

**Oakland University**  
**Proposal for a Dance Education Major in the Bachelor of Arts**  
**and Bachelor of Fine Arts Degree Programs**

**BACHELOR OF ARTS IN DANCE EDUCATION**  
**BACHELOR OF FINE ARTS IN DANCE EDUCATION AND PERFORMANCE**

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**College Governance**

**Department of Music, Theatre and Dance**

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**Senate**

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**Presidents Council**

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**Proposal for Dance Education Degree Programs:  
Bachelor of Arts in Dance Education  
Bachelor of Fine Arts in Dance Education and Performance**

**Abstract**

Since 1991, the Department of Music, Theatre and Dance has offered a Bachelor of Arts in Dance and, since 2007, a Bachelor of Fine Arts in Dance. These are programs in dance performance. Since 2005, the department has also offered a program leading to certification of elementary or secondary school dance teachers through a teaching minor endorsement program. With this proposal, the department seeks to add programs leading to a *Bachelor of Arts in Dance Education* and a *Bachelor of Fine Arts in Dance Education and Performance*.

Most of the 50-60 students annually enrolled at Oakland as dance majors aspire to be performers, choreographers, and producers of dance. Many also aspire to teach dance and, at some point in their careers, most will. At present, about one-third of Oakland's dance majors aspire to become dance educators. Some K-12 public schools offer dance programs (e.g., Oxford Community Schools, West Bloomfield Schools, and Livonia Schools, among others). Some charter and private schools also offer dance classes as one of their defining features, in an attempt to offer what public schools do not. Oakland's dance faculty receive requests for recommendations for K-12 dance teachers quite frequently. Whether in a school setting or in a studio setting, many of our dance graduates will teach dance to others.

In the current program, students cannot earn *just* dance teacher certification at Oakland; this must be done in conjunction with certification in another area. To earn Michigan teacher certification in dance, students currently need to complete a dance major and *also* either an elementary education major or a secondary education major in a field other than dance. Students who choose to pursue this path stay in school for six or more years and need to complete and pay for two large majors – in some cases, completing a second major they will never use. The dance education programs proposed herein would enable students to earn Michigan K-12 teacher certification in dance without needing to also complete an additional teacher education program.

The department could offer the proposed programs with just two new courses and adaptation of two existing courses. The proposed programs would not require additional faculty, space, or significant funding, and could begin upon approval.

The proposed programs would enable Oakland University to attract new students, better serve our current students, better serve the region and state, and better position Oakland in relation to our competitors.

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**Proposal for Dance Education Degree Programs:**  
**Bachelor of Arts in Dance Education**  
**Bachelor of Fine Arts in Dance Education and Performance**

**Rationale**

Since 1991, the Department of Music, Theatre and Dance has offered a Bachelor of Arts in Dance and, since 2007, a Bachelor of Fine Arts in Dance. These are programs in dance performance. Since 2005, the department has also offered a program leading to certification of elementary or secondary school dance teachers through a teaching minor endorsement program. With this proposal, the department seeks to add programs leading to a *Bachelor of Arts in Dance Education* and a *Bachelor of Fine Arts in Dance Education and Performance*.

The Department of Music, Theatre and Dance currently offers the following programs:

- Bachelor of Arts in Dance
- Bachelor of Fine Arts in Dance
- Liberal Arts Minor in Dance
- Elementary Teaching Minor in Dance (leading to a dance endorsement on an elementary teaching certificate)
- Secondary Teaching Minor in Dance (leading to a dance endorsement on a secondary teaching certificate)

Most of the 50-60 students annually enrolled at Oakland as dance majors aspire to be performers, choreographers, and producers of dance. Many also aspire to teach dance and, at some point in their careers, most will. At present, about one-third of Oakland's dance majors aspire to become dance educators. Some K-12 public schools offer dance programs (e.g., Oxford Community Schools, West Bloomfield Schools, and Livonia Schools, among others). Some charter and private schools also offer dance classes as one of their defining features, in an attempt to offer what public schools do not. Oakland dance faculty receive requests for recommendations for K-12 dance teachers quite frequently. Whether in a school setting or in a studio setting, many of our dance graduates will teach dance to others.

