

## **UNIVERSITY OF NORTH CAROLINA-GREENSBORO**

### **DCE 660: Issues in Planning the Dance Curriculum (3 cr)**

**Fall 2017 Credits: 3**

**Instructor: Dr. Mila Parrish**

**Online Office Hours: Wednesday 7:30-10:00pm and Monday 11:00am-3:00pm and upon request**

**Course Prerequisites/Co: requisites:** Graduate standing in dance. MADE program

**Catalog Description:** Curriculum planning for dance in educational settings; involvement with issues in the field.

#### **Course Goals and/or Objectives/Student Learning Outcomes:**

Upon completion of this course, students will:

- Critically read and reflect upon selected and sometimes contradictory sources in dance and arts education as well as related issues in education in general, which provide theoretical perspectives for dance curriculum. (DPI Graduate Standard 3, Content and Curriculum and DPI Graduate Standard 5, reflection)
- 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 DPI Graduate Standard 3, Content and Curriculum and DPI Graduate Standard 5, reflection)
- Critically reflect upon one's personal philosophy in considering its implications for dance curriculum and teaching. (DPI Graduate Standard 3, Content and Curriculum and DPI Graduate Standard 5, reflection)
- Contribute to the professional development of colleagues through collegial discussion within a learning community. (DPI Graduate Standard 1, Leadership)
- Reflect upon on the degree to which one's professional disposition and practice reflects characteristics of caring, collaborative and competent teachers. (DPI Graduate Standard 1, Leadership)
- Design dance instruction that promotes student reflection and self- assessment (DPI Graduate Standard 4, Student Learning)
- Critically analyze learning in the dance to determine needs and plan rigorous instruction in dance (DPI Graduate Standard 4, Student Learning)
- Appraise curricula design, teaching and assessment through critical self and peer reflection. (DPI Graduate Standard 5, Reflection)

#### **Teachers Academy Conceptual Framework Mission Statement:**

The mission of professional education at The University of North Carolina at Greensboro is to ensure "Access to Opportunities through Teaching, Learning and Caring." This requires excellence in all our programs through alignment to state and national standards; explicit connections between research, theory and practice; candidates' acquisition of the knowledge, skills and dispositions of their disciplines; detailed evaluation of our candidates' continual professional growth; collaboration among stakeholders; ongoing self-study; and an overriding commitment to fostering beliefs and actions that promote education for all. Toward these ends, our Unit and programs focus on six areas: leadership, professional knowledge, professional practice, educational environments, data-informed decision-making, and professional growth to support the learning of all children in the context of 21st century complexity and dynamic change.

We believe that caring, collaborative and competent professionals possess a strong knowledge base comprised of five types of knowledge: Content knowledge, Professional knowledge and skills, Pedagogical content knowledge, Socio-cultural knowledge, and Critical and reflective knowledge and skills. Professional education programs at UNCG emphasize dispositions that drive application of the knowledge base and we believe that we must model and monitor these dispositions as conscientiously as we provide opportunities for building the knowledge base. Candidates should display behaviors that are:

- reflective
- ethical
- inclusive
- engaged in and committed to professional practice
- dedicated to life-long learning
- self-efficacious
- receptive to feedback
- affirming of diversity
- professionally responsible
- collaborative

### **Required Text(s) and Readings**

All required readings are posted on Canvas as PDF files or are linked within the respective module. Required readings are also listed at the conclusion of the syllabus.

### **Required Materials:**

Computer and high-speed Internet access (of at least 9 hours per week at minimum) is mandatory for successful completion of this course. High-speed Internet connection is required.

### **Assumptions & WEB Course Requirements:**

Web courses are delivered and completed solely through online means. Web courses, because there are no class meetings, require that students are proactive, motivated, and fully responsible for their own coursework and assignment completion in a timely way. All assignments, readings, postings, and projects are due as scheduled. No late or missed work will be accepted unless prior approval from the instructor is granted. Therefore, students are strongly encouraged to work ahead of schedule and anticipate/plan for future assignments.

### **Teaching Strategies:**

This course is delivered in an asynchronous online format of 8 learning modules. Assignments within each module include readings, papers, learning tasks, reflective activities, educational videos, and theoretical applications to personal and professional practices and experiences. Student interactive activities include rotating paired discussion (in modules) and small group projects.

### **Evaluation Methods and Guidelines for Assignments:**

Based on the modular design of the course, grades will be determined through regular assessment by the instructor for each module. Criteria for evaluation follow below and are also posted for specific assignments on Canvas. Each module will be graded *as a whole*, not by separate parts or by separate assignments. Unsubmitted assignments are subject to no credit. Late assignments are subject to partial credit or no credit. Grades will be posted in the Canvas Center.

