

Institution Name: Notre Dame de Namur University  
 Program Coordinator: Caryl Hodges  
 Program Coordinator: chodges@ndnu.edu

## NDNU Single Subject Dance Content Area Pedagogies Course Matrix

Link: [EDU 4405 Teaching and Pedagogy: Dance Syllabus](#)

Link: [Assignments](#)

Link: [Course Calendar](#)

Subject Specific Pedagogical Skills for Single Subject Teaching Assignments: Dance	Introduce	Practice	Assess
1. Beginning Single Subject teachers of Dance demonstrate the ability to teach the state-adopted student standards for dance, are familiar with national student content standards for dance, and are literate in the artistic discipline of dance, including helping students understand the history, purposes, and roles of dance in society	<a href="#">Session 1</a> <a href="#">Session 7</a>	<a href="#">Session 3</a> <a href="#">Session 7</a> <a href="#">Session 12</a>	<a href="#">Session 9</a> <a href="#">Session 10</a> <a href="#">Session 12</a>
2. They demonstrate and help students understand the principles, processes, skills, and content of dance creation, performance, evaluation, and interpretation through teaching both broad and in-depth conceptual knowledge of these processes to students.	<a href="#">Session 2</a> <a href="#">Session 4</a> <a href="#">Session 10</a>	<a href="#">Session 2</a> <a href="#">Session 4</a> <a href="#">Session 5</a> <a href="#">Session 10</a>	<a href="#">Session 2</a> <a href="#">Session 4</a> <a href="#">Session 5</a> <a href="#">Session 10</a>
3. They demonstrate and help students gain the knowledge and skills to embody dance and they engage students in the expressive elements of dance.	<a href="#">Session 3</a> <a href="#">Session 5</a> <a href="#">Session 6</a> <a href="#">Session 8</a> <a href="#">Session 10</a>	<a href="#">Session 4</a> <a href="#">Session 5</a> <a href="#">Session 6</a> <a href="#">Session 8</a> <a href="#">Session 10</a>	<a href="#">Session 4</a> <a href="#">Session 5</a> <a href="#">Session 6</a> <a href="#">Session 8</a> <a href="#">Session 10</a>
4. Beginning teachers help students develop a variety of dance movement techniques and technical skills, and to demonstrate aesthetic awareness, critical analytical skills, and proficiency in the creative solution of dance problems.	<a href="#">Session 4</a> <a href="#">Session 8</a> <a href="#">Session 10</a>	<a href="#">Session 4</a> <a href="#">Session 8</a> <a href="#">Session 10</a>	<a href="#">Session 4</a> <a href="#">Session 8</a> <a href="#">Session 10</a>

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5. They demonstrate and help students develop the ability to generate and conceptualize artistic ideas, organize artistic work, and reflect on and refine artistic expression.	<a href="#">Session 4</a> <a href="#">Session 8</a> <a href="#">Session 10</a>	<a href="#">Session 4</a> <a href="#">Session 8</a> <a href="#">Session 10</a>	<a href="#">Session 4</a> <a href="#">Session 8</a> <a href="#">Session 10</a>
6. They help students understand various perspectives related to the creation and performance of dance globally, including the historical development, cultural functions, purposes and uses of the art form, and they help students develop the ability to synthesize and relate that knowledge in the creation and performance of artistic and culturally expressive movement.	<a href="#">Session 1</a> <a href="#">Session 5</a> <a href="#">Session 8</a> <a href="#">Session 9</a>	<a href="#">Session 5</a> <a href="#">Session 8</a> <a href="#">Session 9</a>	<a href="#">Session 5</a> <a href="#">Session 8</a> <a href="#">Session 9</a>
7. Beginning teachers understand and teach students about copyright laws and intellectual property rights relating to dance sequences created by others as well as to the selection and use of music used to support dance creation, instruction and performance.	<a href="#">Session 8</a> <a href="#">Session 11</a> <a href="#">Session 13</a>	<a href="#">Session 8</a> <a href="#">Session 11</a> <a href="#">Session 13</a>	<a href="#">Session 8</a> <a href="#">Session 11</a>
8. Beginning teachers help students develop their own artistic ideas relating to creating and implementing dance movements and dances.	<a href="#">Session 4</a> <a href="#">Session 10</a>	<a href="#">Session 4</a> <a href="#">Session 10</a>	<a href="#">Session 4</a> <a href="#">Session 10</a>
9. Beginning teachers are also knowledgeable about and help students understand the mind-body connection and the anatomical and physiological processes through which the body becomes an instrument for artistry and expression.	<a href="#">Session 2</a> <a href="#">Session 6</a> <a href="#">Session 7</a> <a href="#">Session 9</a>	<a href="#">Session 2</a> <a href="#">Session 3</a> <a href="#">Session 6</a> <a href="#">Session 7</a> <a href="#">Session 9</a>	<a href="#">Session 2</a> <a href="#">Session 7</a> <a href="#">Session 9</a>
10. Beginning teachers understand and implement appropriate ways of working with students to guide them and assist them in performing body movements relating to	<a href="#">Session 2</a> <a href="#">Session 7</a> <a href="#">Session 9</a>	<a href="#">Session 2</a> <a href="#">Session 7</a> <a href="#">Session 9</a>	<a href="#">Session 2</a> <a href="#">Session 7</a> <a href="#">Session 9</a>

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dance, especially when such assistance requires illustrating, guiding, or demonstrating correct positioning of the body relative to dance movements.			
11. Beginning teachers help students understand appropriate actions and boundaries between students when students are participating in dance activities that require interpersonal physical contact.	<a href="#">Session 3</a> <a href="#">Session 5</a>	<a href="#">Session 4</a> <a href="#">Session 5</a> <a href="#">Session 6</a> <a href="#">Session 10</a>	<a href="#">Session 4</a> <a href="#">Session 5</a> <a href="#">Session 10</a>
12. Beginning teachers make appropriate accommodations for students with special needs and with disabilities to ensure equitable participation in dance instruction, activities, and performance.	<a href="#">Session 3</a> <a href="#">Session 6</a> <a href="#">Session 7</a>	<a href="#">Session 6</a> <a href="#">Session 7</a>	<a href="#">Session 6</a> <a href="#">Session 7</a>
13. Beginning teachers help students understand how to work with space, time, and energy to communicate artistic intent and expression through dance.	<a href="#">Session 4</a> <a href="#">Session 8</a>	<a href="#">Session 4</a> <a href="#">Session 8</a>	<a href="#">Session 4</a> <a href="#">Session 8</a>
14. Beginning teachers understand and implement appropriate organization of available classroom or other space for dance instruction with students, and they help students understand how to behave appropriately and safely in an open classroom or other space organized for dance instruction purposes.	<a href="#">Session 3</a> <a href="#">Session 5</a>	<a href="#">Session 5</a> <a href="#">Session 10</a>	<a href="#">Session 5</a> <a href="#">Session 10</a>
15. Beginning teachers help students understand how to perceive and analyze artistic dance and learn how to recognize and interpret intent and meaning in individual dance performances.	<a href="#">Session 4</a> <a href="#">Session 8</a> <a href="#">Session 10</a>	<a href="#">Session 4</a> <a href="#">Session 8</a> <a href="#">Session 10</a>	<a href="#">Session 4</a> <a href="#">Session 8</a> <a href="#">Session 10</a>

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16. They help students understand the importance of reflection in identifying the impact of dance experiences, the role of emotions in connecting with and responding to dance, how interpretations of dance works are influenced by and connected to personal experiences, cultural contexts, and aesthetics; and how criteria are applied to evaluate dance.	<a href="#">Session 5</a> <a href="#">Session 6</a> <a href="#">Session 8</a>	<a href="#">Session 6</a> <a href="#">Session 8</a>	<a href="#">Session 8</a> <a href="#">Session 10</a>
17. Beginning teachers teach both broad and in-depth conceptual knowledge of the societal, cultural, and historical contexts of dance.	<a href="#">Session 1</a> <a href="#">Session 5</a> <a href="#">Session 8</a> <a href="#">Session 9</a>	<a href="#">Session 3</a> <a href="#">Session 5</a> <a href="#">Session 8</a> <a href="#">Session 9</a>	<a href="#">Session 5</a> <a href="#">Session 8</a> <a href="#">Session 9</a>
18. They help students acquire knowledge of western and nonwestern dance traditions, of the history and diversity of dance, and of the roles, forms, and uses of dance in societies past and present.	<a href="#">Session 1</a> <a href="#">Session 5</a> <a href="#">Session 8</a> <a href="#">Session 9</a>	<a href="#">Session 5</a> <a href="#">Session 8</a> <a href="#">Session 9</a> <a href="#">Session 10</a>	<a href="#">Session 5</a> <a href="#">Session 8</a> <a href="#">Session 9</a> <a href="#">Session 10</a>
19. Beginning teachers help students understand the value of arts, and of participating in arts activities as participants, audience members, and advocates for the arts.	<a href="#">Session 8</a> <a href="#">Session 11</a>	<a href="#">Session 8</a> <a href="#">Session 11</a>	<a href="#">Session 8</a> <a href="#">Session 11</a>
20. They help students understand how analysis of and participation in a variety of forms of dance contributes to the development of dance literacy and they demonstrate with students the ways that literacy in dance can be integrated with learning and literacy in other arts and academic subjects.	<a href="#">Session 10</a> <a href="#">Session 11</a>	<a href="#">Session 10</a> <a href="#">Session 11</a>	<a href="#">Session 10</a> <a href="#">Session 11</a>
21. They enable students to reflect on, critique, and analyze dance performance and to understand the connections of dance to personal and cultural experience.	<a href="#">Session 1</a> <a href="#">Session 5</a> <a href="#">Session 8</a>	<a href="#">Session 5</a> <a href="#">Session 8</a> <a href="#">Session 10</a>	<a href="#">Session 5</a> <a href="#">Session 8</a> <a href="#">Session 10</a>

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22. They help students understand the types of potential careers available in dance.	<a href="#">Session 11</a>	<a href="#">Session 11</a>	<a href="#">Session 11</a>

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## EDU 4405-03 TEACHING AND PEDAGOGY: DANCE Syllabus

### COURSE DETAILS

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**Semester/Year:** Spring 2026

**Length:** 14 weeks: 1/12/26-4/25/26

**Lecture Schedule:** Fridays beginning 1/16/25; SM 113, 4:30-7:00pm

**Delivery Mode:** Online synchronous instruction with fixed schedule attendance.

**Credit Hours: Credit Hour Policy:** As per [34 C.F.R. § 600.2 \(2024\)](#), one credit hour consists of 15 hours of direct faculty instruction, which may include an equivalent or proportionate amount of regular and substantive interaction in the case of distance education modalities, plus 30 hours of out-of-class work.

### Summary of Coursework Hours

#### Instruction: 51 hours

- Lectures (including guest speaker sessions) for all candidates: 15 hours
- Lectures/ Break Out by Subject Content Area: 30 hours
- Break Out Rooms for Group Work: 2 hours
- Peer Reviews and Collaborative Work: 2 hours
- Instructor Feedback: 1 hour
- Regular Announcements and Updates: 1 hour

#### Out-of-Class Work: 90 hours

- Reading: 30 hours
- Research: 30 hours
- Assignments: 15 hours
- Other (interviews, observations, etc.): 15 hours

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**Learning Management System:** All student work is to be uploaded to Canvas

**Technology Minimum Requirements and Necessary Technical Skills:** Computer, Internet access; NDNU email account.

**Prerequisites:** Completion of Foundation courses; approval for concurrent enrollment in EDU 4450 Student/Intern Teaching Single Subject Semester I

**Last day to Add/Drop Classes:** Friday, January 23, 2026

**Last Day to Request Withdrawal Grade:** Friday, April 24, 2026

#### **INSTRUCTOR DETAILS**

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**Name:** Cathelyn (Cathy) Bennett-Ennon - Instructor

**Email:** [cennon@ndnu.edu](mailto:cennon@ndnu.edu); [cbennon@comcast.net](mailto:cbennon@comcast.net);

**Cell Phone:** (650) 766-6867

**Office Hours:** by appointment

**Name:** Coleen Lorenz – Dance Mentor

**Email:** [clorenz@ndnu.edu](mailto:clorenz@ndnu.edu), [coleen@ccmotion.net](mailto:coleen@ccmotion.net)

**Cell Phone:** (650) 703-8554

**Office Hours:** by appointment

#### **COURSE DESCRIPTION**

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**Catalog Description:** Teacher candidates are oriented to the Single Subject Credential Program and the teaching profession. This course is coordinated by an NDNU faculty member and jointly taught by mentor teachers from local schools. The focus of this course is teaching the state adopted academic content standards using effective strategies in the discipline of the teacher candidate. Program-related topics and legal requirements as well as a review of the Teaching Performance Expectations (TPE's). Other topics include, but are not limited to classroom

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management, teaching and learning in a standards-based environment, and setting high expectations for all students. Candidates apply course content to field practicum and the development of their Teaching Performance Assessment.

**Course Description:** Teaching and Pedagogy (3): Teacher candidates are oriented to the Single Subject Credential Program and the teaching profession. This course is coordinated by a NDNU faculty member and jointly taught by mentor teachers from local schools. The focus of this course is teaching the state adopted academic content standards using effective strategies in the discipline of the teacher candidate. Program-related topics and legal requirements include a review of the Teaching Performance Expectations (TPE's). Other topics include classroom management, teaching and learning in a standards-based environment, the importance of DEIB in the classroom, Dyslexia 101, and setting elevated expectations for all students. Candidates apply course content to field practicum and the two-cycle development of their Teaching Performance Assessment (CALTPA).

**NOTE:** Candidates enroll in a specific section of EDU 4405 Teaching and Pedagogy identified for their Single Subject Credential Content Area, e.g. EDU 4405-03 Teaching and Pedagogy Dance

#### **TEXTS AND ARTICLES**

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##### **Dance Texts:**

Blom, L.A. & Chaplin, T. (1982). *The Intimate Act Of Choreography* (2nd Edition). University of Pittsburgh Press. ISBN: 978-0822953425

McCarthy-Brown, N. (2017). *Dance Pedagogy For A Diverse World. Culturally Relevant Teaching in Theory, Research and Practice*. McFarland Books, Inc.