In the current program, students cannot earn *just* dance teacher certification at Oakland; this must be done in conjunction with certification in another area. To earn Michigan teacher certification in dance, students currently need to complete a dance major and *also* complete either an elementary education major or a secondary education major in a field other than dance. Students who choose to pursue this path stay in school for six or more years and need to complete and pay for two large majors – in some cases, completing a second major they will never use. The dance education programs proposed herein would enable students to earn Michigan K-12 teacher certification in dance without needing to also complete an additional teacher education program.

With approval of the proposed programs, the department would offer:

- Bachelor of Arts in Dance
- Bachelor of Arts in Dance Education
- Bachelor of Fine Arts in Dance
- Bachelor of Fine Arts in Dance Education and Performance
- Liberal Arts Minor in Dance

The teaching minor programs leading to state endorsements would be eliminated.

The department could offer the proposed programs with little change. The “subject matter” portion of the teacher education program would be offered through courses that already serve all B.A. or B.F.A. dance majors, including courses in dance pedagogy and kinesiology for dancers. Two new dance education methods courses would be created: DAN 325, Teaching Dance to PK-5 Learners, and DAN 326, Teaching Dance in Secondary Schools, taught by a highly experienced K-12 dance educator. Students would take two theoretical arts education courses along with the music education majors (courses already offered regularly that would be expanded to serve dance education as well). The rest of the education courses would be taken through regular offerings of the School of Education and Human Services.

The proposed programs would not require additional faculty, space, or significant funding, and could begin upon approval by Oakland, the Presidents Council, the Michigan Department of Education<sup>1</sup>, and NASD, our accrediting agency. The only cost would be compensation for a current special lecturer in dance education whose load would increase by one course plus some additional responsibilities.

The proposed degree programs would enable Oakland to attract new students, better serve our current students, better serve the region and state, and better position Oakland in relation to our competitors.

### **Promoting the Mission and Goals of the University, Department, and Program**

The proposed programs fit well within Oakland University’s mission to “engage students in distinctive educational experiences that connect to the unique and diverse opportunities within our region and beyond.” The proposed programs also contribute to the department’s capacity to “foster student success” by providing opportunities for students whose interests and goals the current offerings do not fully meet. In essence, students who complete the program will contribute to Oakland’s capacity to “serve the needs and aspirations of our communities and region;” the proposed programs will provide the region with better music instruction, serving our community’s families better than we do now.

As part of its mission, the Department of Music, Theatre and Dance “educates arts professionals,” “provides support for professional artists and arts educators,” and “provides leadership in the arts.” In its role within the Department, the Dance Program offers “curricula designed to foster the skills and understandings necessary for students pursuing:

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<sup>1</sup> SEHS and the Michigan Department of Education have reviewed and approved these proposed programs.

- Professional education as performers and choreographers.
- Professional education as school dance teachers or studio teachers.
- A liberal arts education with an emphasis in dance.
- A liberal arts education with an emphasis in dance education.

and classes and performances designed to broaden general education students' appreciation and understanding of the art of dance.

The proposed programs fit solidly within the missions of the university, department, and music program.

### **Need for the Programs**

As explained in the rationale, most Oakland dance majors aspire to be performers, but many also aspire to teach dance and, at some point in their careers, most will. For this reason, arts program accrediting agencies require at least some pedagogy courses within performance programs, and the National Association of Schools of Dance (NASD), who accredit Oakland's programs, is no exception. Oakland dance performance majors currently take courses in Dance Pedagogy and creative Dance for Children as part of their major.

Oakland's current teaching minor program is not meeting the needs of our students or of schools seeking to hire teachers. The only students who can pursue the current teaching minors are those majoring in something other than dance, unless they choose to complete two long, comprehensive majors, one in dance performance with the dance teaching minor and the other in additional education field, which involves completing more than 200 credits. When K-12 school personnel contact Oakland dance faculty seeking recommendations for potential dance teachers, they tend to recommend uncertified majors over certified minors because the dance majors are more qualified to teach the subject matter. To be clear, if there happened to be a dance major available who had completed two education programs (dance major and teaching minor plus another education program), faculty would certainly recommend that student for the K-12 position. But such students are rare so, most often, faculty have to choose between recommending a student who has majored in an education field and completed the teaching minor or a qualified dance major, who may not have completed the teaching minor and is uncertified. To put a qualified dancer into the classroom, they end up bypassing the students with the certification and recommending, instead, students who have sufficient subject area expertise. The situation is not a good one from any perspective.