**APA style is required for formal papers (Summary Papers and Position Papers) and the Curriculum Plan Project.** <http://www.apastyle.org/>

<b>LEARNING MODULE</b>	<b>POINTS</b>
MODULE ONE: Curriculum Theorizing~ Values & Beliefs in Dance Education	30 points
MODULE TWO: Purpose & Meaning-Making in Arts Education	30 points
MODULE THREE: Gender, Pedagogy & Curriculum Theorizing	35 points
MODULE FOUR: Gender Self-Assessment & Inquiry	30 points
MODULE FIVE: Motivation, Creativity & Self-Regulated Learning	25 points
MODULE SIX: Values, Assessment & Evaluation in Curriculum	15 points
MODULE SEVEN: Relevance & Resonance: Curriculum Project	15 points
FINAL MODULE: Final Curriculum Submission and your pedagogic creed	20 points
<b>Total</b>	<b>200 points</b>

**All modules will be graded on a 4.0 scale as translated to 100% as follows:**

<b>Letter Grade</b>	<b>Grade Point Scale</b>	<b>% Translation</b>
A	4.0	100-95%
A-	3.7	94-92%
B+	3.3	91-89%
B	3.0	88-86%
B-	2.7	85-83%
C+	2.3	82-80%
C	2.0	79-77%
F	Below 2.0	Below 77%

*Note:* Credits earned with final grades **below 2.0 do not count towards the degree**. Additionally, no more than six (6) hours of work at the 2.3 or 2.0-level may be applied toward a master's degree, and an overall average of 3.0 or higher is required.

## **KEY ASSIGNMENTS**

**There are 2 key assignment areas in this course**

### **1. CONTENT KNOWLEDGE– readings and reflection**

#### **M1 READINGS:**

- Dewey, J. (1897). My pedagogic creed. Reprinted in H. Shapiro, K. Latham, & S. Ross (Eds.), *The institution of education* (5th ed., pp. 101-107). Boston: Pearson.
- Cone, T.P. (2007). In the moment: Honoring the teaching and learning lived experience. *Journal of Physical Education, Recreation & Dance*, 78(4), 35-37, 50-54.
- Gee, C.B. (2007). Valuing the arts on their own terms? (Ceci n'est pas une pipe). *Arts Education Policy Review*, 108(3), 3-12.

#### **M2 READINGS:**

- Stinson, S.W. (2005). Why are we doing this? *Journal of Dance Education*, 5(3), 82-89.
- Risner, D. (2015). *Curriculum Theory Basics: An Introduction*.
- Eisner, E. (2002). Visions and versions of arts education. In *The arts and the creation of mind* (pp. 25-45). New Haven: Yale University Press.

#### **M3 READINGS:**

- Belenky, M., Clinchy, B., Goldberger, N., & Tarule, J. (2006). Connected teaching. In H. Shapiro, K. Latham, & S. Ross (Eds.), *The institution of education* (5th ed., pp. 125-135). Boston: Pearson.
- McIntosh, P. (1988). White privilege: Unpacking the invisible knapsack.
- Hooks, B. (1994). Engaged pedagogy. *Teaching to Transgress: education as the practice of freedom*, 13-22.

#### **M4 READINGS:**

- Risner, D. (2007). Rehearsing masculinity: Challenging the 'boy code' in dance education. *Research in Dance Education*, 8(2), 139-153.
- Asher, T. (2006). Girls, sexuality and popular culture. In H. Shapiro, K. Latham, & S. Ross (Eds.), *The Institution of education* (5<sup>th</sup> ed., pp. 305-308). Boston: Pearson.
- Gray, E. (2006). The culture of separated desks. In H. Shapiro, K. Latham, & S. Ross (Eds.), *The institution of education* (5<sup>th</sup> ed., pp. 273-279). Boston: Pearson.

#### **M5 READINGS:**

- Stinson, S. (2005). The hidden curriculum of gender in dance education. *Journal of Dance Education*, 5(2), 51-57.
- Risner, D. (2006). What Matthew Shepard would tell us. In H. Shapiro, K. Latham, & S. Ross (Eds.), *The Institution of education* (5<sup>th</sup> ed., pp. 237-249). Boston: Pearson.
- Stinson, S. W. (2010). Questioning our past and building a future: Teacher education in dance for the 21st century. *Journal of Dance Education*, 10(4), 136-144.

**M6 READINGS:**

- Kushner, S. (2006). Adolescents and cultures of reflection. In P. Burnard and S. Hennessy (Eds.), *Reflective practice in arts education* (pp. 13-22). Dordrecht, The Netherlands: Springer.
- Risner, D. (2002). Motion and marking in reflective practice: Artifacts, autobiographical narrative, and sexuality. *Reflective Practice*, 3(1), 20-33.
- Shue, L. L., & Beck, C. S. (2001). Stepping out of bounds: Performing feminist pedagogy within a dance education community. *Communication Education*, 50(2), 125-143.

**M7 READINGS:**

- Zimmerman, E. (2009). Reconceptualizing the role of creativity in art education theory and practice. *Studies in Art Education*, 50(4), 382-399.
- Zumbrunn, S., Tadlock, J., & Roberts, E. D. (2011). Encouraging self-regulated learning in the classroom: A review of the literature. Proceeding of Metropolitan Educational Research Consortium (MERC).
- Meece, J. & Painter, J. (2012). Gender, self-regulation, and motivation. In D. Schunk & B. Zimmerman (Eds.), *Motivation and self-regulated learning: Theory, research, and applications* (pp. 353-367). New York: Routledge.