Hass, J. G. (2025). *Dance Anatomy* (3<sup>rd</sup> Edition). ISBN: 9781718219915

Kassing, G. & Jay-Kirshenbaum, D. (2021). *Dance Teaching Methods And Curriculum Design: Comprehensive K-12 Dance Education* (2nd edition). ISBN: 9781492572398

Magsamen, S. & Ross, I. (2024). *Your Brain on Art: How the Arts Transform Us*. ISBN: 9780593449233

##### **Additional Recommended Reading Material:**

Franklin, E.N. (2012). *Dynamic Alignment Through Imagery* (2<sup>nd</sup> Edition). ISBN: 978-0736067898

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Gilbert, A. G. (2015). Creative Dance For All Ages (2nd Edition). ISBN: 9781450480949

### **Additional texts and resources**

If you haven't downloaded the following documents in other credential courses from the California Department of Education website, please download and keep a file on your computer. You will need to refer to them and be familiar with them in our credential program courses and in your practicum placements.

California Arts Standards for Public Schools (Dance, Media Arts, Music, Theatre, Visual Arts)

<https://www.cde.ca.gov/be/st/ss/documents/caartsstandards.pdf>

California Arts Education Framework (Document)

<https://www.cde.ca.gov/ci/cr/cf/documents/caartsedfw.pdf>

California Arts Education Framework Resources

<https://www.cde.ca.gov/ci/vp/cf/>

California English Language Development Standards

<https://www.cde.ca.gov/sp/ml/eldstandards.asp>

CA Dyslexia Guidelines

<https://www.cde.ca.gov/sp/se/ac/documents/cadyslexiaguidelines.pdf>

Also, you should be familiar with these websites and their resources:

Visual and Performing Art

<https://www.cde.ca.gov/ci/vp/>

California Dance Education Association

<https://www.cdeadance.org/>

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Other articles, recommended readings videos, websites, and other digital resources will be provided in the course Canvas shell or via links to download the materials.

## **CANDIDATE LEARNING OUTCOMES**

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**Program Learning Outcomes:** Upon completion of a Preliminary Single Subject Credential:

PLO 1: Candidates will be able to engage and support all students in learning.

PLO 2: Candidates will be able to create and maintain effective environments for student learning.

PLO 3: Candidates will be able to understand and organize subject matter for student learning.

PLO 4: Candidates will be able to plan instruction and design learning experiences for all students.

PLO 5: Candidates will be able to assess student learning.

PLO6: Candidates will be able to develop as professional educators.

**Course Learning Outcomes:** In this course, candidates will be introduced to a basic overview of teaching objectives that support effective teaching principles designed to guide and direct instructional strategies and techniques used in today's classroom. Becoming aware of what is important to students from their viewpoints, learning strategies to motivate and recognize student academic and behavioral milestones, managing learning environments that generate fairness and respect, looking at how equity overshadows equality issues in the classroom, and reflecting on personal teacher attitudes and biases will be integrated with subject-specific pedagogical curricula in class meetings with course instructor and mentor teachers. Because of the variety of content curricula for the Single Subject Credential Program, students will be assigned a subject specific mentor teacher who will be responsible for teaching pedagogy for the content area.

Candidates will also engage in work-related activities aligned with subject-specific pedagogy to further enhance and support a student teacher or intern assignment aligned with State Mandated Teacher Performance Expectations (TPE) discussed in class meetings and in sessions with a mentor teacher. Candidates will meet with a mentor teacher as a cohort in subject-specific content areas that will be viewed through the lens of TPE's:

**Dance Course Learning Outcomes:** Candidates will on completion of this course:

CLO 1 - demonstrate the ability to teach the state-adopted student standards for dance and applicable English Language Development Standards including helping students understand [the history, purposes, cultural-historic-therapeutic context and roles of dance in society].

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CLO 2 – demonstrate the ability to create an effective environment which provides appropriate way to guide all students in learning/understanding the influence and impact of personal experiences and relationships in dance, allowing students to develop artistic ideas and an understanding of how their interactions with others inform dance work and choreographic design.

CLO 3 – demonstrate the ability to plan lessons and activities that provide all students with multiple opportunities to learn and apply technical dance elements in a creative process grounded in the collaborative nature of movement and dance work.

CLO 4 - demonstrate the ability to apply and teach students the laws, policies and procedures including copy right and intellectual property rights, as these pertain to the selection and use of dance materials and works for both instructional and performance purposes.

CLO5 – demonstrate the ability to deliver activities founded in the understanding of human anatomy and kinesiology required for effective student safety, movement acuity and outcome in both learning and performance.

CLO6 – demonstrate the ability to synthesize dance activities and experiences within a therapeutic wellness framework, allowing students to recognize, engage, and incorporate specific wellness benefits of dance into their overall learning experience.

#### Notre Dame de Namur University Hallmarks

1. We proclaim by our lives even more than by our words that God is good.
2. We honor the dignity and sacredness of each person.
3. We educate for and act on behalf of justice, peace and care for all creation.
4. We commit ourselves to community service.
5. We embrace the gift of diversity.
6. We create community among those with whom we work and with those we serve.
7. We develop holistic learning communities which educate for life.

**Please also note:** "We acknowledge that Notre Dame de Namur University sits on the unceded ancestral homeland of the Ramaytush Ohlone who are the original peoples of the San Francisco Peninsula. We recognize that we benefit from living and working on their traditional homeland, and we affirm their sovereign rights as First Peoples."

#### **COURSE REQUIREMENTS, ASSESSMENTS AND GRADING SCALE**

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**Attendance Policy:** Students are expected to attend all scheduled class meetings in person or online. Unexcused non-attendance will be considered in the grading process and reflected upon the final course grade if the non-attendance extends to two or more times. Excused non-

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attendance, prearranged with the instructor and alternate assignments arranged, will be accommodated for only one time during the semester. Allowances will be made for emergency situations such as illness or last-minute emergencies, if requested by the student. The instructor will provide alternate assignments that will be due at the next class session. *NOTE: An excess of unexcused absences will place the student in academic jeopardy and the instructor will report this situation to the Education Committee for review.*

**Active Participation Expectations, Class Conduct:** Participation includes, but is not limited to attendance, completing assigned readings, engaging in discussions, engaging in impromptu individual and small group activities, oral presentations, and activities conducted by guest speakers. It also means being attentive, initiative-taking, respectful, independent, responsible, and flexible.

Since your active presence is expected, please refrain from engaging in distracting activities during class such as texting, emailing, internet surfing, phone calls unless an emergency, and checking your smart phone or laptop. As a courtesy, please mute yourself to avoid background noise from cell phones, other devices or other conversations/noise that might become a distraction to you or others around you.

#### **Assignments Format and Submission:**

**Use of Artificial Intelligence Policy:** As a Graduate School of Education shaping the future educator workforce, we recognize the enormous scope of AI and its implications in our field and beyond. Our overriding goal is to prepare our students to embrace AI as a tool to manage their role as an educator efficiently and ethically and have their students leverage the benefits of AI in their learning. The NDNU current academic integrity policy still stands and students are expected to produce original work when required and cite supporting documents, resources, and tools as appropriate per APA guidelines.

#### **Deadlines and Late Assignments Policy**

Follow-up Work (aka homework) assignments **MUST** be typed, in 12-point font, and double spaced unless otherwise directed by the instructor. When citing sources, please use APA format and provide a reference list when appropriate. Paginate any paper of more than two (2) pages and be sure your name and date are in the upper right-hand corner. Follow-up Work assignments will be turned to the instructor via email or uploaded in the course Canvas shell. Exceptions will be allowed for on-demand writing assignments in class.

**Grading Scale:** Homework assignments, in-class assignments will be graded on a point scale or rubric score, which will be equated to a letter grade between A and B-. Active participation points will be given and equated to a letter grade between A and B-. Students earning grades lower than a B- will be given the opportunity to redo the assignment(s). Active participation points can be improved by increasing active engagement in class sessions. The final course grade from this instructor will be averaged with the final grade from mentor teachers and will be the final semester transcript grade.

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**Note:** Incomplete grades are strongly discouraged, except in the case of circumstances that impede finishing coursework on time.

**Special Requirements or Expectations:**

**CalTPA Connection:** For our credential candidates to have the best possible preparation for the successful submission of their CalTPA, each course in the NDNU credential program will provide a connection to this TPA requirement. We encourage candidates to integrate the assignments given to them by their course instructors as part of their overall CalTPA portfolio.

**Privacy and Confidentiality:** One of the highlights of the NDNU academic experience is that candidates often use real-world examples from their organization/school in class discussions and written work. However, it is imperative that candidates not share information that is confidential, privileged, or proprietary in nature.

**ASSIGNMENTS: DESCRIPTIONS AND DUE DATES**

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Session	Assignments
1	<p><u>Dance Assignment:</u> Due Session 2</p> <p>Read in text: Chpt 1-3 <i>Dance Pedagogy For A Diverse World. Culturally Relevant Teaching in Theory, Research and Practice.</i></p> <ul style="list-style-type: none"><li>• Write a reflection of your personal experience with dance and how it has impacted your life? In your reflection describe the following:</li><li>• How has the historical role or cultural traditions of dance in society related to your experience of dance personally? In what ways have your experiences with dance helped you understand the value of dance as an artform? In what ways have your connections with the audience, dance, and societal norms informed your role as a dance teacher today?</li></ul> <p><u>Dance Assignment:</u> Due Session 2</p> <p>Read Article: The Kennedy Center On The Elements Of Dance</p> <ul style="list-style-type: none"><li>• <a href="https://www.kennedy-center.org/education/resources-for-educators/classroom-resources/media-and-interactive/media/dance/do-you-wanna-dance/#:~:text=The%20Elements%20of%20Dance,Energy">https://www.kennedy-center.org/education/resources-for-educators/classroom-resources/media-and-interactive/media/dance/do-you-wanna-dance/#:~:text=The%20Elements%20of%20Dance,Energy</a></li></ul> <p>Write a short, no more than 1-page reflection paper identifying how the article informs your role as a teacher in your favorite or most seasoned stylistic form of dance. Reflect on the nature of each of these 5 elements and describe some of the ways they assist in your artistic expression and instruction.</p>

2	<p><u>Dance Assignment:</u> Due Session 3</p> <p>Read From Text: Chpt 1-3 <i>Dance Anatomy (3rd edition)</i></p> <p>Read: The Seven Basic Movements</p> <p><a href="https://www.wellforculture.com/sevenbasicmovements">https://www.wellforculture.com/sevenbasicmovements</a></p> <p>Watch: Youtube about contraindicated exercise</p> <p><a href="https://www.youtube.com/watch?v=iBRZdqLDPIO">https://www.youtube.com/watch?v=iBRZdqLDPIO</a></p> <ul style="list-style-type: none"> <li>• Design and submit a video clip that demonstrates these seven basic movement patterns in a creative dance phrase or combination. In your video clip describe the ways the 3 planes of motion are involved, and how correct body alignment and placement are incorporated.</li> <li>• Submit along with your video clip a ½ page write-up (can be bulleted or outline form) specifying at least three wellness benefits you discover for your students in the movement phrase you created, as well as instructional guidance or correction of three contraindicated exercises that need to be avoided in order to prevent injury during dance.</li> </ul> <p><u>Dance Assignment:</u> Due Session 3</p> <p>Read Chpt. 1-4 <i>Dance Teaching Methods And Curriculum Design: Comprehensive K-12 Dance Education (2nd edition)</i></p> <p>Read Hand-Out: <i>10 Keys To Effective Dance Instruction</i></p> <p><a href="https://drive.google.com/file/d/1Kt57yaB3lg0CyboZjHtwPsoRaT2VnPCR/view?usp=sharing">https://drive.google.com/file/d/1Kt57yaB3lg0CyboZjHtwPsoRaT2VnPCR/view?usp=sharing</a></p> <ul style="list-style-type: none"> <li>• Create 4-5 exercises or techniques you want to share or have learned from the assigned reading. Develop a 24 count dance pattern or sequence in a way that demonstrates the effective use of those exercises or techniques as an instructor.</li> <li>• Create a video clip of this 24 count dance phrase that includes step by step instruction of the following: <ul style="list-style-type: none"> <li>○ The components of effective dance structure, specific body alignment and placement for proper dance execution, and ways to transition or evolve these technical elements into a complete dance pattern or sequence for student learning. (3-8counts).</li> </ul> </li> </ul>

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	<ul style="list-style-type: none"> <li>• Use your video as a guide and present this material in a lesson in your classroom this week. Ask for student feedback on what they learned from these exercises. What did you gain from their feedback? How will it inform your planning and teaching?</li> </ul> <p>Written Assignment:</p> <ul style="list-style-type: none"> <li>• Write a one page reflection about the entire process involving both video clips and include your student feedback from the second video clip assignment.</li> </ul>
3	<p><u>Dance Assignment:</u> Due Session 4</p> <p>Read in text: Chpt 4-6 <i>Dance Pedagogy For A Diverse World. Culturally Relevant Teaching in Theory, Research and Practice.</i></p> <p>Read Article:</p> <p><a href="https://dancedatapoint.com/creating-a-safe-dance-environment/">https://dancedatapoint.com/creating-a-safe-dance-environment/</a></p> <ul style="list-style-type: none"> <li>• Interview your master teacher and submit a 15min. audio/voice thread of your interview.</li> <li>• During your interview focus on learning environments (in your genre or content area of dance) that work for <b>all</b> students, with an emphasis on diverse student populations or needs. Ask how your master teacher uses information about all students to create an equitable system and provide equitable opportunities for all students to participate in a range of roles in the artistic process.</li> <li>• During your interview also focus on the ways dance is a universal language that inherently encompasses inclusivity and equity. Discuss with your master teacher how they explain to their students and carry out the use of personal expression, partnering and ensemble work, improvisation, and choreographic design on behalf of everyone involved.</li> <li>• Write ½ page reflection on one of the above components from your interview : personal expression, partnering or ensemble movement, improvisation, or choreographic design as it pertains to creating a space of equity and inclusivity within your own classroom space. How do you apply one of the above components specifically to foster unity or a sense of cohesion amongst your students?</li> </ul> <p><u>Dance Assignment:</u> Due Session 4</p> <p>Read in text Chpt 5-9 <i>Dance Teaching Methods And Curriculum Design: Comprehensive K-12 Dance Education (2nd edition).</i></p>

