraduate and graduate students pursuing MSDE certification in dance education, who desire to gain more focused study of teaching techniques, prior to or in conjunction with DANC 426 Teaching Methods for Dance, which has a greater focus on dance curriculum in public education, and is required for certification by the Maryland State Department of Education.

c) There is often a misguided assumption that students who are experts in their craft (as technicians, choreographers, and performers) also have the skills and know-how to transfer that knowledge to others. Although many dancers can hone their skills through practice and time in front of a group of students, a class dedicated to studying the craft of

teaching and learning best practices while still in school can give university students the confidence and know-how to be successful in teaching positions after graduation. This class would supplement the department's curriculum by teaching our dance students how to share their expertise and skills with others.

d) This course would primarily serve upper level Dance majors who desire to teach dance.

e) Why is the course offered at the level (i.e. 100, 200, 300, or 400 level) chosen?

This course is offered at the 400 level because it requires a high level of mastery in areas of dance technique and composition,

f) Explain the appropriateness of the recommended course preparation(s) and prerequisite(s).

Students who have attained a high intermediate level of training in dance techniques such as DANC 316 and DANC 320 are able to demonstrate those dance techniques correctly and can be a strong role model for developing dancers, Students desiring to teach ballet are advised to complete DANC 316 before taking this course. Completion of DANC 330 Dance Composition I indicates that students have skills in choreography, necessary for creating dances on their students, and for developing those skills in their students.

g) Explain the reasoning behind the P/F or regular grading method.

Use of the regular grading method will allow the instructor to accurately reflect the degree of mastery a student has achieved in terms of teaching dance. In this system, the quality of the work is just as important as assignment completion, and students understand their achievement against a standardized set of expectations.

h) Provide a justification for the repeatability of the course.

N/A

ATTACH COURSE SYLLABUS (mandatory):

See below

DANC 406 Teaching Dance Techniques

Instructor: Franki Graham, franki1@umbc.edu

Course Description

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Required Materials

- *Safe Dance Practice* by Edel Quin, Sonia Rafferty, Charlotte Tomlinson, published by Human Kinetics
- **Notebook** (lesson plans, reflections, notes), bring laptop to class if you own one
- **Clothes to safely move in and ability to dance barefoot**

Expectations

In order to be successful in this course, students will need to be active participants and reflective teachers/learners. Attendance is essential to support the goals of the course.

READ everything assigned and stay up to date.

PARTICIPATE in classroom discussions and assignments.

TAKE NOTES on everything.

REFLECT on your learning in a personal journal.

OBSERVE teachers in schools and studios.

TEACH mini lessons in class.

DESIGN a lesson plan.

Blackboard

Relevant readings and materials will be available on the course site. Written assignments should be turned in through Blackboard before class on the date they are due. Course updates will also be sent through Blackboard

Grading Based on 100 points- 5% deducted for each day late

Participation and Preparedness	30 points (2 pts per session)
Dance Studio Assessment	10 points
Warm-Up Design	10 points
Lesson Plan Development	10 points
Assessment Tool	10 points
Teaching Philosophy	10 points
FINAL Lesson Plan	20 points

Evaluation

Assessments will be comprised of written assignments and practical in-class teaching demonstrations.

Participation and Preparedness includes prompt arrival and regular attendance, active, focused participation in all studio work, quality of participation in discussion of reading materials.

Dance Studio Assessment (written) will reflect a high degree of knowledge regarding: safety of the dance facility (flooring, floor coverings, health, cleanliness and maintenance), development of policies regarding accidents and injury, and the teacher's role in creating a safe space for learning, as applied to observed and potential studio spaces.

Warm-Up Design (written and practical) must include demonstrated knowledge of principles of warm-up, stretching, and conditioning for a variety of dance genres including ballet, modern, contemporary, and others. Students will design and teach warm-up sequences for specific age groups, genres, and levels, as well as 'backwards design' effective warm-ups for specific classroom movement combinations.

Lesson Plan Development (written and practical) includes constructing written plans for an entire lesson from warm-up, introduction of new skills, to applying those skills in the context of longer movement phrases and prior knowledge of a targeted student population, and the overall flow of a class. Students will design and teach mini-lessons to the class and will be evaluated on clarity of verbal instruction, ability to demonstrate with physical clarity, use of a variety of cueing techniques for different learners, quality of feedback and corrections given, and musical choice, in addition to the content of the lesson and its appropriateness for the age and level of student for which the lesson is designed.

Assessment Tool (written) includes the investigation of formal and informal methods for assessing student progress, determination of readiness for higher levels of difficulty, when and how to give constructive feedback/criticism to students, design of assessments for students at different levels of skill, and documentation of student progress.

Teaching Philosophy (written) includes development of a statement of teaching philosophy that includes research and references regarding best practices, overall goals for dance instruction, and methods for achieving those goals.

The FINAL Lesson Plan (written and practical) will reflect cumulative knowledge of teaching skills learned and is comprised of presentation and delivery of a full lesson that includes some guided creative exploration within the structure of a dance technique class (ballet, contemporary, modern, or another genre). Students will submit a written lesson plan and will be evaluated on their teaching skills, clarity of instruction, choice of music, ability to elicit creative exploration through ongoing guidance and feedback, and structure of the class.