**Additional readings.... if you have time**

- Warburton, E. C. (2008). Beyond steps: The need for pedagogical knowledge in dance. *Journal of Dance Education*, 8(1), 7-12.
- Stinson, S.W. (2001). Choreographing a life: Reflections on curriculum design, consciousness, and possibility. *Journal of Dance Education*, 1(1), 26-33.
- Shapiro, S. (1998). Toward transformative teachers. In S. Shapiro (Ed.), *Dance, power, and difference: Critical and feminist perspectives on dance education* (pp. 7-21). Champaign, IL: Human Kinetics.
- Musil, P. S. (2005). Examining sexual exploitation in secondary schools: Correlating student choreography and teacher efforts. *Journal of Dance Education*, 5(2), 43-50.
- Clark, D. (2004). Considering the Issue of Sexploitation of Young Women in Dance K-12 Perspectives in Dance Education. *Journal of Dance Education*, 4(1), 17-22.
- Kelley, M., Gray Jr, P. D., Reid, D. J., & Craig, C. J. (2010). Within K-12 schools for school reform: What does it take?. In *Handbook of reflection and reflective inquiry* (pp. 273-298). Springer US.
- Zubizarreta, J. (2009). *The learning portfolio: Reflective practice for improving student learning*. Jossey-Bass.

**GRADING CONTENT KNOWLEDGE– readings and reflection****Key Assignment I. Reading analysis & worksheets (50% of grade)**

The readings and worksheets are designed to support knowledge construction and review of existing research related to the topics of this course, so that you will have the basis to inform your teaching practices (DPI Graduate Standard 4, Student Learning). Completed worksheets will be posted to canvas. Reading reflection address the concepts covered, key ideas and how you expect to apply these ideas will be posted to teacher.

**GRADING READINGS AND WORKSHEETS 50% of grade Student Learning Objective a**

Depth and quality of suggestions for application to your own work (Standard 2)

- Accuracy in summarizing ideas from the reading.
- Understanding of central ideas from the research literature that can be applied to teaching

**Writing assessment criteria (Student Learning Objective a, b, c, e)**

A-range work demonstrates all of the following: Assignment completed on time. Assignment makes clear that your reading was thorough, not just skimming. (Many times you will need to read an article or part of it more than once.) Statements you make about what the readings say are accurate. Writing is clear enough for me to understand. There should be only minor typos and errors in citing references (APA style, including page numbers for direct quotes. Most important for **earning an A** is that you are thinking critically and reflectively, by which I mean the following:

- (1) You are raising questions about the reading, rather than just accepting (or rejecting) everything the authors write. At the same time, 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, not just to confirm or justify what you already think.

**B-range work** demonstrates many but not all of the characteristics of A-range work. Most typically, B-range work indicates at least one of the following, while **C-range work** indicates at least two of the following:

- (1) writing that lacks clarity,
- (2) serious inaccuracies in statements about one or more of the readings
- (3) little evidence of critical and reflective thinking as defined above. Criteria considered in assessing response assignments: Accuracy in summarizing ideas from the reading. Demonstrated ability to identify central ideas from the research literature that can be applied to teaching.

**Key Assignment II. Applied Project** – In this assignment you will create comprehensive curricula, implement a 4-6-week section of your curricula this semester with your students and analyze experience. As you write your curricula you will need to (a) identify and make somatic knowledge connections, (b) use Laban Movement content tools and (c) demonstrate critical thinking in your curricula (d) make choices that demonstrate your understanding and application of the issues of identity and culture within your curricula. The curricula must follow prescribed formatting and be submitted in MS word. It must include:

- Topical research
- Front matter
- Blooms worksheet
- Question stems worksheet
- 6 session grid of curricula
- A comprehensive description for sessions 4 sessions
- 3 detailed assessment methods including worksheet and graded rubric
- Implement and document process
- Analyze process

Within your curricula highlight somatic and Laban connections yellow and critical thinking and reflective practice in green, and issues of identity and culture in pink. Identify 3 areas that you would like the reader to look at critically and give you feedback highlight these in turquoise. E-mail or text Mila if you have questions about formatting and see examples in your curricula folder.

This DCE 660 curricula is graduate level highly descriptive work. Plan on hyper detailed and time consuming work. When complete, this curriculum is a benchmark assignment for the MADE program and is evaluated by the UNCG graduate School of Education. Use and show your advanced academic and pedagogical knowledge in this curricula. If you a completing NC advanced dance teacher licensure thesis, then this assignment will be a **KEY EVALUATION**. Curricula content should be video taped and in-depth student and self assessment is required.

*GRADING Curricula Applied Project 50% of grade Student Learning Objective a*

**A. Planning: 15% of grade (Student Learning Objectives b, c,d,e,f, i,j)**

Design a new curriculum to teach to your students this semester. The content should involve concepts as defined in the readings. The curricular activities implemented should be **unit (approximately 6 classes)** and developmentally appropriate and reflect the learning needs of your students. The content and methodology should demonstrate your familiarity with 21st century knowledge and skills, movement analysis, reflective practice, culturally responsive curricula and understanding of identity.