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	<ul style="list-style-type: none"> <li>● In collaboration with your master teacher and using the CalTPA Cycle 1 Step1, use the <b>Whole Class and Focus Student 1-3</b> description categories to record data (just input after each category, don't write a narrative yet). Bring your notes to share in group discussion on creating equitable opportunities for students to participate in a range of roles during dance choreography and performance.</li> <li>● Write 1–2-page reflection paper of your continued ideas on creating a collaborative space in your classroom. How would you begin given what you know about your students? How would this inform how you plan to teach during the coming semester?</li> </ul>
4	<p><u>Dance Assignment:</u> Due Session 5</p> <p>Review Articles “Growth Mindset Moments” and “Growth Mindset Revisited” from last semester</p> <p>Read in text Chpt 6-8: <i>Dance Teaching Methods and Curriculum Design: Comprehensive K-12 Dance Education</i></p> <p>Read Article: 16 Ways To Foster Joy In Your Dance Classes</p> <p><a href="https://shannondoolingdances.com/2025/04/27/12-ways-to-foster-joy-in-your-dance-classes/">https://shannondoolingdances.com/2025/04/27/12-ways-to-foster-joy-in-your-dance-classes/</a></p> <p>Read in Text: Chpt 1-4 <i>The Intimate Act Of Choreography</i></p> <p>Develop a 5 minute presentation to be shared next class session that demonstrates how you apply creative expression, body language, and inventive ways to foster joy in the classroom.</p> <ul style="list-style-type: none"> <li>● The presentation features how you applied any 5 of the 16 ways to foster joy in the classroom.</li> <li>● You may also use ideas from your texts or any other resources for this presentation. Apply your own creativity and ingenuity, including your interview with your master teacher from last week.</li> </ul> <p><u>Dance Assignment:</u> Due Session 6</p> <ul style="list-style-type: none"> <li>● Outline a series of 3 lessons to guide students through the process of creating a 1 minute piece of small group choreography.</li> <li>● Focus on the interpersonal processes and the use of space, time, and energy in the development of the small group's artistic expression into choreography.</li> <li>● Complete the entire process of organizing, developing, refining, rehearsing and then presenting a completed original piece of work.</li> </ul>

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	<ul style="list-style-type: none"> <li>• Share completed works in class and provide opportunity for student observation, analysis, and feedback. Provide guidance in ways to foster supportive and inclusive feedback of student performance.</li> </ul>
5	<p>Dance Assignment: Due Session 7</p> <p>Read In Text: Chpt 5-7 <i>The Intimate Act Of Choreography</i></p> <p>Read In Text: Chpt 7-10 <i>Dance Pedagogy For A Diverse World. Culturally Relevant Teaching in Theory, Research and Practice.</i></p> <p>Research 3 Kinds of Circle Dancing as shown through different cultures and periods of time. (one of them can be present day America)</p> <ul style="list-style-type: none"> <li>• Outline 3 lessons that guide students through the process of learning a particular circle dance within its cultural and historical context. Select a different culture and time period for each lesson outline you develop.</li> <li>• Include the origins of that particular circle dance, and any unique or sacred values placed on its learning or performance within that culture. Why and in what ways has it been shown to be important to that culture?</li> <li>• Complete the process by developing, refining, and rehearsing one of the three circle dances you have chosen to outline.</li> <li>• Share this circle dance with your class and submit a video clip of its performance.</li> <li>• Ask your class about their experience in learning and expressing this form of dance movement as a group. In what ways was it similar or different from what they are used to? In what ways did it create a unified rhythm for the group? Any other feedback?</li> <li>• Write a reflection on both your instructional experience and student feedback. Submit this along with your 3 class outlines and performance video clip.</li> </ul> <p><u>Assignment:</u> Due Session 6</p> <p>Read about the National Dance Institute (NDI)</p> <p>Watch: The NDI DREAM Project</p> <p><a href="https://nationaldance.org/dancers-with-disabilities/">https://nationaldance.org/dancers-with-disabilities/</a></p> <ul style="list-style-type: none"> <li>• Write a 1-page reflection paper summarizing your overall reaction.</li> <li>• What did you gain or learn from viewing their website and their project approach?</li> <li>• Identify 2-3 takeaways that inform how you can plan/teach students with special needs in your content area or genre of dance.</li> </ul>

	<p><u>Dance Assignment:</u> Due Session 6</p> <p>Read in text Chpt. 9-11: <i>Dance Teaching Methods And Curriculum Design: Comprehensive K-12 Dance Education (2nd edition)</i></p> <ul style="list-style-type: none"> <li>• Write a simple lesson plan incorporating ideas from what you have learned so far in class about the following (collaborative spaces, creative expression, choreography, improvisation, and movement technique, style, and phrasing) and what you know about the students in your student/intern teaching placement. Bring copies for the whole class to view and discuss.</li> </ul>
6	<p><u>Dance Assignment:</u> Due Session 7</p> <ul style="list-style-type: none"> <li>• Observe students in a SpEd or ELD movement type of class.</li> <li>• Take notes on what you observe that is similar or different in the classroom management and curriculum delivery. You may choose a video to observe if you have difficulty locating an actual class of this type in your area.</li> <li>• Prepare to share out orally your compare/contrast observations. Share if you had difficulty locating a group of this type and your thoughts about this.</li> <li>•</li> </ul> <p><u>Dance Assignments:</u> Due Session 7</p> <p>Watch The Four Domains of Emotional Intelligence by Daniel Goleman: <a href="https://www.youtube.com/watch?v=erfgEHHfFkU&amp;t=5s">https://www.youtube.com/watch?v=erfgEHHfFkU&amp;t=5s</a></p> <p>Read About The Neuroaesthetics Of Dance</p> <p><a href="https://greymattersjournal.org/the-neuroaesthetics-of-dance/">https://greymattersjournal.org/the-neuroaesthetics-of-dance/</a></p> <ul style="list-style-type: none"> <li>• Write a one to two page reflection that includes the following:</li> <li>• What does EQ mean for you personally and in what ways can you enhance EQ for your students?</li> <li>• Describe at least 4 key ways you believe dance directly impacts the four domains of EQ as described by Daniel Goleman.</li> <li>• Provide two to three benefits of dance from a neurological viewpoint. How does it neuro-fire or affect the brain in beneficial ways?</li> <li>• From a neuroaesthetic perspective, how or in what ways do you feel dance impacts both the performer and the spectator during a performance?</li> <li>• What is resonance and how can it be applied to the dancer/spectator relationship or connection?</li> <li>• In what way(s) can the power of neuroaesthetics be applied to people with disabilities?</li> </ul>
7	<p><u>Dance Assignment:</u> Due Session 8</p> <p>Read: Dancing with Dyslexia</p>

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	<p><a href="https://www.istd.org/discover/news/dancing-with-dyslexia/">https://www.istd.org/discover/news/dancing-with-dyslexia/</a></p> <p>Read: Learning To Dance With Dyslexia</p> <p><a href="https://www.succeedwithdyslexia.org/blog/learning-to-dance-with-dyslexia/">https://www.succeedwithdyslexia.org/blog/learning-to-dance-with-dyslexia/</a></p> <p>Review the California Dyslexia Guidelines Chpt 11 <i>Effective Approaches for Teaching Students with Dyslexia</i> and Chpt. 12 <i>Assistive Technology</i></p> <p>Read: Dancing To A Sharper Mind</p> <p><a href="https://ashokancenter.org/dancing-to-a-sharper-mind-how-movement-boosts-cognitive-function/">https://ashokancenter.org/dancing-to-a-sharper-mind-how-movement-boosts-cognitive-function/</a></p> <p>Read: Researchers Study The Connection Between Dance and Autism</p> <p><a href="https://news.vt.edu/articles/2022/03/unirel-dance-autism-2022.html">https://news.vt.edu/articles/2022/03/unirel-dance-autism-2022.html</a></p> <p>Read: Dance For Autism, Exploring Movement, Expression, and Connection</p> <p><a href="https://neurolaunch.com/autism-and-dancing/">https://neurolaunch.com/autism-and-dancing/</a></p> <p>Read In Text: Chpt 4-6 <i>Dance Anatomy (3rd edition)</i></p> <p>Do additional research on the effects of creative dance on motor and executive functions in children with autism and the elderly. How are the spine, breath, and core key components in movement health and wellness health. How are they applied effectively when working with specific special need groups or individuals?</p> <ul style="list-style-type: none"><li>● Write a 1–2-page reflection paper focusing on a particular special needs group and the effects of dance on cognition (autism, dyslexia, elderly, other)</li><li>● In your paper:<ul style="list-style-type: none"><li>● Emphasize certain motor processes (i.e.: cross-modal movement, “neural synchrony”, use of spine and range of motion, etc.) and their application to improving cognition or assisting people with cognitive functioning.</li><li>● Provide any insights into the use of assistive technology or specific movement approaches and their benefits for the special needs group you have chosen to write about.</li></ul></li></ul>
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	<p><u>Dance Assignment:</u> Due Session 8</p> <ul style="list-style-type: none"> <li>● Research and discover different types of assistive technology or props being used today in dance or movement for people with different types of disability.</li> <li>● Find an interesting piece of technology or discover or design a “prop” that can be used to assist students with special needs in the dance classroom. Think of how and in what way it can be incorporated to support or enhance your classroom experience, or provide assistance in a particular movement exercise before, during, or after a performance.</li> <li>● Bring it to the next class, ready to present it and share how it can be utilized or implemented.</li> </ul>
	<p><b>Spring Break</b></p>
8	<p><u>Dance Assignment:</u> Due Session 9</p> <p>Read: <a href="https://www.ido-dance.com/news/news-details/DanceAsArt/">https://www.ido-dance.com/news/news-details/DanceAsArt/</a></p> <p>Read In Text: Chpt 8-10 <i>The Intimate Act Of Choreography</i></p> <p>Read In Text: Chpt 1-2 <i>Your Brain On Art: How The Arts Transform Us</i></p> <p>Write a 1-2 page reflection about your personal perspectives on the aesthetics of dance. Include the following:</p> <ul style="list-style-type: none"> <li>● Describe 3 things that create the perception of beauty for you in this world? Can be an item, a living being, a surrounding or context that stirs the perception of beauty. What is it that creates this aesthetic for you?</li> <li>● Describe three personal markers you have for seeing dance as an aesthetic artform? What makes dance beautiful to you personally?</li> <li>● Give one example in your teaching or performance experience that demonstrates dance as an aesthetic artform?</li> <li>● Review article from Fall Semester “Training Bias Out of Teachers: Research Shows Little Promise So Far”</li> <li>● Reflect on what biases you may have about the aesthetics of dance and share how these might influence the teaching of your students.</li> </ul> <p><u>Dance Assignment:</u> Due Session 9</p> <p>Read:</p> <p><a href="https://sfconservatoryofdance.org/dance-theory-glossary/aesthetics-of-dance">https://sfconservatoryofdance.org/dance-theory-glossary/aesthetics-of-dance</a></p>

	<p>Explain how each of the six components in the article (movement, music, costumes, set design, lighting, and choreography) are used to create the necessary aesthetic environment in a performance. Provide a short video clip (YouTube or other source) and a bulleted description for each of the 6 components in A-F below:</p> <ul style="list-style-type: none"> <li>○ <b>A)</b> An “eye opening” or stunningly beautiful dance performance not conveying any particular message or idea (describe how the six components are used to create this?)</li> <li>○ <b>B)</b> A sad or sorrowful dance performance (describe how the six components are used to create this?)</li> <li>○ <b>C)</b> A carefree or whimsical dance performance (describe how the six components are used to create this?)</li> <li>○ <b>D)</b> An aggressive, angry, frustrated or disturbed dance performance (describe how the six components are used to create this?)</li> <li>○ <b>E)</b> A performance about fear or disparity (describe how the six components are used to create this?)</li> </ul> <p>Present these videos in your next class. Give your understanding and description of the six components and how they apply to the performance clips you selected. Gain student feedback on their interpretations, reactions, or perspectives about the aesthetic principles involved in these dance performance clips. Discuss copyright laws and intellectual property rights related to these performance pieces. In what ways (if any) did student feedback enhance your overall understanding of the aesthetics in dance and dance performance?</p> <ul style="list-style-type: none"> <li>● Mid-Term Reflection: This is mid-term in the semester. You are halfway through your second semester of student/intern teaching and have just completed your mid-term 3-way evaluation conference with your university supervisor and cooperating teacher. Look back over these past 8 weeks and reflect on how you have grown and developed as a dance teacher. What have you learned about your teaching style? What goals do you have for the next 8 weeks of the semester?</li> </ul>
9	<p><u>Dance Assignment:</u> Due Session 10</p> <p>Read: <a href="https://freebeat.ai/articles/ai-dance-music-choreography-revolution">https://freebeat.ai/articles/ai-dance-music-choreography-revolution</a></p> <p>Read: <a href="https://hai.stanford.edu/news/ai-powered-edge-dance-animators-applies-generative-ai-choreography">https://hai.stanford.edu/news/ai-powered-edge-dance-animators-applies-generative-ai-choreography</a></p> <ul style="list-style-type: none"> <li>● Read both assigned AI articles and prepare to share orally the essential elements that you have questions about or find challenging in some way in relation to AI within the field of dance.</li> <li>● Explain one way you are currently using AI in your classroom, or choosing not to at this time, and why.</li> </ul> <p><u>Dance Assignment:</u> Due Session 10</p>