The proposed programs would better serve our students and also the region and beyond. Because some other Michigan universities have eliminated their dance education programs, Oakland would be one of the three schools in the state to offer such a program (the others being Wayne State University and Hope College), which would likely attract many interested students.

## Goals and Objectives of the Programs

The goal of the proposed programs is to serve students who aspire to become dance educators or dance performers and educators. The next pages show the overriding program goals for all dance majors followed by additional objectives specific to the dance education program.

### *Goals of the Dance Program*

**All Dance majors** will develop:

- Goal 1. Ability to place dances in historical, cultural, and stylistic contexts, and perceive dance as an evolving arts discipline including knowledge of dance history, repertory, and ethnology; movement analysis; dance and movement sciences; and music and production.
- Goal 2. Understanding of the principles that underlie and practices involved in improvisation, composition, choreography, performance, and production of original work.
- Goal 3. Understanding of dance forms and styles from diverse cultures.
- Goal 4. Proficiency in technique, improvisation, composition, repertory, and performance with attainment of an intermediate or advanced level in at least two forms of technique.
- Goal 5. Working vocabularies (physical, verbal, written) based on an understanding and interpretation of the common elements of dance and ability to employ this knowledge in analysis.
- Goal 6. Knowledge of technology appropriate to and in connection with their field of specialization.
- Goal 8. Ability to analyze dance perceptively and evaluate it critically including being able to form, articulate, and defend individual critiques, critical analyses, and evaluations about dance.
- Goal 9. Fundamental knowledge of the body and understand the fundamentals of developmental kinesiology sufficiently to correlate student learning and development with age and physical motor skills.
- Goal 10. Where appropriate to the focus of the particular degree program, dance students will develop understanding of learning and teaching and dance learning and teaching sufficient to be able to engage in dance teaching in their area of specialization.

### *Objectives of the Proposed Dance Education Programs*

Within these broader goals for all dance majors, Bachelor of Arts in Dance Education majors will also develop strong skills in dance education. **Dance education majors** will:

- Obj. DanEd1. Develop understanding of dance learning and teaching processes, rooted in understanding of child growth and development and of human learning processes.
- Obj. DanEd2. Develop ability to assess aptitudes, experiential backgrounds, orientations of individuals and groups of students, and the nature of subject matter, and to plan educational programs to meet assessed needs.

- Obj. DanEd3. Develop knowledge of current methods, materials, and repertoires available in various fields and levels of dance education appropriate to the teaching specialization.
- Obj. DanEd4. Develop ability to accept, amend, or reject methods and materials based on personal assessment of specific teaching situations.
- Obj. DanEd5. Gain basic understanding of principles and methods of developing curriculum and short- and long-term units that comprise them.
- Obj. DanEd6. Gain understanding of evaluative techniques and ability to apply them in assessing the progress of dance students toward curricular objectives.
- Obj. DanEd7. Develop basic knowledge of pedagogical strategies, techniques, methods, materials, and repertoire.
- Obj. DanEd8. Develop fundamental knowledge of the body, and understand the fundamentals of developmental kinesiology sufficiently to correlate student learning and development with age and physical motor skills.
- Obj. DanEd9. Develop understanding of how to enable students to build their technique.
- Obj. DanEd10. Develop a curricular perspective and framework for teaching students of all ages at beginner, intermediate, and advanced levels, including young children, adults, and students with special needs.
- Obj. DanEd12. Develop ability to teach dance at various levels to different age groups and in a variety of classroom, studio, and ensemble settings in ways that develop knowledge of how dance works syntactically as a communication medium and developmentally as an agent of civilization. This set of abilities includes effective classroom, studio, and rehearsal management.

These objectives describe what students need to achieve in the *dance education* portion of the B.A. and B.F.A. programs. The performance standards for the B.A. in Dance Education are the same as the performance standards for the BA in Dance. The performance standards for the B.F.A. in Dance Education and Performance are the same as the performance standards for the B.F.A in Dance.

### **Program Plans**

Dance education programs are generally offered in conjunction with dance performance programs. Performance and education students generally take many of the same courses, but performance programs generally require additional credits in performance study.