- Your unit must include at least 3 assessable student learning objective and tasks (assignments) that you will be assessing to determine the degree to which these learning objectives have been met. (Teachers not seeking NC licensure may use standards from their state.)
- You will include additional objectives related to student engagement in meaningful, rigorous dance content.
- You will assess (both informally and formally) student learning related to these objectives, and to analyze and display data on student learning. You may have other behaviors on which you base student grades, such as participation and turning in homework, but the assessment in this course is limited to student learning in dance.
- In the case of students with special needs, you may have to develop adjusted student learning objectives or different ways for students to learn/demonstrate their learning. In doing your planning, keep in mind that you will be expected to do a pre-assessment, formative assessment during the unit (used as a basis for adjusting your teaching), and summative assessment.
- You will make clear how your pre-assessment guides your teaching, how you are adjusting your teaching in response to the formative assessment, and how you will adjust your teaching in the future (after the end of the unit) in response to your summative assessment.
- You will turn in a draft of the plan to the instructor at various stages including (1) a session grid, (2) the fully described unit with times and assessments for every activity and (3) three major detailed assessments including a graded rubric, worksheet with key and an assessment method of your choice).
- You will revise the unit as needed as you implement the unit.

- You will provide updates on student progress.

**Criteria for assessing this portion of assignment:**

- Content is appropriate for learners at this stage of development. (Standard 4)
- Content is both rigorous and engaging for learners. (Standard 3)
- Content and methodology are responsive to individual differences within population of students being taught. (Standard 2 and 4)
- Content and methodology demonstrate familiarity with 21st century knowledge - skills as appropriate. (Standard 3)
- Methodology promotes motivation and self assessment (Standard 4)
- Content includes content in reflection and critical thinking. (Standard 3)
- Methodology encourages critical viewing, writing, and thinking in the learning process. (Standard 4)
- Content and methodology demonstrate familiarity with summative and formative assessment. (Standard 3)

**B. Peer support: 10% of grade Student Learning Objective d**

Students will read the grids and curriculum plans written by assigned peer partner(s). For each response, write a personal letter offering suggestions that might improve the unit, and describing ideas you got from your peer that will support your own unit plan.

Read work written by peers as assigned. For each, write response stating

- What you noticed as interesting and engaging;
- Questions you have regarding ideas presented;
- Offer “kind” suggestions that might improve the work;
- Describe ideas you got from your peer that will support your own work.

**Criterion for evaluating this portion of assignment:**

Depth and quality of suggestions for peers and application to your own work (Standard 2)

A-range responses are respectful to peers, stay in character of the assigned role, and offer your peers comments to extend their thinking and help their projects get better. They use the 600-word maximum to probe thoughtful issues, rather than using up a lot of words with fun conversation not connected to the project or other “filler” language. (If you are writing 3 responses instead of 2, you will be evaluated on the two best ones or look at the strengths of all three, so that you are not penalized for doing more.)

**C. Assessment: (15% of grade) Student Learning Objective g, d, f, h**

Beginning with your pre-assessment (be sure to record the data from this and all other assessments), implement your unit. After each class, record your informal assessments and how you are adjusting your teaching in response. This commentary should be inserted into the unit plan, in a distinctive font so that it is easily visible. A casual comment such as “everyone did fine” is not sufficient. Conclude the unit with your summative assessment, making sure that you have data on every student in your class. Once you have completed your planned unit, review the pre-assessment data and the summative assessment data. Put the data into a format (table, pie or chart) so that it is very clear how many students met the objective(s) you were assessing. Provide a sample of student work that you thought met the objective, and an example of student work that did not (if applicable). If all students did not meet the objectives, describe what you will do about this as you continue to teach these students. How can you catch them up in the future?

**Criterion for evaluating this portion of assignment**

Ability to critically analyze learning in the dance classroom to determine needs and plan rigorous instruction (Standard 4)

**D. Reflection (10% of grade) Student Learning Objective h**

Reflect on your work in this project. What did you learn about your students, the content you were teaching, and yourself as a dance educator? What does this process tell you about how you will teach this content to a similar group of students in the future? What would you add, delete, change? What pedagogical questions does it raise for you? What holes or weaknesses can you identify in your current knowledge and skills that you will continue to strengthen, and how will you go about doing this?