	<p>Read In Text: Chpt 7-11 <i>Dance Anatomy (3rd edition)</i></p> <ul style="list-style-type: none"> <li>● Use an AI program of your choice to create a lesson plan for your next class.</li> <li>● Allow AI technology to assist you in discovering creative ways to incorporate body alignment, balance, coordination, strength, and stabilization of body parts into your overall lesson plan.</li> <li>● Bring a copy of the lesson plan to share in class as well as a list of prompts you provided to AI throughout the process to achieve the “final lesson plan.” What did you learn in the process? What might you do differently? How might you use AI in the future for planning activities and lessons?</li> <li>● If you are currently having your students use AI as part of their learning activities in your class, be prepared to share examples of what they are doing and how you guide/support their use of AI technology.</li> </ul>
10	<p><u>Dance Assignment:</u> Due Session 11</p> <p>Read In Text: Chpt 11-12 <i>The Intimate Act Of Choreography</i></p> <p>Read In Text: Chpt 3-4 <i>Your Brain On Art: How The Arts Transform Us</i></p> <p>Read the 3 Articles About Archetypes, Conscious Dance, and Dance/Movement Therapy</p> <p><a href="https://consciousdancing.co.uk/2025/03/23/movement-archetypes-revealing-personalities-in-conscious-dance/">https://consciousdancing.co.uk/2025/03/23/movement-archetypes-revealing-personalities-in-conscious-dance/</a></p> <p>Read: <a href="https://jungpage.org/learn/articles/analytical-psychology/88-the-body-as-symbol-dancemovement-in-analysis">https://jungpage.org/learn/articles/analytical-psychology/88-the-body-as-symbol-dancemovement-in-analysis</a></p> <p>Read: <a href="https://people.uncw.edu/deagona/raqs/eternalimage.htm">https://people.uncw.edu/deagona/raqs/eternalimage.htm</a></p> <ul style="list-style-type: none"> <li>● Dance Presentation: Choose one archetype you personally connect with in some way and create a 5-minute presentation in any format you desire. Note: Archetypes can also include the 4 elements, an animal, or a piece and part of nature. (Anything that is a universal symbol that is relatable to everyone in some way)</li> <li>● Include the qualities, traditions, societal influences, historical or cultural contexts that are relatable to the expression of this archetype.</li> </ul>

	<ul style="list-style-type: none"> <li>• Create a short performance of your archetype (your own short segment of choreography that clearly expresses the meaning of your archetype. (Please consider including artifacts, pictures, or other media to support your presentation.)</li> <li>• Provide one short activity at the end that engages the class in your presentation and archetype in some way.</li> </ul> <p><u>Dance Assignment:</u> Due Session 11</p> <p>Read text: Chpt 5-6 <i>Your Brain On Art: How The Arts Transform Us</i></p> <ul style="list-style-type: none"> <li>• Improvisation Assignment: Reflect on Archetypes, Use of Imagination, and the Power of Symbolic Expression.</li> <li>• Design a class improvisation/creative exploration study that includes the use of active imagination, symbolism, and/or the archetypes.</li> <li>• Develop a lesson plan for your next class that invites students to partake in this creative exploration. (Note: you may use ideas from other sources or create your own)</li> <li>• Bring a copy of the lesson plan to share in class as well as a list of prompts you provided for this creative exploration.</li> <li>• Gain student feedback on the process and be prepared to discuss with the group in the next class meeting. Focus: What did you learn? What might you do differently? How might you incorporate improvisation activities into your future lessons?</li> </ul>
11	<p><u>Dance Assignment:</u> Due Session 12</p> <p>Read In Text: Chpt 7 and Conclusion <i>Your Brain On Art: How The Arts Transform Us</i></p> <p>Read in Text: Chapter 13-15 <i>The Intimate Act Of Choreography</i></p> <ul style="list-style-type: none"> <li>• As a group, discuss and design two original improvisation studies you can use with your students along the themes of discovering “inner freedom” or “self- empowerment”. Define the symbolic meaning or message relatable to one or both of these two themes.</li> <li>• Discuss the improvisational steps you will take to help guide their exploration, encourage their own authentic self-expression, and formulate movement phrasing that eventually becomes choreography.</li> <li>• Gain feedback from students about the process.</li> <li>• Write a 1 page summary of the overall experience and what you will apply or adjust for future instruction.</li> <li>• Discuss and share any insights with classmates.</li> </ul>

Dance Assignment: Due Session 12

Written Assignment:

- Research any famous choreographer who has globally impacted audiences around world issues of concern.
- Write a 1-2-page paper about their professional career.
- Include the following:
  - What is their style, how does he/she/they connect with audiences through choreographic design/movement qualities?
  - How does he/she/they advocate/reinforce the importance of arts in society?
  - How has this choreographer provided an opportunity for greater social awareness or positive change within humanity?
  - How has this choreographer imparted meaningful information through the power of symbolism?

Dance Assignment: Due Session 13

- Incorporate the ideas and movement style of this famous choreographer in your next class.
- Share with students the ways this person influenced society through dance.
- Discuss how their signature of expression is or was important within the arts on a local and global scale.
- Gain student feedback on the value of this person as a changemaker in society.
- Write a 1/2 to 1 page summary of the overall experience and include student feedback.

Written Assignment:

Review the reflection paper you wrote the first week of class. Reflect on our class and your teaching experiences this semester. How have your thoughts on the value of dance overall grown or changed for you? (If nothing has changed please offer your reasoning)

Written Assignment:

- Write a one page reflection that compares the beginning of the semester up to now. Include the following:
- In what ways have you expanded your outlook on dance as meaningful, purposeful, necessary or valuable for today's society?

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	<ul style="list-style-type: none"><li>● In what ways have you discovered the art of dance to be both aesthetic and therapeutic?</li><li>● What have you encountered or observed about yourself in relation to your teaching approach or style?</li><li>● How has your approach to dance as an artform changed and/or how has it remained the same? Explain.</li></ul> <p><u>Dance Assignment:</u> Due Session 13</p> <ul style="list-style-type: none"><li>● Provide two examples of how AI can be used in your next dance performance.<ul style="list-style-type: none"><li>○ One example of how you are using it as a teacher; one example of how you are having students use it for performing or planning a performance.</li><li>○ If you do not have an upcoming performance you can access ideas on how others have used AI in performance and provide an example for each.</li></ul></li></ul>
12	<p><u>Final Dance Assignment:</u> Due Session 14</p> <ul style="list-style-type: none"><li>● Reminder: Your final project presentation is due in Week 14. You have no other assignments for the next two weeks so you can focus on that presentation and other end-of-the-semester deadlines.</li></ul>
13	No Assignments Due
14	<p><u>Dance Assignment:</u></p> <ul style="list-style-type: none"><li>● <b>CULMINATING PORTFOLIO PRESENTATION</b></li><li>● Complete the instructor's course survey sharing reflection on course content and what are your takeaways.</li><li>● Complete the NDNU course survey on the NDNU Portal.</li></ul>

### Culminating Portfolio:

Using assignments/activities from our course as well as activities/lessons you have taught in your student/intern teaching placement, create a Portfolio that incorporates all you have learned that can be a resource for you to use in your teaching career. It should also demonstrate you have met the learning outcomes of the course. You will do a 10-15 minute presentation of your portfolio in the final class.

Your portfolio can be organized as a hard copy document, using electronic media that would be useful to you (power point, google slide, Infographic, video, etc.) or a combination of all of these. **Your portfolio must include the following:**

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- Introduction: Give an overview of the portfolio contents, why you selected it and how it will be used.
- Reflection on what you have learned during the semester as a beginning Dance teacher and how this will inform your professional career. Feel free to look 3-4 years into the future.

**The Two final sections of your portfolio should be:**

- Conclusion: Final thought and reflections on the project.
- Works Cited/Resources

**Categorization:** Collect all your assignments from the course, as well as lessons and activities from your student teaching placement and **group in categories in a way that will be most useful to you.**

Potential grouping could be by focus areas related to our class meetings and structure, and may include the following:

- Classroom Management
- Creating a Collaborative Space/Inclusivity
- Injury Prevention/Body Awareness
- Historical/Cultural Perspectives in Dance
- Technique and Choreography
- Creative Expression, Improvisation, Movement Exploration
- Therapeutic Aspects of Dance
- Dance Aesthetics/Neuroaesthetics

Potential groupings can also be by the type and purpose of the lesson or activities presented during the semester:

- Warm-Ups and Activities
- CROW(E) Concept Activities and Games
- Lesson Plans
- Cool Down Activities
- Choreography Developments
- Performances

We will spend time throughout the semester discussing the culminating portfolio so you can collect items and consider how to best categorize and display them by the end of the semester.

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## COURSE CALENDAR

Session	Themes/Activities	Assignments
1	<p>EDU 4405 ORIENTATION</p> <p>Meeting for all EDU 4405 candidates with instructor and subject specific mentors. Walk through the syllabus and course overview for the semester.</p> <p><b><u>Dance Credential Break-Out</u></b></p> <p>Dance Competencies: 1, 6, 17, 18, 21</p> <ul style="list-style-type: none"> <li>● Review Learning Outcomes</li> <li>● Walk through California Arts Standards for Dance and California DOE Visual and Performing Arts website</li> <li>● Intro to the World of Dance: What makes dance a universal language? Exploring the traditions (western, non-western), historical roles and purposes of dance within humanity.</li> <li>● Why is dance so important to a society? ...to a culture? in the past and in the present?</li> <li>● How can we help students recognize and understand the purposeful role of dance as an artform, impacting participants and audiences?</li> <li>● How can we help students understand dance in the development of cognition and</li> </ul>	<p><b><u>Dance Assignment(s)</u></b></p> <p>Read in text: Chpt. 1-3 <i>Dance Pedagogy For A Diverse World. Culturally Relevant Teaching in Theory, Research and Practice.</i></p> <ul style="list-style-type: none"> <li>● Write a reflection of a personal experience in dance and how it has impacted your life.</li> <li>● How did our class discussion on the historical roles and traditions of dance in society relate to your personal experiences?</li> <li>● How does group exploration and discussion help you understand the value of dance as an artform? The value of dance for the audience, dancers and society?</li> <li>● How does everything considered inform your role as a dance teacher?</li> </ul> <p><b><u>Dance Assignment:</u></b> Due Session 2</p> <p>Read Article: The Kennedy Center On The Elements Of Dance</p>

	<p>wellness, and as a therapeutic medium for social interaction and emotional regulation.</p> <p><u>Activity</u></p> <ul style="list-style-type: none"> <li>• Share with the group. Your student/intern teaching placement: grade level, overview of class, what productions are planned for this semester, etc.</li> <li>• Reflect on what has drawn you to become a dance teacher?</li> <li>• First impressions: How does your placement “fit” for you? Is it what you expected? Why or why not.</li> </ul>	<p><a href="https://www.kennedy-center.org/education/resources-for-educators/classroom-resources/media-and-interactives/media/dance/do-you-wanna-dance/#:~:text=The%20Elements%20of%20Dance,Energy">https://www.kennedy-center.org/education/resources-for-educators/classroom-resources/media-and-interactives/media/dance/do-you-wanna-dance/#:~:text=The%20Elements%20of%20Dance,Energy</a></p> <ul style="list-style-type: none"> <li>• Write a short, no more than 1-page reflection paper identifying how the article informs your role as a teacher in your favorite or most seasoned stylistic form of dance.</li> <li>• Reflect on the nature of each of these 5 elements and describe some of the ways they assist in your artistic expression and instruction.</li> </ul>
2	<p><u>Our Clients-MS and HS Students Panel:</u> (TPEs 1, 2 ) Guest Speakers are middle school students who will engage candidates in profiling school from the perspective of their expectations and perceptions.</p> <p><u>Activity:</u> 1) During the panel presentation, complete the Venn Diagram noting what comments are the same for MS and HS students and which ones are specific to their age and grade level. Use the area outside the Venn Diagram to note any ideas that don’t fit within the diagram.  2) Using your Venn Diagram, write at least 1 question to ask the panel.</p> <p><b><u>Dance Credential Break-Out</u></b></p> <p>UNDERSTANDING BASIC COMPONENTS OF EFFECTIVE DANCE INSTRUCTION</p>	<p>Assignment:</p> <ul style="list-style-type: none"> <li>• Read article “<i>Five Ways to Get to Know Your Middle and High School Students Better</i>” Edutopia, Mar. 2021, Pp 1-6;</li> <li>• Write a short, no more than 1-page reflection paper identifying how did the panel and the article inform your role as a teacher in your content area?</li> </ul> <p><b><u>Dance Assignment(s)</u></b></p>

	<p>Dance Competencies: 2, 9, 10</p> <ul style="list-style-type: none"> <li>• Intro to Dance Instruction: Exploring the components of dance structure and technical dance elements.</li> <li>• What types of exercises and techniques do dancers use to create choreography and performance acuity?</li> <li>• How does technique play an integral part in the athleticism and physicality of dance?</li> <li>• How is being informed about contraindicated exercise and proper body alignment and anatomy necessary to dancer health and injury prevention. How can dance be presented effectively to have an impact on specific diverse audiences.</li> </ul> <p><u>Activity:</u></p> <ul style="list-style-type: none"> <li>• Group Discussion: What insights have you gained from the readings and watching each other's video clips that will help you plan lessons/activities for your students to understand and apply in choreography and performance.</li> <li>• How can you adapt or modify the activities in your video clips to engage all students(shy/reluctant, multilingual, special needs, etc.? Debrief: How do specific guided exercises help the student develop their performance skills?</li> </ul>	<p>Read: Chpt 1-3 <i>Dance Anatomy (3rd edition)</i></p> <p>Read: The Seven Basic Movements  <a href="https://www.wellforculture.com/sevenbasicmovements">https://www.wellforculture.com/sevenbasicmovements</a></p> <p>Watch: YouTube about contraindicated exercise  <a href="https://www.youtube.com/watch?v=iBRZdqLDPIO">https://www.youtube.com/watch?v=iBRZdqLDPIO</a></p> <p><u>Dance Assignment:</u> Due Session 3</p> <ul style="list-style-type: none"> <li>• Design and submit a video clip that demonstrates the seven basic movement patterns in a creative dance phrase or combination. In your video clip describe the ways the 3 planes of motion are involved, and how correct body alignment and placement are incorporated.</li> <li>• Submit along with your video clip a ½ page write-up (can be bulleted or outline form) specifying at least three wellness benefits you discover for your students in the movement phrase you created, as well as three contraindicated exercise “potentials” that need to be avoided in order to prevent injury.</li> <li>• Present this video to your class and have them engage in the dance phrase you created.</li> <li>• Gain student feedback on the process and experience.</li> </ul> <p><u>Dance Assignment:</u> Due Session 3</p> <p>Read in Text: Chapt 1-4 <i>Dance Teaching Methods And Curriculum Design: Comprehensive K-12 Dance Education (2nd edition)</i></p> <p>Read Hand-Out: <i>10 Keys To Effective Dance Instruction</i></p>
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3	<p>Motivation &amp; Inspiration (TPE 2)  Guest Speaker – Fernando Figueroa, Abbott Assist. Principal  Topic: Motivation and Expectations of the Teaching Profession.</p>	<p><u>Assignment:</u> Interview your master teacher about learning environments in your content area that work for <b>all</b> students, with focus on diverse student populations. Ask how your master teacher uses information about all students to create an equitable system to provide equitable opportunities for all students to participate in a range of roles in the artistic process.</p>