In the proposed programs, B.A. students would complete all the requirements of the B.A. in Dance plus a required sequence of education and dance education courses. The B.F.A. students would complete all the requirements of the B.F.A. in Dance plus the same required sequence of education and dance education courses. The structure of the proposed program parallels that of the undergraduate music education program.

- The proposed dance education program would be offered in conjunction with the existing undergraduate music education program, through the Department of Music, Theatre and Dance (MTD) as College of Arts and Sciences degree programs, run in conjunction with the School of Education and Human Services (SEHS).
- As with the music education program, students would take all their methods courses within MTD and also their learning theory course, as MTD offers highly regarded, arts education-focused learning theories courses that support the existing music education programs (at bachelor's through doctoral levels).
- Through SEHS, dance education majors would take a course in teaching reading in content areas (required by the state), a course in teaching learners with special needs, and their internship experience (student teaching).

Dance education majors would student teach (intern) full-time in their last semester of study. Throughout their program, they would engage in 85 or more hours of field experience in K-12 school settings. These placements would be arranged and managed through the SEHS Field Placement Office.

## New Courses

### **DAN 150 (2440) - Learning and Teaching Dance (1)**

Introduction to the learning and teaching of dance in classroom settings. (Partially online).  
Prerequisite(s): 2.8 or higher in WRT 160. *[DAN 150 (2440) will be cross-listed and taught concurrently with MUS 140 (2440).]*

### **DAN 250 (2441) – Educational Psychology and Dance Learning (3)**

Theories of learning and their implication for and application to dance education practice, including study of developmentalist, behaviorist, cognitivist and constructivist theories and what they imply about the nature of teaching and learning in classroom and studio settings. Some field observation required. *[DAN 250 (2441) will be cross-listed and taught concurrently with MUS 240 (2441).]*  
Prerequisite(s): 2.8 or higher in DAN 150 (2440).

### **DAN 325 (3440) – Teaching Dance to PK-5 Learners (4)**

Principles and practices for developing, designing, and teaching curricula for preschool and elementary school dance programs and for designing portfolio assessment to meet state standards. Explores a range of teaching approaches and the roles and responsibilities of a dance specialist in a school setting. 20 hours of fieldwork required.  
Prerequisite(s): 2.8 or higher in DAN 150 (2440) and DAN 250 (2441).

### **DAN 326 (3441) – Teaching Dance in Secondary Schools (4)**

A continuation of DAN 325 with a focus on teaching dance in middle school and high school settings. 20 hours of fieldwork required.  
Prerequisite(s): 2.8 or higher in DAN 325 (3440).

Appendix B contains syllabi for these four courses. Appendix A contains abbreviated CVs of the faculty who would teach them.

## Accreditation

The dance programs at Oakland University are accredited by the National Association of Schools of Dance (NASD). Once the programs have been through the governance process and approved, they will be submitted to NASD for approval. The proposed programs were designed to follow NASD standards and we fully expect they will be approved in a timely manner.

### NASD Standards for a Dance Education Program (from the 2016 *NASD Handbook*)

#### X. BACCALAUREATE DEGREES WITH P-12 TEACHER PREPARATION PROGRAMS

**A. Curricular Structure.** NASD acknowledges the existence of two types of undergraduate teacher preparation degree programs for ages pre-kindergarten through secondary levels. For information regarding degrees that provide P–12 teacher preparation curricula following the completion of a baccalaureate degree in dance, see Standards XIV.D.

##### 1. Bachelor of Fine Arts in Dance Education

- a. Curricular structure, content, and time requirements for this degree shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in dance education.
- b. Curricula to accomplish this purpose normally adhere to the following guidelines: studies in dance and dance pedagogy, planned in a developmental progression from foundation to major study and including twelve to fifteen semester hours of choreography and dance theory, should comprise 55-60% of the total program; general academic studies, 25-30%; and professional education, 15-20%. Professional education is defined as those courses normally offered by the education unit that deal with philosophical and social foundations of education, educational psychology, special education, history of education, etc. Student teaching is also counted as professional education.

##### 2. Bachelor of Arts or Bachelor of Science

- a. Curricular structure, content, and time requirements for this degree shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a liberal arts baccalaureate degree in dance education.
- b. Curricula to accomplish this purpose normally adhere to the following guidelines: studies in dance should comprise 35-40% of the total program; general studies, including electives, 40-50%; and professional education, including student teaching, 15-20%.