**Criterion for evaluating this portion of assignment**

Ability to critically reflect on teaching and assessment to extend student learning (Standard 5)

LEARNING MODULES	POINTS										
<p><b>MODULE ONE: (Aug 15-28)</b></p> <p><b>M1a. Reading reflection (15 pts - 5 points per article)</b> - professional graduate level vocabulary and APA style required. Reading notes should be completed individually and recorded using reading worksheet. Posted as word doc to canvas.</p> <p><b>M1 READINGS:</b></p> <p>Dewey, J. (1897). My pedagogic creed. Reprinted in H. Shapiro, K. Latham, &amp; S. Ross (Eds.), <i>The institution of education</i> (5<sup>th</sup> ed., pp. 101-107). Boston: Pearson.</p> <p>Cone, T.P. (2007). In the moment: Honoring the teaching and learning lived experience. <i>Journal of Physical Education, Recreation &amp; Dance</i>, 78(4), 35-37, 50-54.</p> <p>Gee, C.B. (2007). Valuing the arts on their own terms? (Ceci n'est pas une pipe). <i>Arts Education Policy Review</i>, 108(3), 3-12.</p> <p>(If you have read any of these articles in previous courses... please re-read in light of your passions and personal journey in dance).</p> <p><b>662 M1b. CURRICULA (15 pts)</b></p> <p><b>Part 1</b></p> <p>Create outline for curricula (that will be implemented this semester) use formal UNCG School of Education framework - front matter (See example posted online) (10 points)</p> <p>Identify topical research on subject matter</p> <p><b>Part 2</b></p> <p>Complete Blooms worksheet on curricula (5 points)</p> <p>Curricula partners. E-mail and text partner immediately to set up a time share and reflect on each others work. It is strongly suggested that your complete curricula work on first weekend, so you have time to make edits and include insights from partner feedback must be expressed and inform your curricula reflection.</p> <p>CURRICULA PARTNERS 1</p> <table border="1" data-bbox="534 940 1174 1092"> <tbody> <tr> <td>Amy B</td> <td>Amy C</td> </tr> <tr> <td>Katrina</td> <td>Jennifer</td> </tr> <tr> <td>Georgia</td> <td>Rylee</td> </tr> <tr> <td>Caroline</td> <td>Isabelle</td> </tr> <tr> <td>Lisa</td> <td>Emily</td> </tr> </tbody> </table> <p>&gt;&gt;&gt; Using Dewey's words as a base begin to consider your pedagogic creed</p>	Amy B	Amy C	Katrina	Jennifer	Georgia	Rylee	Caroline	Isabelle	Lisa	Emily	<p>30 points Due Aug 28</p>
Amy B	Amy C										
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Caroline	Isabelle										
Lisa	Emily										
<p><b>MODULE TWO: (Aug 29- Sept 11)</b></p> <p><b>M2a. Reading reflection (15 pts)</b> - professional graduate level vocabulary and APA style required.</p> <p><b>M2 READINGS:</b></p> <p>Stinson, S.W. (2005). Why are we doing this? <i>Journal of Dance Education</i>, 5(3), 82-89.</p> <p>Risner, D. (2015). Curriculum Theory Basics: An Introduction.</p> <p>Eisner, E. (2002). Visions and versions of arts education. In <i>The arts and the creation of mind</i> (pp. 25-45). New Haven: Yale University Press.</p> <p><b>662 M2b. CURRICULA</b></p> <p><b>Part 3</b></p> <p>Create 6 session grid for curricula (10 points) (See example posted online)</p> <p><b>Part 4</b></p> <p>View question stem info sheet and complete Question Stem worksheet for your curricula (5 points)</p> <p>CURRICULA PARTNERS 2</p> <table border="1" data-bbox="534 1612 1174 1759"> <tbody> <tr> <td>Katrina</td> <td>Amy C</td> </tr> <tr> <td>Georgia</td> <td>Jennifer</td> </tr> <tr> <td>Caroline</td> <td>Rylee</td> </tr> <tr> <td>Lisa</td> <td>Isabelle</td> </tr> <tr> <td>Amy B</td> <td>Emily</td> </tr> </tbody> </table>	Katrina	Amy C	Georgia	Jennifer	Caroline	Rylee	Lisa	Isabelle	Amy B	Emily	<p>30 points Due Sept 11</p>
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<p><b>MODULE THREE: (Sept 12- Sept 25)</b>  <b>M3a. Reading reflection (15 pts)</b> - professional graduate level vocabulary and APA style required.  <b>M3 READINGS:</b>          Belenky, M., Clinchy, B., Goldberger, N., &amp; Tarule, J. (2006). Connected teaching. In H. Shapiro, K. Latham, &amp; S. Ross (Eds), <i>The institution of education</i> (5th ed., pp. 125-135). Boston: Pearson.          McIntosh, P. (1988). White privilege: Unpacking the invisible knapsack.          Hooks, B. (1994). Engaged pedagogy. <i>Teaching to Transgress: education as the practice of freedom</i>, 13-22.</p> <p><b>M3b. CURRICULA (20 pts)</b>  <b>Part 5</b>          Write a full description for 4 sessions sessions use format and address all component parts for every assignment. No assignment is longer than 10 minutes without redirecting. Highlight information include names and description of all supplemental materials needed for session 1-4.</p> <p>CURRICULA PARTNERS 3</p> <table border="1" data-bbox="534 573 1174 720"> <tr><td>Georgia</td><td>Amy C</td></tr> <tr><td>Caroline</td><td>Jennifer</td></tr> <tr><td>Lisa</td><td>Rylee</td></tr> <tr><td>Amy B</td><td>Isabelle</td></tr> <tr><td>Katrina</td><td>Emily</td></tr> </table>	Georgia	Amy C	Caroline	Jennifer	Lisa	Rylee	Amy B	Isabelle	Katrina	Emily	<p>35 points Due Sept 25</p>		
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<p><b>MODULE FOUR: (Sept 26- October 5)</b>  <b>M4a. Reading reflection (15 pts)</b> - professional graduate level vocabulary and APA style required.  <b>M4 READINGS:</b>          Risner, D. (2007). Rehearsing masculinity: Challenging the 'boy code' in dance education. <i>Research in Dance Education</i>, 8(2), 139-153.          Asher, T. (2006). Girls, sexuality and popular culture. In H. Shapiro, K. Latham, &amp; S. Ross (Eds.), <i>The Institution of education</i> (5<sup>th</sup> ed., pp. 305-308). Boston: Pearson.          Gray, E. (2006). The culture of separated desks. In H. Shapiro, K. Latham, &amp; S. Ross (Eds.), <i>The institution of education</i> (5<sup>th</sup> ed., pp. 273-279). Boston: Pearson.</p> <p><b>662 M4b. Curricula (15 pts)</b>  <b>Part 6</b> create all supplemental materials and create a handout for a key assignment (10 points)  <b>Part 7</b> create a graded rubric for primary assignments (5 points)          Revised your curricula as needed</p> <p>CURRICULA PARTNERS 4</p> <table border="1" data-bbox="534 1291 1174 1522"> <tr><td>Caroline</td><td>Amy C</td></tr> <tr><td>Lisa</td><td>Jennifer</td></tr> <tr><td>Amy B</td><td>Rylee</td></tr> <tr><td>Katrina</td><td>Isabelle</td></tr> <tr><td>Georgia</td><td>Emily</td></tr> <tr><td></td><td></td></tr> </table>	Caroline	Amy C	Lisa	Jennifer	Amy B	Rylee	Katrina	Isabelle	Georgia	Emily			<p>30 points Due Oct 5</p>
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<b>MADE Fall break October 6-11</b>													
<p><b>MODULE FIVE: (Oct 12- October 23)</b>  <b>M5a. Reading reflection (15 pts)</b> - professional graduate level vocabulary and APA style required. <b>M5</b>  <b>READINGS:</b>          Stinson, S. (2005). The hidden curriculum of gender in dance education. <i>Journal of Dance Education</i>, 5(2), 51-57.          Risner, D. (2006). What Matthew Shepard would tell us. In H. Shapiro, K. Latham, &amp; S. Ross (Eds.), <i>The Institution of education</i> (5<sup>th</sup> ed., pp. 237-249). Boston: Pearson.          Stinson, S. W. (2010). Questioning our past and building a future: Teacher education in dance for the 21st century. <i>Journal of Dance Education</i>, 10(4), 136-144.</p> <p><b>662 M5b. Create Curricula (10)</b></p>	<p>25 points Due OCT 23</p>												