	<p><u>Activity:</u> In class reading of article “<i>The One Rule You Need</i>” followed by class discussion.</p> <p><b><u>Dance Credential Break-Out</u></b></p> <p>CREATING A SAFE DANCE SPACE - COLLABORATION, CREATIVITY, INSPIRATION, AND WELLNESS</p> <p>Dance Competencies 1, 3, 9, 11, 12, 14, 17</p> <p>Guest Speaker – Professor Vera Quijano</p> <p>Topic: Yogic Principles, Equity and Mindfulness In Movement/Dance</p> <p>“Creating A Safe Dance Environment” followed by class discussion of the 9 content areas considered.</p> <ul style="list-style-type: none"> <li>● Creating a Safe, Innovative, and Collaborative Space for Movement. Following ideas from the article discuss the following: What is a safe space and how do you create it? What is an innovative space and how do you create it? What is a collaborative space and how do you create it?</li> <li>● Share your understanding of the creative process? How do you use the technical skills, dance techniques, and tools in the creative process for your classroom in an equitable way?</li> </ul>	<p>How is casting and the selection process explained to students and how is it carried out?</p> <p><b><u>Dance Assignment(s)</u></b></p> <p>Read in text: Chpt 4-6 <i>Dance Pedagogy For A Diverse World. Culturally Relevant Teaching in Theory, Research and Practice.</i></p> <p>Read Article:</p> <p><a href="https://dancedatapoint.com/creating-a-safe-dance-environment/">https://dancedatapoint.com/creating-a-safe-dance-environment/</a></p> <ul style="list-style-type: none"> <li>● Interview your master teacher and submit a 15min. audio/voice thread of your interview.</li> <li>● During your interview focus on learning environments (in your genre or content area of dance) that work for <b>all</b> students, with an emphasis on diverse student populations or needs. Ask how your master teacher uses information about all students to create an equitable system and provide equitable opportunities for all students to participate in a range of roles in the artistic process.</li> <li>● During your interview also focus on the ways dance is a universal language that inherently encompasses inclusivity and equity. Discuss with your master teacher how they explain to their students and carry out the use of personal expression, partnering and ensemble work, improvisation, and choreographic design on behalf of everyone involved.</li> <li>● Write ½ page reflection on one of the above components from your interview.</li> <li>● Focus on personal expression, partnering or ensemble movement, improvisation, or choreographic design as it pertains to creating a space of equity and inclusivity within your own classroom space.</li> </ul>
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	<ul style="list-style-type: none"> <li>What is the role of collaboration during the development and learning of choreography, and how does the teacher teach/model and engage students in the process? How does knowing about the diversity of students in class help to plan/guide/instruct lessons/activities? In what ways do you support or guide students in understanding the role research plays within the field of dance?</li> </ul> <p><u>Activity:</u></p> <ul style="list-style-type: none"> <li>Group Discussion: Share the information about your whole class and focus students you collected for the TPA. How can this information be used to build collaboration skills with your students? What movement skills, dance techniques, and/or tools have you observed your master teacher using to generate the creative process? Generate a list to share with all candidates. (3, 21)</li> </ul>	<ul style="list-style-type: none"> <li>How do you apply one of the above components specifically to foster unity or a sense of cohesion amongst your students?</li> </ul> <p><u>Dance Assignment:</u> Due Session 4</p> <p>Read in text Chpt 5-9 <i>Dance Teaching Methods And Curriculum Design: Comprehensive K-12 Dance Education (2nd edition)</i>.</p> <ul style="list-style-type: none"> <li>In collaboration with your master teacher and using the CalTPA Cycle 1 Step1, use the <b>Whole Class and Focus Student 1-3</b> description categories to record data (just input after each category, don't write a narrative yet).</li> <li>Bring your notes to share in group discussion on creating equitable opportunities for students to participate in a range of roles during dance choreography and performance.</li> <li>Write a</li> <li>1–2-page reflection paper of your continued ideas on creating a collaborative space in your classroom.</li> <li>How would you begin given what you know about your students? How would this inform how you plan to teach during the coming semester?</li> </ul>
4	<p><u>Classroom Management</u> (TPEs 2, 3)  Guest Speaker – Dave Moore, AP - Aragon HS.  “Classroom Management and Strategies that Work.”</p> <p><u>Activities:</u> Our Words Matter Activity and then whole group sharing of what was/was not an effective learning environment for diverse student populations;</p>	<ul style="list-style-type: none"> <li>Read articles “Growth Mindset Moments” and “Growth Mindset Revisited”</li> </ul>

	<p><b><u>Dance Credential Break-Out</u></b></p> <p>CLASSROOM MANAGEMENT</p> <p>Guest Speaker – Gary Stanford</p> <p>Body Language and Classroom Inclusivity.  “Discovering Creative Strategies that Work.”</p> <p>Dance Competencies 2, 3, 4, 5, 8, 11, 13, 15</p> <p><u>Activities:</u> Body Language Activity. Focus on group sharing of what is/is not effective in the use of body language for diverse student populations.</p> <p><u>Discussion</u></p> <ul style="list-style-type: none"> <li>• Creative Expression: What is creative expression and what fosters a safe space for creative expression?</li> <li>• As a teacher, what do I need to know about my students and the field of dance in order to select, analyze, interpret, develop and refine artistic work that is appropriate for student presentation?</li> <li>• How does a teacher help students convey meaning through dance?</li> <li>• How does a teacher scaffold instruction to take students through activities that help them develop in-depth conceptual knowledge of the processes and roles in dance instruction including how to</li> </ul>	<p><b><u>Dance Assignment(s)</u></b></p> <p>Reviewing articles “Growth Mindset Moments” and “Growth Mindset Revisited” from last semester</p> <p>Read in text Chpt 6-8: <i>Dance Teaching Methods and Curriculum Design: Comprehensive K-12 Dance Education</i></p> <p>Read Article: 16 Ways To Foster Joy In Your Dance Classes  <a href="https://shannondoolingdances.com/2025/04/27/12-ways-to-foster-joy-in-your-dance-classes/">https://shannondoolingdances.com/2025/04/27/12-ways-to-foster-joy-in-your-dance-classes/</a></p> <p>Read in Text: Chpt 1-4 <i>The Intimate Act Of Choreography</i></p> <p>Develop a 5- 8 minute presentation to be shared next class session that demonstrates how you apply creative expression, body language, and inventive ways to foster joy in the classroom.</p> <p>Presentation features creative application from readings, interview with master teacher from last week, and any other resources.</p> <p><u>Dance Assignment:</u> Due Session 5</p> <ul style="list-style-type: none"> <li>• Outline a series of 3 lessons to guide students through the process of creating a 1 minute piece of small group choreography.</li> <li>• Focus on guiding students in spatial relationships, body expression, partnering/ interpersonal relating through movement.</li> <li>• Focus on the use of space, time, and energy in the development of the small group’s artistic expression into choreography.</li> </ul>
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	<p>envision/conceptualize and generate works of dance.</p> <ul style="list-style-type: none"> <li>Once the work is developed, how can students be guided through the process of organizing, developing, refining, rehearsing and then presenting a completed dance piece.</li> </ul> <p><u>Brainstorm Session:</u></p> <ul style="list-style-type: none"> <li>What are classroom management activities and strategies in a dance classroom? Think about the guest speaker presentation and your interview with your master teacher.</li> <li>What classroom management strategies does your master teacher have in place?</li> <li>How do you organize and supervise a variety of movement processes being practiced/carried out by students during an instructional period?</li> <li>Is there a different process for how you organize performance space during rehearsals and performances?</li> <li>Using your whole class student data and interview with your master teacher, identify 3-5 new ways to implement technique and creative expression in the development and performance of student choreography.</li> <li>Identify 3-5 new equitable opportunities for student involvement in the artistic process. Include student opportunities to take</li> </ul>	<ul style="list-style-type: none"> <li>Complete the entire process of organizing, developing, refining, rehearsing and then presenting a completed original piece of work. Due by Session 6</li> <li>Share completed works in class and provide opportunity for student observation, analysis, and feedback. Provide guidance in ways to foster supportive and inclusive feedback of student performance.</li> </ul>
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	<p>leadership roles as well as be members of a team.</p> <ul style="list-style-type: none"> <li>• How can you modify roles/jobs to accommodate special needs students and multilingual students?</li> <li>• Use ideas generated by this discussion to develop guidelines you can use in your classroom and share with students, so they understand the process and why it is important for everyone to experience a range of roles and responsibilities in all aspects of a dance performance.</li> </ul>	
5	<p><u>Building Growth Mindset in the Classroom</u> (TPEs 2, 4)  Author Carol Dweck is psychologist known for her work on motivation and mindset. Mindset is how an individual approaches all aspects of life. A fixed mindset focused on the belief that basic abilities intelligence, talents, are fixed traits while a growth mindset focuses on the belief that talents and abilities can be developed through hard work, learning, and persistence.</p> <p><u>Activities:</u> Mindset quiz and discussion: How do you see both fixed and growth mindset in how you approach teaching? How do you see both fixed and growth mindset in how your students approach their learning process in your class?</p> <p><b><u>Dance Break-Out Session</u></b></p> <p>BUILDING A GROWTH MINDSET IN DANCE</p> <p>Dance Competencies: 2, 3, 6, 11, 14, 16, 17, 18, 21</p>	<p><u>Assignment:</u></p> <ul style="list-style-type: none"> <li>• Read article “Supporting Students with Hidden Disabilities” and write a 2-page reflection paper summarizing the article, identifying 2-3 takeaways that will inform how you plan/teach students with special needs in your content area, and your overall reaction to the article.</li> </ul> <p><b><u>Dance Assignment(s)</u></b></p> <p>Read In Text: Chpt 5-7 <i>The Intimate Act Of Choreography</i></p>

	<p>Review Carol Dweck's work on Growth Mindset and how it can be applied to dance.</p> <ul style="list-style-type: none"> <li>Consider different movement dynamics and the use of spatial patterns in relation to innovative thinking and growth mindset.</li> <li>In what ways can the use of circle dancing can be applied to a growth mindset in the classroom?</li> </ul> <p><u>Discussion</u></p> <p>In what ways can movement be applied to help initiate a growth mindset in students?</p> <ul style="list-style-type: none"> <li>How have cultures throughout time used rhythm, spatial formations, and movement dynamics to generate cohesivity, and shape inclusivity and connection within their culture?</li> </ul> <p><u>Dance Brainstorm Session:</u></p> <ul style="list-style-type: none"> <li>Creating with Movement: How is body movement and spatial awareness important in experiencing expressive range and cohesivity with others?</li> <li>Identifying appropriate ways to work with a diverse range of students (age, culture, ethnicity, multilingual, etc.) to guide and assist them in learning about body movement and use of space in relation to each other.</li> <li>Identifying appropriate actions and boundaries between teacher/student and</li> </ul>	<p>Read In Text: Chpt 7-10 <i>Dance Pedagogy For A Diverse World. Culturally Relevant Teaching in Theory, Research, and Practice</i></p> <p><u>Dance Assignment:</u> Due Session 7</p> <p>Researching 3 Kinds of Circle Dancing through different cultures and periods of time.</p> <ul style="list-style-type: none"> <li>Outlining 3 different lessons that guide students through the process of learning a circle dance within its cultural and historical context.</li> <li>Understanding the origins of that particular circle dance, and values placed on its learning or performance within that culture.</li> <li>Discovering the ways that particular dance has been important to the mindset of that culture.</li> <li>Developing, refining, and rehearsing one of the three circle dances researched.</li> <li>Share this circle dance with your class and submit a video clip of its performance.</li> <li>Gaining student feedback in relation to growth mindset. In what ways did it create a unified rhythm or experience? Any other feedback?</li> <li>Writing a reflection on the instructional experience and student feedback. Submitting this along with your 3 class outlines and performance video clip.</li> </ul> <p><u>Dance Assignment:</u> Due Session 6</p> <p>Read about the National Dance Institute (NDI)</p> <p>Watch: The NDI DREAM Project</p>
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	<p>student/student during activities that require interpersonal physical contact.</p> <ul style="list-style-type: none"> <li>• How to have appropriate conversations with students in relation to body awareness, self-awareness, and sensitive topics related to physical movement and interpersonal interactions.</li> <li>• How can you engage students in activities that will help them develop their own artistic ideas related to creating/implementing authentic movements in choreography and performance.</li> </ul> <p><u>Activities:</u></p> <ul style="list-style-type: none"> <li>• Creating Movement Exercises: Candidates will engage in movement instruction for a range of sample performance scenarios.</li> </ul>	<p><a href="https://nationaldance.org/dancers-with-disabilities/">https://nationaldance.org/dancers-with-disabilities/</a></p> <ul style="list-style-type: none"> <li>• Write a 1-page reflection paper summarizing your overall reaction.</li> <li>• What did you gain or learn from viewing their website and their project approach?</li> <li>• Identify 2-3 takeaways that inform how you can plan/teach students with special needs in your content area or genre of dance.</li> </ul> <p><u>Dance Assignment:</u> Due Session 6</p> <p>Read In Text: Chpt 9-11 <i>Dance Teaching Methods And Curriculum Design: Comprehensive K-12 Dance Education (2nd edition)</i>.</p> <ul style="list-style-type: none"> <li>• Write a simple lesson plan incorporating ideas from what you have learned so far in class about the following (collaborative spaces, creative expression, choreography, improvisation, and movement technique, style, and phrasing) and what you know about the students in your student/intern teaching placement.</li> <li>• Bring copies for the whole class to view and discuss.</li> <li>• Read article from last semester "Supporting Students with Hidden Disabilities" and write a 1 page reflection identifying 2-3 key takeaways that will inform how you plan/teach students with special needs in dance specifically, and your overall reaction to the article in relation to dance.</li> </ul>
6	<p><u>Creating and Maintaining Effective Learning Environments for Inclusivity (TPE 4)</u></p> <p><u>Activity:</u> In class reading "Setting Up a Disability-Inclusive Curriculum" and discussion of how teachers</p>	<p><u>Assignment:</u></p> <p>Observe students in a SpEd or ELD class and take notes on what you observe that is the same or different in the classroom management and curriculum delivery. Prepare to share out orally.</p>