General Rubrics for Assignments and Assessments
<i>A, A –</i> Superior work, well written/presented, consistently demonstrating detailed knowledge of course content and required elements, with a high level of rigor and mastery
<i>B+, B, B-</i> Above average work, well written/presented, frequently demonstrating detailed knowledge of course content and required elements with a very good level of rigor and mastery
<i>C+, C, C-</i> Average work, inconsistent in written/practical presentation, demonstrating some knowledge of course content and required elements, but falls short of demonstrating rigor and mastery
<i>D+, D, D-</i> Below average work, poorly written/presented, demonstrating minimal knowledge of course content and required elements
<i>F</i> Work fails to fulfill the requirements of the assignment and does not demonstrate knowledge of course content and required elements

#	Essential Questions and Topics	Materials to Review	What's Due
1	<p>Mindful Teaching Essential Question: <i>Why teach dance?</i></p> <p>Syllabus and Course Overview Why Dance Education Matters Practice of Reflection</p>	<p><i>Journal Assignment: Think back to your dance training and history. What teachers stand out to you as influential and helped facilitate the most meaningful experiences? Why?</i></p>	
2	<p>Preparing the Dance Space Essential Questions: <i>What is a safe dance environment?</i> <i>What responsibility does the teacher have to secure a safe dance environment?</i></p> <p>Preparing for Dance Activity Maintaining Proper Facilities Ensuring Moral Safety Considering Liability and Insurance Assessing Risks Reporting and Documenting Accidents</p>	<p>Edel Quin, Sonia Rafferty, and Charlotte Tomlinson, <i>Safe Dance Practice</i>, 2015; Chapter 1, pp. 1-21.</p> <p>In class: Review "Dance Studio Assessment" assignment criteria</p>	
3	<p>Warming Up and Cooling Down Essential Questions: <i>What are the essential elements of an effective warm-up and cool down?</i></p> <p>Principles and Components of Warming Up Principles and Components of Cooling Downs Considerations for Various Dance Scenarios</p>	<p>Edel Quin, Sonia Rafferty, and Charlotte Tomlinson, <i>Safe Dance Practice</i>, 2015; Chapter 3, pp. 55-72.</p> <p>In class: Review "Warm-Up Design" assignment criteria</p>	Dance Studio Assessment assignment
4	<p>Warming Up and Cooling Down (continued) Essential Questions: <i>How does the dance teacher facilitate a safe and effective warm-up?</i></p> <p>Presentation of Warm-Up Design assignments with feedback</p>		Presentation of Warm-Up Design assignment
5	<p>Sequencing and Progression- Selecting Movement Content Essential Question: <i>How does the dance teacher decide content to focus on in a lesson?</i></p> <p>Factors that Influence Session Content, Structure and Delivery Differentiating Among Learning, Training and Practice Using Training Principles to Construct a Dance Session Using class to prepare for choreography</p>	<p>Edel Quin, Sonia Rafferty, and Charlotte Tomlinson, <i>Safe Dance Practice</i>, 2015; Chapter 6, pp. 105-131</p> <p>In class: Review "Lesson Plan Development" assignment</p>	

6	<p>Selecting Movement Content (continued) Essential Question: <i>How is a lesson plan designed to meet a specific goal?</i></p> <p>Presentation of Lesson Plan Development assignment with feedback</p>		Presentation of Lesson Plan Development assignment
7	<p>Teaching Movement Strategies Essential Question: <i>How can the dance teacher present movement material in an engaging and effective way?</i></p> <p>Methods of Presenting Movement Material Teaching Best Practices Breaking Down, Cueing, and Asking Questions</p>		
8	<p>Flow of a Lesson Essential Question: <i>What controllable factors can the dance teacher influence to create a holistic experience in the dance classroom?</i></p> <p>Music Selection and Use Transitions Between Parts of Class Voice Tone Imagery/ Imagination Repetition All Pupil Response</p>	In class: Review “Are you prepared?” assignment	
9	<p>Flow of a Lesson (continued) Essential Question: <i>How can the dance teacher adapt plans to meet the needs of the students?</i></p> <p>Presentation of “Are you prepared?” assignment (Students deliver part of a planned lesson, with added factor of an un-known obstacle given immediately before delivery.)</p>		Are You Prepared? Assignment
10	<p>Approaches to Giving Feedback Essential Question: <i>How can the dance teacher give constructive feedback in a dance session?</i></p> <p>Observing and Offering Constructive Feedback Contraindicated Movements and Actions Psychological Well-Being Positive and Negative Reinforcements</p>	Edel Quin, Sonia Rafferty, and Charlotte Tomlinson, <i>Safe Dance Practice</i> , 2015; Chapter 6, pp. 131-138 AND Chapter 8, pp. 157-175	
11	<p>Approaches to Giving Feedback (continued) Essential Question: <i>How can progress be officially and usefully documented to encourage student growth?</i></p> <p>Incorporating Assessment Tools and Rubrics</p>	In Class: Review “Assessment Tool” assignment	Assessment Tool assignment due (bring 3 hard copies)

	Swap Assessment Tool assignments, and attempt to use for grading/audition purposes		
12	Training the Whole Artist Essential Question: <i>How can technique class aid in the development of the whole artist and person?</i> Incorporation of Improvisation and Composition Involvement in the Choreographic Process Long Term Goals for Your Students Challenges in the Studio Setting		
13	Dance Teaching Philosophy Essential Question: <i>Who Are You As a Teacher?</i> <i>What do you value in the classroom?</i>	In Class: Review FINAL Lesson Plan Assignment	
14	Presentation of FINAL Lesson Plans		Dance Teaching Philosophy Due FINAL Lesson Plan Due
15	Presentation of FINAL Lesson Plans		FINAL Lesson Plan Due