<p><b>Part 8</b> Revise curricula (make adjustment to the document in different color so I know what changes have been made) include at detailed assessments (10)</p> <p><b>Part 9</b> Implement Curricula and document process. CURRICULA PARTNERS 5</p> <table border="1" data-bbox="535 273 1177 420"> <tr><td>Lisa</td><td>Amy C</td></tr> <tr><td>Amy B</td><td>Jennifer</td></tr> <tr><td>Katrina</td><td>Rylee</td></tr> <tr><td>Georgia</td><td>Isabelle</td></tr> <tr><td>Caroline</td><td>Emily</td></tr> </table>	Lisa	Amy C	Amy B	Jennifer	Katrina	Rylee	Georgia	Isabelle	Caroline	Emily	
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<p><b>MODULE SIX: (Oct 24- NOV 6)</b></p> <p><b>M6a. Reading reflection (15 pts)</b> - professional graduate level vocabulary and APA style required.</p> <p><b>M6 READINGS:</b></p> <p>Kushner, S. (2006). Adolescents and cultures of reflection. In P. Burnard and S. Hennessy (Eds.), <i>Reflective practice in arts education</i> (pp. 13-22). Dordrecht, The Netherlands: Springer.</p> <p>Risner, D. (2002). Motion and marking in reflective practice: Artifacts, autobiographical narrative, and sexuality. <i>Reflective Practice</i>, 3(1), 20-33.</p> <p>Shue, L. L., &amp; Beck, C. S. (2001). Stepping out of bounds: Performing feminist pedagogy within a dance education community. <i>Communication Education</i>, 50(2), 125-143.</p> <p><b>662 M6b. Curricula</b></p> <p><b>Part 9</b> Implement Curricula and document process continued.</p>	<p>15 points</p> <p>Due nov 6</p>										
<p><b>MODULE SEVEN: (NOV 7- NOV 20)</b></p> <p><b>M7a. Reading reflection (15 pts)</b> - professional graduate level vocabulary and APA style required.</p> <p><b>M7 READINGS:</b></p> <p>Zimmerman, E. (2009). Reconceptualizing the role of creativity in art education theory and practice. <i>Studies in Art Education</i>, 50(4), 382-399.</p> <p>Zumbrunn, S., Tadlock, J., &amp; Roberts, E. D. (2011). Encouraging self-regulated learning in the classroom: A review of the literature. Proceeding of Metropolitan Educational Research Consortium (MERC).</p> <p>Meece, J. &amp; Painter, J. (2012). Gender, self-regulation, and motivation. In D. Schunk &amp; B. Zimmerman (Eds.), <i>Motivation and self-regulated learning: Theory, research, and applications</i> (pp. 353-367). New York: Routledge.</p> <p><b>662 M6b. Curricula</b></p> <p><b>Part 9</b> Implement Curricula and document process continued</p>	<p>15 points</p> <p>Due Nov 20</p>										
<p><b>MODULE Eight: (NOV 21- DEC 4)</b></p> <p><b>Final</b></p> <p>Re- read Dewey Pedagogic Creed and write your own. Submit final curricula and assessments (curricula, self and students).</p>	<p>20 points</p> <p>Due Dec 4</p>										
<b>Total points</b>											