<p>can collaborate across content area classes to support special needs students. What role does mindset, teacher and student, have in how you approach implementing IEP and 504 documents to support students across the curriculum?</p> <p><b><u>Dance Credential Break-Out</u></b></p> <p>CREATING AND MAINTAINING AN EFFECTIVE DANCE ENVIRONMENT FOR INCLUSIVITY</p> <p>Dance Competencies: 3, 9, 11, 12, 16</p> <p><u>Activity:</u> Discussion of how dance teachers can support special needs students.</p> <ul style="list-style-type: none"> <li>• What role does mindset and EQ play for both teacher and student?</li> <li>• How to approach implementing IEP and 504 documents to support students in movement and dance experiences?</li> </ul> <p><u>Brainstorming</u></p> <ul style="list-style-type: none"> <li>• How to collaborate with Special Education teachers, aides, and support personnel to identify and incorporate appropriate accommodations and modifications (IEP, 504 based) for students with special needs and disabilities in dance.</li> <li>• How to ensure equitable participation in dance instruction activities and performances.</li> </ul>	<p><b><u>Dance Assignment(s)</u></b></p> <p><u>Dance Assignment:</u> Due Session 7</p> <ul style="list-style-type: none"> <li>• Observe students in a SpEd or ELD movement type of class. Take notes on what you observe that is similar or different in the classroom management and curriculum delivery. You may choose a video to observe if you have difficulty locating an actual class of this type in your area.</li> <li>• What did you observe that is the same or different in the classroom management and curriculum delivery? Prepare to share out orally.</li> </ul> <p><u>Dance Assignment:</u> Due Session 7</p> <p>Watch The Four Domains of Emotional Intelligence by Daniel Goleman:  <a href="https://www.youtube.com/watch?v=erfgEHHfFkU&amp;t=5s">https://www.youtube.com/watch?v=erfgEHHfFkU&amp;t=5s</a></p> <p>Read About The Neuroaesthetics Of Dance  <a href="https://greymattersjournal.org/the-neuroaesthetics-of-dance/">https://greymattersjournal.org/the-neuroaesthetics-of-dance/</a></p> <p>Write a one to two page reflection that includes the following:</p> <ul style="list-style-type: none"> <li>• What does EQ mean for you personally and in what ways can you enhance EQ for your students?</li> <li>• Describe at least 4 key ways you believe dance directly impacts the four domains of EQ as described by Daniel Goleman.</li> </ul>
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	<ul style="list-style-type: none"> <li>Considering how selection and adaptation of choreography and performance works can enhance the inclusion of special education students in the full range of dance performance and production roles. (11)</li> </ul> <p>Activity:</p> <ul style="list-style-type: none"> <li>Create a simple dance combination reflective of a special needs or disability population you have chosen to observe.</li> <li>Engage your classmates in learning and performing this simple dance combination.</li> <li>After the engagement, debrief as a group about what was experienced and how this can be applied in lesson planning, teaching and assessment.</li> <li>Reflect on the 4 domains of EQ as well as any ideas on the neuroaesthetics involved in the experience.</li> <li>Create a Dance Lesson outline that contains a series of 3-4 outlines based on EQ and the concept of Neuroaesthetics.</li> <li>Share your outline with the group. What topic, theme, or concept did you select for these lessons and why?</li> <li>How would you engage your students in creating this dance lesson series?</li> </ul>	<ul style="list-style-type: none"> <li>Provide two to three benefits of dance from a neurological viewpoint. How does it neuro-fire or affect the brain in beneficial ways?</li> <li>From a neuroaesthetic perspective, how or in what ways do you feel dance impacts both the performer and the spectator during a performance?</li> <li>What is resonance and how can it be applied to the dancer/spectator relationship or connection?</li> <li>In what way(s) can the power of neuroaesthetics be applied to people with disabilities?</li> </ul>
7	<p><u>Dyslexia, Autism, Elderly, Mental Health</u> (TPEs 5, 6, 7)</p> <p>Guest Speaker – Diane Rosenberg Butterfly Grove/NDHS SpEd Program (10)</p>	<p><u>Assignments:</u></p> <ul style="list-style-type: none"> <li>Read article “Using High Expectations to Boost Students’ Sense of Belonging”</li> </ul>

	<p><u>Activity:</u> Take notes during the guest speaker presentation to identify 1 question to ask during Q&amp;A that will help you incorporate what was presented into your planning, teaching and assessment activities.</p> <p><b><u>Dance Credential Break-Out</u></b></p> <p><b><u>SOCIAL AND COGNITIVE BENEFITS OF DANCE</u></b></p> <p>Dance Competencies: 1, 9, 10</p> <ul style="list-style-type: none"> <li>● Based on recent research around neurological processing, what are the known cognitive benefits of dance?</li> <li>● Discuss and share different types of assistive technology or props being used in dance or movement for people with different types of cognitive disability.</li> </ul> <p><u>Brainstorming:</u></p> <ul style="list-style-type: none"> <li>● Discover, create, and share interesting movement sequencing or patterning that ignites “neural synchrony” or improves cognition in some manner.</li> <li>● Discover and share a piece of technology or discover or design a “prop” that can be used to assist students with special needs in the dance classroom.</li> <li>● Think of how and in what way it can be incorporated to support or enhance your own classroom experience, or provide</li> </ul>	<ul style="list-style-type: none"> <li>● Review the California Dyslexia Guidelines Chpt 11 <i>Effective Approaches for Teaching Students with Dyslexia</i> and Chpt. 12 <i>Assistive Technology</i></li> <li>● Prepare a 1–2-page reflection paper about dyslexia and its effect on diverse student populations, and general education students.</li> </ul> <p><b><u>Dance Assignment(s):</u></b></p> <p><u>Dance Assignment:</u> Due Session 8</p> <p>Read: Dancing with Dyslexia  <a href="https://www.istd.org/discover/news/dancing-with-dyslexia/">https://www.istd.org/discover/news/dancing-with-dyslexia/</a></p> <p>Read: Learning To Dance With Dyslexia  <a href="https://www.succeedwithdyslexia.org/blog/learning-to-dance-with-dyslexia/">https://www.succeedwithdyslexia.org/blog/learning-to-dance-with-dyslexia/</a></p> <p>Read: Dancing To A Sharper Mind  <a href="https://ashokancenter.org/dancing-to-a-sharper-mind-how-movement-boosts-cognitive-function/">https://ashokancenter.org/dancing-to-a-sharper-mind-how-movement-boosts-cognitive-function/</a></p> <p>Read: Researchers Study The Connection Between Dance and Autism  <a href="https://news.vt.edu/articles/2022/03/unirel-dance-autism-2022.html">https://news.vt.edu/articles/2022/03/unirel-dance-autism-2022.html</a></p> <p>Read: Dance For Autism, Exploring Movement, Expression, and Connection  <a href="https://neurolaunch.com/autism-and-dancing/">https://neurolaunch.com/autism-and-dancing/</a></p> <p>Do additional research on the topic of movement and cognition, and the effects of creative dance on motor and executive functions:</p>
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	<p>assistance in a particular movement exercise before, during, or after a performance.</p> <p><u>Activity:</u></p> <ul style="list-style-type: none"> <li>Using the information provided by the guest speaker and your knowledge of your class collected for your CalTPA response, create a list of appropriate modifications and accommodations for students with special needs and disabilities to ensure equitable participation in dance instruction, activities and performances.</li> </ul>	<p>Write a 1–2-page reflection paper about the effects of dance on cognition with a particular special needs population.</p> <p>In your paper:</p> <ul style="list-style-type: none"> <li>Emphasize certain motor processes involved (i.e.: cross-modal movement, “neural synchrony”, etc.) and their application to improving cognition or assisting this population.</li> <li>Provide your insights into the use of assistive technology and any other movement approaches that would be of benefit.</li> </ul> <p><u>Dance Assignment:</u> Due Session 8</p> <ul style="list-style-type: none"> <li>Research and discover different types of assistive technology or props being used today in dance or movement for people with different types of disability.</li> <li>Find one interesting piece of technology or discover or design a “prop” that can be used to assist students with special needs in the dance classroom. Think of how and in what way it can be incorporated to support or enhance your classroom experience, or provide assistance in a particular movement exercise before, during, or after a performance.</li> <li>Bring it to the next class, ready to present it and share how it can be utilized or implemented.</li> </ul> <p><u>Dance Assignment:</u> Due Session 8</p> <ul style="list-style-type: none"> <li>Assist your classroom students in performing a technical dance sequence using some form of assistive technology, an assistive prop or device, or other form of illustrative material.</li> <li>Illustrate, explain, and demonstrate the movements required for proper execution, and the correct positioning of the body relative to these dance movements.</li> </ul>
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		<ul style="list-style-type: none"> <li>Gain feedback from the students on the form of assistive technology or prop used.</li> <li>Prepare to share your experience and student responses in the next class session.</li> </ul>
	<b>SPRING BREAK</b>	
8	<p><u>“Understanding Diversity, Equity, Inclusion and Belonging”</u>  (TPE 4, 6)  Guest Speaker: Dr. Susan Charles, NDNU Professor</p> <p><u>Activity:</u> Take notes during the guest speaker presentation to identify 1 question to ask during Q&amp;A that will help you incorporate what was presented into your planning, teaching and assessment activities.</p> <p><b><u>Dance Credential Break-Out</u></b></p> <p>UNDERSTANDING AESTHETICS OF DANCE WITHIN A DEI- BELONGING FRAMEWORK</p> <p>Guest Speaker: Emily Borja - The Aesthetics and Synergy of Movement and Dance With Sign Language</p> <p>NDHS Faculty/Sign Language Interpreter/Dance Instructor</p> <p>Dance Competencies:  3, 4, 5, 6, 7, 13, 15, 16, 17, 18, 19, 21</p>	<p><u>Assignment:</u></p> <ul style="list-style-type: none"> <li>Read article” Training Bias Out of Teachers: Research Shows Little Promise So Far</li> <li>Based on the reading and Dr. Charles’ lecture, reflect on what biases you have and how these might influence your teaching in your content areas and interactions with your students. and</li> </ul> <p><b><u>Dance Assignment(s)</u></b></p> <p><u>Dance Assignment:</u> Due Session 9</p> <p>Read: <a href="https://www.ido-dance.com/news/news-details/DanceAsArt/">https://www.ido-dance.com/news/news-details/DanceAsArt/</a></p> <p>Read In Text: Chpt 8-10 <i>The Intimate Act Of Choreography</i></p> <p>Read In Text: Chpt 1-2 <i>Your Brain On Art: How The Arts Transform Us</i></p> <p>Write a 1-2 page reflection about your personal perspectives on the aesthetics of dance. Include the following:</p> <ul style="list-style-type: none"> <li>Describe 3 things that create the perception of beauty for you in this world? Can be an item, a living being, a surrounding or</li> </ul>