#### B. General Characteristics

1. A fundamental consideration of all teacher preparation programs in dance must be the development of professionals who are broadly knowledgeable about dance and have the ability to teach effectively in a variety of settings. Because of the concentration of work required in the discipline and state requirements for certification, program requirements may exceed the number of credits traditionally required for baccalaureate degrees.
2. The foundation of all teacher preparation programs, regardless of the degree or certificate structure, is study in the depth and breadth of the dance discipline, including concentrated work in the studio component and in-depth focus on educational philosophies and theories. All

programs should reflect attention to and be responsive to evolving technologies that are particularly relevant for dance.

3. Students accepted into teacher preparation programs should demonstrate evidence of aptitude and potential for success as dance artists and educators. Retention should be based upon development of artistic and professional education skills that enable communication with learners of diverse backgrounds and cultures and the ability to adjust teaching styles to the needs of learners.
4. Institutions are encouraged to maintain flexibility and to consider innovative approaches for fulfilling certification requirements for post-baccalaureate students and working professionals.

### **Bachelor of Arts (B.A.) in Dance Education Program**

#### ***NASD Curricular Table for the Proposed B.A. in Dance Education Program***

Below is the NASD Curricular Table for a dance education degree showing how the proposed B.A. in Dance Education program meets NASD criteria:

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#### **NASD Curricular Table**

**Program Title:** Bachelor of Arts in Dance Education      **Number of Years to Complete the Program:** 4.5

**Program Submitted for:** Plan Approval

**Current Semester's Enrollment in Majors:** n/a

**Name of Program Supervisor:** Elizabeth Kattner-Ulrich, Assistant Professor of Dance

	<b>Studies in Dance</b>	<b>General Studies &amp; Electives</b>	<b>Professional Education</b>	<b>Total Number of Credits</b>
<b>Dance Education</b>	51 credits 42.5%*	62 credits 51.6%	30 credits 25%	143

\*percentages based on 120 credits, per NASD policy and instructions.

#### **Studies in Dance** (generally 35-40%)

DAN 100-300	Ballet	12 credits
DAN 110-310	Modern Dance	18 credits
DAN 131 or 132	Dance Conditioning – Pilates Mat or Reformer	1 credit
DAN 170	Dance Improvisation / Choreography I	2 credits
DAN 240	Dance Production	2 credits
DAN 270, 370	Choreography II, III	8 credits
DAN 376 (or 475 or 498)	Dance Ensemble	8 credits

Total Studies in Dance 51 credits

#### **General Studies and Electives** (generally 40%-50%)

<b>General Studies</b>	Writing Foundation	4 credits
	Writing Intensive in General Education (can double count)	(4) credits
	Writing Intensive in Major (can double count)	(4) credits

	Arts (can double count)	(4) credits
	Literature	4 credits
	Foreign Language and Literature I	4 credits
	Global Perspective	4 credits
	Western Civilization	4 credits
	Social Science	4 credits
	Natural Science and Technology	4 credits
	Formal Reasoning	4 credits
	Knowledge Applications	4 credits
	Capstone (can double count)	(4) credits
	Diversity (can double count)	(4) credits
<b>Electives</b>		
DAN 173	Dance History and Appreciation	4 credits
DAN 175	Dance in American Culture	4 credits
DAN 330	Kinesiology for the Dancer	4 credits
DAN 380	Contemporary Dance History: Revolution and Revisionism	4 credits
DAN 425	Issues and Trends in Dance	2 credits
DAN 428	Opportunities and Careers in Dance	2 credits
DAN 441	Dance Pedagogy	4 credits
MUT 109	Basic Musicianship for Dancers	2 credits
Total General Studies and Electives		62 credits
<b>Professional Education</b> (generally 15%-20%)		
DAN 150	Learning and Teaching Dance	1 credit
DAN 250	Educational Psychology and Dance Learning	3 credits
DAN 325	Teaching Dance to PK-5 Learners	3 credits
DAN 326	Teaching Dance in Secondary Schools	3 credits
RDG 338	Teaching Reading in Content Areas	4 credits
SE 401	Introduction to Students with Special Needs	4 credits
SED 455	Internship (Student Teaching)	12 credits
Total Professional Education Courses		30 credits

### ***Admission Requirements for the for Proposed B.A. Dance Education Program***

The admission requirements would be the same as those for all dance major programs. For the specific requirements, please see the proposed catalog copy that starts on page 17.