<p><b>Overall Course Participation</b></p> <p>Participation includes thorough completion of all readings, succinct postings and assignments, thoughtfully written papers, and completion of all activities and projects in a timely manner. This web course requires the student's significant attention to the schedule and engaged self-motivation and monitoring.</p>
<p><b>Supportive, Effective Peer Engagement and Discussion</b></p> <p>Discussion Pairs have been assigned for each module. These paired assignments rotate throughout the course, module by module. Please see the discussion pairs in modules. It is expected that each discussion pair will determine their own mode of communication (Skype, GoogleTalk, phone, etc.).</p>

*Determining the mode and scheduled time(s) for each module will be solely the responsibility of the Discussion Pairs. It is strongly recommended that pairs meet virtually at least once per week, regardless of the length of the module.*

#### **Discussion Pair Tips:**

- Because all rotating partner assignments have already been made for every module, contact your partner well before the specific module begins to find a common time that will work for both of you.
- Everyone has busy weekly schedules, obligations, and occasional issues that arise. Be considerate and generous when scheduling and working with your partner.
- If/when you are unable to schedule a mutual free time with your partner, you may do one of the following:
  - Contact one of the other pairs and ask if you might join them for their scheduled time, or
  - On your own, record your comments, thoughts, questions, and insights and post it to your partner.

#### **Characteristics of Students Who Excel in this Web Course**

- Self-motivated and responsible for their own learning;
- Understand that truly learning something takes hard work;
- Committed to developing their own successful study habits;
- Critical thinkers & reflective practitioners;
- Open-minded about *new* ideas, ways of thinking;
- Curious and critical about taken-for-granted assumptions;
- Comfortable problematizing issues, concepts, and practices
- Proactive--- planning, preparing, and anticipating.

**This is an asynchronous online course structured by a series of modules and assignments.**

#### **Recommended Study Habits:**

- Set goals and deadlines for yourself at the beginning of the semester;
- Start your assigned readings and tasks *at least a week in advance*; do not wait until the night before to complete an assigned reading, task or assignment;
- Schedule uninterrupted chunks of time during the week and weekend for this course work

#### **Tips on Using This Syllabus:**

Use this syllabus to periodically self-assess your progress over the semester. Determine your level of commitment and progress, based on the content of this syllabus.

- 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.
- UNCG expects all students to follow the Academic Integrity Policy. Please read this policy (<http://sa.uncg.edu/handbook/academic-integrity-policy/>) and ask the instructor if you have questions. Since collaboration is encouraged in this class, notify the instructor when you plan to collaborate and be sure that the other collaborator's contributions are acknowledged.

### Writing Assessment Criteria

**A-range** work demonstrates all of the following: Assignment completed on time. Assignment makes clear that your reading was thorough, not just skimming. (Many times you will need to read an article or part of it more than once.) Statements you make about what the readings say are accurate. Writing is clear enough to be understood. There should be only minor typos and errors in citing references (APA style, including page numbers for direct quotes).  
teaching.

**B-range work** demonstrates many but not all of the characteristics of A-range work. Most typically, B-range work indicates at least one of the following, while **C-range work** indicates at least two of the following: (1) writing that lacks clarity, (2) serious inaccuracies in statements about one or more of the readings, (3) little evidence of critical and reflective thinking as defined above, and (4) overly simplistic perspectives on complicated issues and practices. Criteria considered in assessing position response assignments: Accuracy in summarizing ideas from the reading; demonstrated ability to identify central ideas from the research literature that can be applied to teaching.

### Peer curricula feedback Criteria

Students will read the curricula written by peer partner(s). See full description in the *Curriculum Plan Project Guidelines & Requirements*. Your response may address:

- (1) What you noticed as interesting and engaging;
- (2) Questions you have regarding ideas presented;
- (3) Offer “kind” and constructive suggestions that might improve the work;
- (4) Identify and describe ideas, arguments, rationales you got from your peer that will support other’s work and the profession.

Criteria for evaluation: Depth and quality of response, questions, and suggestions for peers, and application to your own work

Depth and quality of comments, questions, and suggestions for peers and application to your own work (Standard 2) A-range responses are respectful to peers, stay in character of the responder, and offer your peers comments to extend their thinking and help their projects get better. They use the 750-word maximum to probe thoughtful issues, rather than using up a lot of words with fun conversation not connected to the project or other “filler” language.