	<p><u>Activity:</u> Take notes during the guest speaker presentation to identify 1 question to ask during Q&amp;A that will help you incorporate what was presented into your planning, teaching and assessment activities.</p> <ul style="list-style-type: none"> <li>• (15, 16, 19): Experiencing sign language through improvisational play to incorporate sign language concepts within a dance performance structure.</li> <li>• Developing and presenting to classmates a short piece of choreography that incorporates both sign and dance as universal forms of language.</li> <li>• Gaining group feedback and discussion of the creative process involved.</li> </ul> <p><u>Brainstorming and Discussion:</u></p> <ul style="list-style-type: none"> <li>• How is storytelling conveyed through sign and dance? How do you help students understand the impact of non-verbal language and dance experiences?</li> <li>• How do you help students understand the role emotions can play in connecting with/responding to dance as both aesthetically pleasing and as choreographically meaningful?</li> <li>• How do you help students understand the ways empathy, and the interrelationships between self and others influences and informs dance works?</li> </ul>	<p>context that stirs the perception of beauty. What is it that creates this aesthetic for you?</p> <ul style="list-style-type: none"> <li>• Describe three personal markers you have for seeing dance as an aesthetic artform? What makes dance beautiful to you personally?</li> <li>• Give one example in your teaching or performance experience that demonstrates dance as an aesthetic artform?</li> <li>• Review article from Fall Semester “Training Bias Out of Teachers: Research Shows Little Promise So Far” - Reflect on what biases you may have about the aesthetics of dance and share how these might influence the teaching of your students.</li> </ul> <p>Dance Assignment: Due Session 9</p> <p>Read: <a href="https://sfconservatoryofdance.org/dance-theory-glossary/aesthetics-of-dance">https://sfconservatoryofdance.org/dance-theory-glossary/aesthetics-of-dance</a></p> <p>Explain how each of the six components in the article (movement, music, costumes, set design, lighting, and choreography) are used to create the necessary aesthetic environment in a performance. Provide a short video clip (YouTube or other source) and a bulleted description for each of the 6 components in A-E below:</p> <ul style="list-style-type: none"> <li>○ <b>A)</b> An “eye opening” or stunningly beautiful historical or cultural dance performance not conveying any particular message or idea (describe how the six components are used to create this?)</li> <li>○ <b>B)</b> A sad or sorrowful dance performance (describe how the six components are used to create this?)</li> <li>○ <b>C)</b> A carefree or whimsical dance performance (describe how the six components are used to create this?)</li> </ul>
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	<ul style="list-style-type: none"> <li>● In what ways is dance influenced by/connected to personal experiences, cultural contexts and aesthetics?</li> <li>● What role does personal reflection by students have in their understanding of dance aesthetics and potential bias?</li> <li>● How can activities and lessons help students objectively perceive and analyze artistic work, identify aesthetics within a DEI framework, and discover ways to interpret intent/meaning of dance works.</li> </ul>	<ul style="list-style-type: none"> <li>○ <b>D)</b> An aggressive, angry, frustrated or disturbed dance performance (describe how the six components are used to create this?)</li> <li>○ <b>E)</b> A performance about fear or disparity (describe how the six components are used to create this?)</li> <li>● Present these 5 video clips above in your next class. Give your understanding and description of the six components and how they apply to the performance clips you selected.</li> <li>● Gain student feedback on their interpretations, reactions, or perspectives about the aesthetic principles involved in these dance performance clips.</li> <li>● Focus on the dynamics of space, time and energy and the ways they are used to create aesthetic impressions.</li> <li>● Discuss with students the copyright laws involved and understanding intellectual property rights in relation to these dance videos presented.</li> <li>● Discuss the selection and use of music that supported the creation, instruction and performance of these dance pieces, and the appropriate steps taken to ensure copyright ownership.</li> <li>● In what ways (if any) did student feedback enhance your overall understanding of the aesthetics in dance?</li> <li>● In what ways (if any) did student feedback enhance your overall understanding of the conveyance of emotion through dance as creating an aesthetic impression for audiences?</li> </ul> <p><b>Mid-Term Reflection:</b> This is mid-term in the semester. You are halfway through your second semester of student/intern teaching and have just completed your mid-term 3-way evaluation conference with your university supervisor and cooperating teacher. Look back over these past 8 weeks and reflect on how you have grown and developed as a dance</p>
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		teacher. What have you learned about your teaching style? What goals do you have for the next 8 weeks of the semester?
9	<p><u>“Creating Humanizing Classrooms: Anchoring our Practice in Culturally Sustaining Pedagogy”</u> (TPE 2, 4)  Guest Speaker – Dr. Samia Shoman, SMUHSD  Director Bridge</p> <p><u>Activity:</u> Take notes during the guest speaker presentation to identify 1 question to ask during Q&amp;A that will help you incorporate what was presented into your planning, teaching and assessment activities.</p> <p><b><u>Dance Credential Break-Out</u></b></p> <p><b><u>INTEGRATIVE LEARNING USING ASSISTIVE TECHNOLOGY FOR DANCE</u></b></p> <p>Dance Competencies: 1, 6, 9, 10, 17, 18</p> <p>Discovering AI and Creative Tools For Dance Appreciation, Artistic Integration, and Movement Wellness (TPE 2, 4)</p> <p>Guest Speaker TBD</p> <p><u>Activity:</u> Take notes during the guest speaker presentation to identify 1 question to ask during Q&amp;A that will help you incorporate what was presented into your planning, teaching and assessment activities.</p> <ul style="list-style-type: none"> <li>• “Yes . . . And... “ Dance Activity.</li> </ul>	<p><u>Assignment:</u>  Read assigned AI article and prepare to share orally the essential elements of the article that you have questions about or are currently using in your classroom at the next class.</p> <p><b><u>Dance Assignment(s)</u></b></p> <p><u>Dance Assignment:</u> Due Session 10</p> <p>Read:<a href="https://freebeat.ai/articles/ai-dance-music-choreography-revolution">https://freebeat.ai/articles/ai-dance-music-choreography-revolution</a></p> <p>Read:<a href="https://hai.stanford.edu/news/ai-powered-edge-dance-animator-applies-generative-ai-choreography">https://hai.stanford.edu/news/ai-powered-edge-dance-animator-applies-generative-ai-choreography</a></p> <ul style="list-style-type: none"> <li>• Read both assigned AI articles and prepare to share orally the essential elements that you have questions about or find challenging in some way in relation to AI within the field of dance.</li> <li>• Explain one way you are currently using AI in your classroom, or choosing not to at this time, and why.</li> </ul> <p><u>Dance Assignment:</u> Due Session 10</p> <p>Read In Text: Chpt 7-11 <i>Dance Anatomy (3rd edition)</i></p>

	<ul style="list-style-type: none"> <li>• Exploring the intersection between dance and AI and investigating new and different sources for instruction, choreography, and performance.</li> <li>• Developing a short dance sequence (virtual or live action) to present to classmates that utilizes some form of AI or other assistive technology. (18, 20)</li> <li>• Presenting your assistive tool, as well as how you incorporated its use in the creation or performance of your dance sequence.</li> </ul> <p><u>Brainstorming and Discussion:</u></p> <ul style="list-style-type: none"> <li>• How can we engage our students in learning about the history and diversity of dance, as well as the roles, forms, and uses of dance in societies both currently and across time through assistive technology?</li> <li>• How is dance connected to other arts forms and how are these relational qualities shown with audio/visual enhancements or assistive tools?</li> <li>• How can we engage students in understanding the broad and in-depth scope of the intersectionality of movement, dance expression, and wellness using assistive technology?</li> </ul>	<ul style="list-style-type: none"> <li>• Use an AI program of your choice to create a lesson plan for your next class from an Anatomical Perspective.</li> <li>• Allow AI technology to assist you in discovering creative ways to incorporate body alignment, balance, coordination, strength, and stabilization of body parts into your overall lesson plan.</li> <li>• Bring a copy of the lesson plan to share in class as well as a list of prompts you provided to AI throughout the process to achieve the “final lesson plan.”</li> <li>• What did you learn in the process? What might you do differently? How might you use AI in the future for planning activities and lessons?</li> <li>• If you are currently having your students use AI as part of their learning activities in your class, be prepared to share examples of what they are doing and how you guide/support their use of AI technology.</li> </ul> <p><u>Dance Assignment:</u> Due Session 10</p> <ul style="list-style-type: none"> <li>• Choose one dance style and time period to write a brief description about (include movement qualities/dynamics, societal influences, and intersectionality of the arts during that time).</li> <li>• Prepare a 5-minute presentation in any format you desire.</li> <li>• Try to incorporate AI assist or other technology for your presentation (consider including artifacts, pictures, short performances by you, YouTube or other media), and/or other activities to engage the class in your presentation.</li> </ul> <p><u>Dance Assignment:</u> Due Session 10</p> <ul style="list-style-type: none"> <li>• Present the above dance style and time period you wrote about in your next class with your students..</li> </ul>
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		<ul style="list-style-type: none"> <li>• Teach a dance combination that includes the movement qualities, dynamics and societal influences involved, and its connection to art and expression of that time period.</li> <li>• Help students recognize the intersectionality of the arts during that time and the ways dance was instrumental within that society.</li> <li>• Gain feedback from your students on the overall experience and prepare to share with others.</li> </ul>
10	<p><u>An Open Conversation About Using AI As an Educational Tool</u> (TPE 3, 4)  Guest Speaker: Rachel Paprocki, NDNU Librarian</p> <p><b>Activity:</b></p> <ul style="list-style-type: none"> <li>• Take notes during the guest speaker presentation to identify 1 question about using AI in your planning and teaching to ask during Q&amp;A that will help you incorporate what was presented into your planning, teaching and assessment activities.</li> <li>• Group Discussion: Share the takeaways from your follow-up readings about AI. Open discussion of what you use and want to use.</li> </ul> <p><b><u>Dance Credential Break-Out</u></b></p> <p><u>MYTH AND SYMBOLISM IN DANCE AND ITS APPLICATIONS</u></p> <p>Dance Competencies: 1, 2, 3, 4, 5, 8, 11, 15, 16, 18, 20, 21</p>	<p><u>Assignment:</u></p> <ul style="list-style-type: none"> <li>• Use AI program of your choice to create a lesson plan for our class. Bring a cop of the lesson plan to share in class as well as a list of prompts you provided to AI throughout the process to achieve the “final lesson plan.” What did you learn in the process? What might you do differently? How might you use AI in the future for planning activities and lessons?</li> <li>• If you are currently having your students use AI as part of their learning activities in your class, be prepared to share examples of what they are doing and how you guide/support their use of AI.</li> </ul> <p><b><u>Dance Assignment(s)</u></b></p> <p><u>Dance Assignment:</u> Due Session 11</p> <p>Read In Text: Chpt 11-13 <i>The Intimate Act Of Choreography</i></p> <p>Read In Text: Chpt 3-4 <i>Your Brain On Art: How The Arts Transform Us</i></p>

	<p>Guest Speaker: Dr. Helen Marlo, NDNU Dean, School of Psychology</p> <p><b>Activity:</b></p> <ul style="list-style-type: none"> <li>• Take notes during the guest speaker presentation to identify 1 question about using symbolism and the archetypes in dance. Or, to ask during Q&amp;A that will help you incorporate what was presented into your planning, teaching and assessment activities.</li> <li>• Group Discussion: Share the takeaways from your follow-up readings about symbolism, message, and meaning through dance.. Open discussion of what you use and want to use.</li> </ul> <p><u>Brainstorming</u></p> <ul style="list-style-type: none"> <li>• Myth and Symbolism in dance (then and now) Looking at societal value and meaning of Dance and Choreography through the years. Why is research in dance important?</li> <li>• How does the world of dance, outside of school, use research in all aspects of dance production, from the initial concept to the development of choreography and final performance of a dance production?</li> <li>• How can research help students understand the various roles/job/careers required in the process of creating and producing dance works, and how to carry out those roles or jobs as a career?</li> </ul>	<p>Read 3 Articles About Archetypes, Conscious Dance, and Dance/Movement Therapy</p> <p>Read: <a href="https://consciousdancing.co.uk/2025/03/23/movement-archetypes-revealing-personalities-in-conscious-dance/">https://consciousdancing.co.uk/2025/03/23/movement-archetypes-revealing-personalities-in-conscious-dance/</a></p> <p>Read: <a href="https://jungpage.org/learn/articles/analytical-psychology/88-the-body-as-symbol-dancemovement-in-analysis">https://jungpage.org/learn/articles/analytical-psychology/88-the-body-as-symbol-dancemovement-in-analysis</a></p> <p>Read: <a href="https://people.uncw.edu/deagona/raqs/eternalimage.htm">https://people.uncw.edu/deagona/raqs/eternalimage.htm</a></p> <ul style="list-style-type: none"> <li>• Research the 12 Archetypes as theorized by Carl Jung.</li> <li>• Choose one archetype you personally connect with in some way and create a 5-minute presentation in any format you desire. Note: Archetypes can also include the 4 elements, an animal, or a piece and part of nature. (Anything that is a universal symbol that is relatable to everyone in some way)</li> <li>• Include the qualities, traditions, societal influences, historical or cultural contexts that are relatable to the expression of this archetype.</li> <li>• In your presentation include a short performance that demonstrates the movement and dance expression and qualities of your archetype (You may provide your own short segment of choreography that clearly expresses the meaning of your archetype, or you can use a YouTube clip or other video source. (Please consider including artifacts, pictures, or other media to support your presentation.)</li> <li>• Provide one short activity at the end that engages the class in your presentation in some way, and the archetype you have chosen to convey.</li> </ul> <p><u>Dance Assignment:</u> Due Session 11</p>
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	<ul style="list-style-type: none"> <li>How can research help students understand the intersectionality/relationships between dance and the other art forms, as well as other content areas (language, math, science, social science, P.E., etc.)?</li> </ul>	<p>Read In Text: Chpt 5-6 <i>Your Brain On Art: How The Arts Transform Us</i></p> <ul style="list-style-type: none"> <li>Improvisation Assignment: Reflect on Archetypes, use of Imagination, and the power of symbolic expression.</li> <li>Design a class improvisation/creative exploration study that includes the use of active imagination, symbolism, and/or the archetypes.</li> <li>Develop a lesson plan for your next class that invites students to partake in this creative exploration. (Note: you may use ideas from other sources or develop your own)</li> <li>Instruct your class in a creative exploration that builds into a small group study, culminating in a short piece of choreography to be performed.</li> <li>Have the students present their small group pieces to each other for reflection, discussion, and positive/supportive feedback.</li> <li>Be prepared to discuss your experience of this creative exploration with the group in the next class meeting. Focus: What did you learn? What might you do differently? How might you incorporate improvisation activities into your future lessons?</li> <li>Bring a copy of the lesson plan to share in session 11, as well as a list of prompts you provided for this creative exploration.</li> </ul>
11	<p><u>“If You Want to Love Your Job &amp; Other Tricks of the Trade”</u> (TPE 6)</p> <p>Guest Speaker – Jill Nida, Teacher, Tierra Linda MS  Mrs. Nida will share her journey over her 30+ years of teaching, and why she still has her passion after all these years.</p> <p><u>Activity:</u> Take notes during the guest speaker presentation to identify 1 question to ask during Q&amp;A</p>	<p><u>Assignment:</u></p> <ul style="list-style-type: none"> <li>Write a letter to yourself, 3 years in the future and send a copy to the instructor before next class session.</li> </ul>