### POLICIES & PROCEDURES

#### Reporting Illnesses or Emergencies:

Please report serious illnesses or emergencies that may affect your performance in the course by email to your instructor.

#### Computing & Technology Assistance:

For computing or technology assistance, please contact: UNCG Information Technology Service online at <http://its.uncg.edu/> or call: 336.256.TECH (8324) Instructors cannot provide this assistance.

**Honor Code & Plagiarism:** This course is subject to UNCG standard rules, policies, and procedures regarding honor codes and plagiarism. Students must cite references and sources appropriately in

module assignments, reports and projects. APA style is required for formal papers (Summary Papers and Position Papers) and the Curriculum Plan Project. <http://www.apastyle.org/>

**Academic Integrity:**

Each student in this course is expected to abide the standards of academic integrity. Any work submitted by a student in this course for credit will be the student's own work. Students are encouraged to communicate with their class peers and to discuss information and concepts covered with other students. You can give help or receive help from other students. However, this permissible cooperation should never involve one student turning in an identical copy of an assignment. Should copying occur, both students will automatically receive a zero for the assignment.

**UNCG expects all students to follow the Academic Integrity Policy:**

Please read this policy (<http://sa.uncg.edu/handbook/academic-integrity-policy/>) and ask the instructor if you have questions. Since collaboration is encouraged in this class, notify the instructor when you plan to collaborate and be sure that the other collaborator's contributions are acknowledged.

**NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION STANDARDS FOR GRADUATE (M)  
LICENSURE**

<b>1. TEACHER LEADERSHIP</b>
<p>Teacher leaders assume the roles and responsibilities of collaborative leaders in schools and communities. Teachers demonstrate leadership in their classrooms, schools and professional organizations; they advocate for students and effective educational practices and policies; and they are role models for ethical leadership.</p> <p>Teacher leaders will know and be able to:</p> <ul style="list-style-type: none"> <li>• Demonstrate effective ongoing communication, collaboration, and team-building among colleagues.</li> <li>• Facilitate mentoring and coaching with novice teachers.</li> <li>• Set goals and establish priorities while promoting educational initiatives that positively affect student learning.</li> <li>• Participate in professional learning communities.</li> </ul>
<b>2. RESPECTFUL EDUCATIONAL ENVIRONMENT</b>
<p>Teacher leaders model leadership by establishing a positive and productive environment for a diverse population of students, their families, and the community. Teachers are knowledgeable about cultures and global issues and how they are contextualized locally. Teachers help colleagues develop effective strategies for students with special needs. They encourage positive, constructive relations among colleagues and students. Teacher leaders:</p> <ul style="list-style-type: none"> <li>• Facilitate the development of inviting, respectful, supportive, inclusive, and flexible educational communities.</li> <li>• Create collaborative partnerships with families, schools, and communities to promote a positive school culture.</li> <li>• Facilitate and model caring and respectful treatment of individuals within the learning community.</li> <li>• Demonstrate knowledge and understanding of diverse world cultures and global issues.</li> <li>• Encourage high expectations for all students.</li> <li>• Collaboratively design and implement curriculum and instruction that is responsive to learner differences.</li> </ul>
<b>3. CONTENT AND CURRICULUM EXPERTISE</b>
<p>Teacher leaders have a deep knowledge of the subjects they teach and understanding of curriculum theory and development. They value collaboration and the interconnectedness of disciplines. They understand the importance of curriculum relevance in engaging students in content. Teacher leaders:</p> <ul style="list-style-type: none"> <li>• Demonstrate in-depth knowledge of curriculum, instruction, and assessment.</li> <li>• Model the integration of 21st century content and skills into educational practices.</li> <li>• Develop relevant, rigorous curriculum.</li> </ul>
<b>4. STUDENT LEARNING</b>
<p>Teacher leaders facilitate student learning through evidence-based practice informed by research. They understand and apply research in child and adolescent development, cognitive development, and general and specialized pedagogy. They encourage critical reading, writing and thinking in the learning process. They foster instructional and evaluation methods that embrace variety and authenticity. They promote student reflection and self-assessment. They encourage colleagues and students to take on leadership roles and work in teams. Teacher leaders:</p> <ul style="list-style-type: none"> <li>• Seek out and use existing research to inform school practices.</li> <li>• Design action research to investigate and improve student learning and school policies and practices.</li> <li>• Model technology integration that supports student learning.</li> <li>• Critically analyze student and school performance data to determine needs and plan instruction that is rigorous, coherent, and substantiated within a theoretical and philosophical base.</li> </ul>
<b>5. REFLECTION</b>

Teacher leaders contribute to systematic, critical analysis of learning in their classrooms and beyond. They are lifelong learners who model and support ongoing professional development. Teachers embrace critical thinking, problem solving, and innovation. Teacher leaders:

- Promote an educational culture that values reflective practice.
- Model the development of meaningful professional goals.
- Model personal and professional reflection to extend student learning and school improvement