	<p>that will help you think about ways you can continue to grow and develop as a professional educator/teacher throughout your career.</p> <p><b><u>Dance Credential Break-Out</u></b></p> <p>HOW TO STAY “PASSIONATE WITH YOUR WORK”        IN THE ARTS</p> <p>Guest Speaker – Marthaanne Kuntz, VPA Department Head, NDHS</p> <p>Mrs. Kuntz will share her journey over her 30+ years of teaching art and art history, and why she still has her passion after all these years.</p> <p>Dance Competencies: 7, 19, 20, 22</p> <p><b><u>Brainstorming:</u></b></p> <ul style="list-style-type: none"> <li>● Putting It All Together: Begin with a review of all the parts that go into a dance production – from beginning concept, to development of pieces, to final performance.</li> <li>● What about the performers? What is needed during the process?</li> <li>● What about the audience? What role does the audience “play” in this process?</li> <li>● How important are both the performers and the audience to the creation of the dance message or theme?</li> </ul>	<p><b><u>Dance Assignment(s)</u></b></p> <p><u>Dance Assignment: Due Session 12</u></p> <p>Read In Text: Chpt 7 and Conclusion <i>Your Brain On Art: How The Arts Transform Us</i></p> <ul style="list-style-type: none"> <li>● Design two original improvisation studies you can use with your students along the themes of discovering “inner freedom” or “self- empowerment”.</li> <li>● Define the symbolic meaning or message relatable to one or both of these two themes.</li> <li>● Discuss and write out the improvisational steps you will take to help guide their exploration, encourage their own authentic self-expression, and formulate movement phrasing that eventually becomes choreography.</li> <li>● Share this in your next class and gain feedback from students about the process.</li> <li>● Write a 1 page summary of the overall experience and what you will apply or adjust for future instruction.</li> </ul> <p><u>Dance Assignment: Due Session 12</u></p> <p>Share your dance production outline with your students in order to gain feedback:</p>
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	<ul style="list-style-type: none"> <li>● In what ways does technology and stage craft support a dance production?</li> <li>● What other details or parts are overlooked and need to be discussed?</li> <li>● In what ways can/does dance and dance performance or production intersect with other artforms or academic subjects?</li> </ul> <p>Activity</p> <p>Dance Production Mapping:</p> <ul style="list-style-type: none"> <li>● As a group, using the whiteboard or other media, together develop a visual map of all the parts of the dance processes involved in a schoolwide dance production.</li> <li>● Include start to finish - from the inception of an idea, selection of the performance piece(s), to choreographer developments and casting/performer selection - and all additional processes needing to be carried out by students. (provide in the mapping process a title/short job description for each role involved in the dance production.</li> <li>● Share out with classmates and refine and detail your outline through feedback.</li> <li>● Discuss all the types of careers involved with dance. Add these career possibilities to your outline.</li> </ul> <p><u>Dance Activity:</u></p>	<ul style="list-style-type: none"> <li>● How is this information helpful for your students and in what ways can it be applied to their own learning?</li> <li>● How might this outline inform and highlight different roles and jobs within the field of dance?</li> </ul> <p><u>Dance Assignment:</u> Due Session 12</p> <p>Written Assignment:</p> <ul style="list-style-type: none"> <li>● Research any famous choreographer who has globally impacted audiences around the world through social awareness and targeting issues of concern.</li> <li>● Write a 1-2-page paper about their professional career.</li> <li>● Include the following: <ul style="list-style-type: none"> <li>○ What is their style, how does he/she/they connect with audiences through choreographic design/movement qualities?</li> <li>○ How does he/she/they advocate/reinforce the importance of arts in society?</li> <li>○ How has this choreographer provided an opportunity for greater social awareness or positive change within humanity?</li> <li>○ How has this choreographer imparted meaningful information through the power of symbolism?</li> </ul> </li> </ul> <p><u>Dance Assignment:</u> Due Session 13</p> <ul style="list-style-type: none"> <li>● Design a class for your students that demonstrates the impact of this particular choreographer on society.</li> <li>● Incorporate their ideas, movement approach, or expressive style with the students in your next class.</li> <li>● Share what you discovered from your 1-2 page research paper, and what gave this person such power and influence through dance on a global scale.</li> </ul>
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	<p>Outline and develop a live stage dance production with your classmates to be shared with your students. In your outline include the following:</p> <ul style="list-style-type: none"> <li>• Who are your performers?</li> <li>• Who is your target audience</li> <li>• What theme or concept would you create and why?</li> <li>• What is the length of your production and why?</li> <li>• What research would be necessary to ensure a successful production?</li> <li>• What other members of a production team would you enlist as essential to the overall performance, their role, and why?</li> <li>• Reviewing copyright laws and intellectual property rights involved in a dance production.</li> <li>•</li> </ul> <p><u>Dance Activity:</u></p> <ul style="list-style-type: none"> <li>• Think of an artifact in your home (something small and meaningful) that can be brought into session 12.</li> <li>• Anything you believe can stir symbolic expression and meaning through choreography.</li> <li>• Bring item to the following session.</li> </ul>	<ul style="list-style-type: none"> <li>• Attempt 1-2 ways to demonstrate or apply their approach to dance during your class instruction.</li> <li>• Submit a half page reflection about the overall experience.             <ul style="list-style-type: none"> <li>○ What did you learn from implementing the ideas and stylistic ways of this famous choreographer into your class?</li> </ul> </li> </ul>
12	<p><u>Using AI in the Classroom: Ideas for Teaching and Assessing (TPE 3)</u>, Guest Speaker – Julie Chen, Teacher – Serra High School</p>	

<p><u>Activity:</u> Take notes during the guest speaker presentation to identify 1 question to ask during Q&amp;A that will help you incorporate AI into your planning, teaching, and assessment activities as well as a tool for students to use in classroom activities and assignments.</p> <p><b><u>Dance Credential Break-Out</u></b></p> <p><b><u>REFLECTION AND INTEGRATION</u></b></p> <p>Dance Competencies: 1</p> <p><u>Dance Activity:</u></p> <p>Write a letter to yourself, 3 years into the future and send a copy to the instructor before session 13. Focus on the following:</p> <ul style="list-style-type: none"> <li>● Review the reflection paper you wrote the first week of class. Reflect on our class and your teaching experiences this semester.</li> <li>● How have your thoughts on the value of dance overall grown or changed for you? (If nothing has changed please offer your reasoning)</li> </ul> <p><u>Dance Activity:</u></p> <p>Provide two examples of how AI can be used in your next dance performance.</p> <ul style="list-style-type: none"> <li>● One example of how you are using it as a teacher; one example of how you are having</li> </ul>	<p><b><u>Dance Assignment(s)</u></b></p> <p><u>Dance Assignment:</u> Due Session 13</p> <p>Written Portion:</p> <ul style="list-style-type: none"> <li>● Write a one page reflection that compares the beginning of the semester up to now.</li> <li>● Include the following:             <ul style="list-style-type: none"> <li>○ In what ways have you expanded your outlook on dance as meaningful, purposeful, necessary or valuable for today's society?</li> <li>○ In what ways have you discovered the art of dance to be both aesthetic and therapeutic?</li> <li>○ What have you encountered or observed about yourself in relation to your teaching approach or style?</li> <li>○ How has your approach to dance as an artform changed and/or how has it remained the same? Explain.</li> <li>○ How will you apply state-adopted standards for teaching dance into your curriculum? Explain.</li> </ul> </li> </ul> <p>Reminder: Your final project presentation is due in Week 14. You have no other assignments for the next two weeks so you can focus on that presentation and other end-of-the-semester deadlines.</p>
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	<p>students use it for performing or planning a performance.</p> <p>Note: If you do not have an upcoming performance you can access ideas on how others have used AI in performance and provide an example for each.</p> <p>Group Performance - Paper Bag Choreography:</p> <ul style="list-style-type: none"> <li>• The unique items each candidate brought will be put in a large brown bag.</li> <li>• Candidates will be divided into small groups. Your group will, “reach into the bag” and select an item.</li> <li>• Each group has 30 minutes in their own break-out room, to build a 1-3 minute dance performance around that object.</li> <li>• The dance performance can use any of the styles/symbolism/ traditions/methods studied this semester. Use your creativity, ingenuity, and the group synergy to create something meaningful..</li> <li>• Debrief: How can you use this Paper Bag Choreography Activity in your own class?</li> </ul>	
13	<p><u>Developing as a Professional Educator</u> (TPE 6)</p> <p>Activity: “What Makes a Great Teacher: Pedagogy or Personality” discussion with examples of your favorite all-time teacher.</p> <p><b><u>Dance Credential Break-Out</u></b></p>	<p><b><u>Final Dance Assignment</u></b></p>

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	<p><u>BECOMING A PROFESSIONAL EDUCATOR OF DANCE</u></p> <p>Dance Competencies: 7</p> <p><u>Dance Activity:</u> “What Makes a Great Teacher: Pedagogy, Performance Ability, or Personality”</p> <p>Group discussion with examples of your favorite all-time teacher.</p> <p><u>Guest Speaker and Discussion</u></p> <p>Laws, Regulations, Copyright and Policies For Professional Dance Companies and In Academia:</p> <p>Guest Speaker: Maria Basile (Artistic Director: SJDanceCo./DeAnza and SJ State Dance Faculty)</p> <ul style="list-style-type: none"><li>● Presenting on what it takes to operate a professional dance company.</li><li>● Presenting on copyright and intellectual property rights as these pertain to the selection and use of dance and dance-related materials and works for both instructional and performance purposes.</li><li>● How to identify and apply criteria for the selection of dance, dance theater, musical theater or other performance works appropriate for the context, the students, and the community.</li><li>● How to adapt such materials as legally permissible and as appropriate for use in a school setting.</li></ul>	<p>Your final project presentation is due in Week 14. You have no other assignments for the next week so you can focus on that presentation and other end-of-the-semester deadlines.</p>
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	<u>Activity</u> : Take notes during presentation and identify 1 question to ask during Q&A about your responsibilities for remaining in compliance with laws, regulations and policies around academic and professional dance company productions.	
14	<b><u>Dance Credential Break-Out</u></b>  <b>CULMINATING PORTFOLIO PRESENTATION</b>  Each candidate will give a 10-15 minutes presentation of his/her/their Portfolio to the class.	<b><u>Dance Assignment</u></b> <ul style="list-style-type: none"><li>• Complete the instructor's course survey sharing reflection on course content and what are your takeaways.</li><li>• Complete the NDNU course survey on the NDNU Portal.</li></ul>

## **RESOURCES, SUPPORT, AND POLICIES**

### **ACADEMIC SUCCESS CENTER**

The Academic Success Center (ASC), located within the Gellert Library, is your one-stop learning hub. The ASC provides online and in-person services and resources to help you achieve academic and professional success.

All ASC services are included with your tuition, and you can even access them after graduation. Access all services through [the ASC's Canvas page](#).

#### Writing Support

[One-to-one](#) and [group consultations](#); guides and tutorials on various writing topics, from APA style to punctuation; citation and reference support; and support for all writing projects and job application materials

#### Research Support

[Personalized research support with a librarian](#); [access to physical and digital library assets](#) including peer-reviewed journal articles; and tips and tricks for improving reading comprehension, information and media literacy, and citations

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### Subject Tutoring

[Access to Pear Deck Tutoring](#) for 24/7, subject-specific support; best for credential students studying for credential exams (search for tutors by subject and grade level rather than by test name)

### Career Services

[Access to Handshake](#), the #1 career platform for students; access to Career Coach for data-driven career and academic exploration; [one-to-one support](#) for the job search and application process including writing the application materials

### Academic Advising and Success Coaching

[Individualized academic advising](#) to complete your degree in a timely manner; [success coaching](#) to support you in developing academic skills such as time management, focus, digital literacy, and communicating with peers and professors

The ASC is here to help you achieve your academic and professional goals. Access Handshake, NDNU's official job and internship portal, through the ASC. Thousands of employers are hiring students on Handshake. Once you fill in your career interests, you'll get personalized recommendations for jobs and events and direct outreach from employers interested in students like you - 80% of students with a complete Handshake profile get messaged by employers.

Have a question? Just ASC!

### **Disability Resource Center (DRC)**

Students with disabilities, whether physical, learning, or psychological, who believe that they may need accommodations in this class are encouraged to contact the [Disability Resource Center](#) as soon as possible to ensure that such accommodations are implemented in a timely fashion. Students who are experiencing conditions that are temporarily disabling (*i.e., scheduled surgeries, hospitalizations, serious illnesses, injuries, etc.*) are strongly encouraged to contact the DRC. Our desire is to assist you with managing the impact of these circumstances.

Please meet with the DRC staff through a virtual meeting in order to verify your eligibility for any classroom accommodations, and for academic assistance related to your disability. Accommodations are not provided retroactively. The DRC can be reached by email at [DRC@ndnu.edu](mailto:DRC@ndnu.edu)

### **POLICIES**

#### **Academic Integrity**

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NDNU's core values include learning and integrity; values we live out in all areas of our learning community. Academic integrity means you are able to demonstrate your own knowledge and skills and receive feedback on your learning that can help you improve. If any words or ideas used in an assignment submission do not represent your original words or ideas, you must cite all relevant sources and make clear the extent to which such sources were used. Words or ideas that require citation include, but are not limited to, all hard copy or electronic publications, whether copyrighted or not, and all verbal or visual communication when the content of such communication clearly originates from an identifiable source. By taking responsibility for your own work and avoiding actions that could give you an unfair advantage over others, you are contributing to the NDNU learning community and developing professional skills and values that will serve you well into the future. Academic integrity is one of the most important values of a university community, and breaches of this trust have serious consequences. Please see the [Student Handbook](#) for a detailed discussion of Academic Conduct expectations.

### **Course Evaluation**

Students are expected to complete and submit course evaluations, which will allow NDNU to improve the learning experience for students in each course and to maintain the quality of our academic programs. Each course evaluation will be available online through Campus Portal beginning two weeks prior to the end of the term and will close the Wednesday following the end of the term. Note: Course evaluation survey results are anonymous (do not identify individual student respondents) and will not be available to the instructor until after they have posted their grades.

Directions: To access, please enable pop-ups in your browser (*uncheck pop-up blocker*), then in Campus Portal look for the "You have an active survey" link in the left sidebar. Click that link to open the Course Evaluation Surveys page, which has a link to a survey for each course in which you're enrolled. Your feedback is very important! Please complete your evaluations for all your courses promptly.

### **Email Communications**

In accordance with the Family Education Rights and Privacy Act (FERPA) your instructors and the university will only send messages to students through your NDNU student email account, once that account has been established. Students must regularly check their student email account for important information from the university as well as information about class meetings and assignments. Issues with NDNU email accounts should be directed to the OIT Help Desk at [helpdesk@ndnu.edu](mailto:helpdesk@ndnu.edu) or (650) 508-3555.

### **Netiquette**

All students are responsible for conducting themselves in all class communication modalities for the course (e.g., email, chat groups, blog posts, discussion forums, text messages, etc.) in a manner that facilitates the productive, respectful, and thoughtful exchange of ideas. You are encouraged to comment, question, or critique an idea but never to attack an individual. While varied perspectives and disagreements are

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encouraged, they should be rooted in fact or experience and never in bias. Be cognizant of cultural and linguistic backgrounds as well as different political and religious beliefs. All opinions and experiences, no matter how different or controversial they may be perceived, must be respected in the tolerant spirit of academic discourse. The standard for how you conduct yourself online should be one of promoting a safe, engaging, respectful, and collaborative environment where diversity of opinion is valued.

### **Recording of Class**

No student may record any classroom activity without first obtaining express consent from the instructor. If you have (or think you may have) a disability such that you need to record classroom activities, you should contact NDNU's Disability Resource Center to request appropriate accommodations.

### **Privacy and Confidentiality:**

One of the highlights of the NDNU academic experience is that students often use real-world examples in class discussions and in their written work. However, students should be careful to not share information that is confidential, privileged, or proprietary.

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Link to NDNU Student Handbook: [Student Handbook](#)