### ***Comparison with Other Similar Programs***

Most dance education programs include all the requirements for a dance degree plus teacher education courses, including student teaching, generally adding 26-30 credits beyond the dance major.

Within Michigan, only Wayne State University and Hope College offer dance education programs. The dance and dance education programs at Hope are very different from Oakland's and Wayne's, partially because Hope's dance programs are not accredited and do not need to meet NASD standards.

In developing the proposed program for Oakland, we used the Wayne State program as a model because their dance programs are accredited by NASD and because their dance education program leads to Michigan teacher certification. Wayne certifies dance teachers through both BS and BFA programs. Oakland proposes to certify through both our BA and BFA programs.

From outside Michigan, programs at Montclair State (NJ), Illinois State, and Arizona State Universities are the most comparable to the proposed program. Where there is variation, it is more in the details of the dance major than in the education portion, which is fairly consistent in programs across the nation.

***Proposed B.A. in Dance Education Compared to Wayne State B.S. in Dance Education***

	Wayne State University BS Program		Proposed Oakland University BA Program	
	Course	Credits		Credits
<b>Studies in Dance</b>	Dance Technique	20	Dance Technique	20
	Pilates	1	Conditioning for Dance	1
	Improvisation/Choreography/Prod	9	Improvisation/Choreography/Prod	12
	Dance Ensemble	6	Dance Ensemble	8
	Music and Dance Relationships	3	Basic Musicianship for Dancers	2
	Dance Kinesiology	3	Kinesiology for the Dancer	4
	History of Dance to the Present	3	Dance History and Appreciation	4
	Professions Capstone Research	3	Contemporary Dance History	4
	Dance in Community	3	Dance in American Culture	4
	Dance Pedagogy	3	Dance Pedagogy	4
	Creative Dance for Children	3	Creative Dance for Children	4
	Dance Professions Seminar	3	Issues and Trends in Dance	2
	Intro to Dance Professions	3	Opportunities and Careers in Dance	2
	<b>63</b>		<b>71</b>	
<b>Teacher Education</b>	Assisting in Dance	1	Learning and Teaching Dance	1
	Adolescent Psychology	3	Ed Psych and Dance Learning	3
	Teaching Secondary Dance	3	Teaching Dance in K-12 Schools	4
	Teaching Reading in Subject Areas	3	Teaching Reading in Content Areas	4
	First Aid or Health of the Child	3	Intro to Students with Special Needs	4
	Fieldwork & Student Teaching	12-18	Internship (Student Teaching)	12
		<b>25-31</b>		<b>28</b>

**Proposed B.F.A. in Dance Education Compared to Wayne State B.F.A. in Dance Education**

	Wayne State University BFA Program		Proposed Oakland University BFA Program	
	Course	Credits		Credits
<b>Studies in Dance</b>	Dance Technique	40	Dance Technique	40
	Pilates	2	Conditioning for Dance	1
	Music and Dance Relationships	3	Basic Musicianship for Dancers	2
	Dance Kinesiology	3	Kinesiology for the Dancer	4
	History of Dance to 1800	3	Dance History and Appreciation	4
	History of Dance 1800 to Present	3	Contemporary Dance History	4
	Dance in Community	3	Dance in American Culture	4
	Dance Pedagogy	3	Dance Pedagogy	4
	Creative Dance for Children	3	Creative Dance for Children	4
	Professions Capstone Research	3	Acting for Non-Theatre Majors	2
	Dance Professions Seminar	3	Opportunities and Careers in Dance	2
	Issues & Trends in Contemp. Dance	2	Issues and Trends in Dance	2
	Dance Ensemble	2	Dance Ensemble	8
	Improvisation/Choreography/Prod.	13	Improvisation/Choreography/Prod.	12
	Dance Notation	1	Senior Recital I, II	4
	<b>77</b>		<b>97</b>	
<b>Teacher Education</b>	Assisting in Dance	1	Learning and Teaching Dance	1
	Adolescent Psychology	3	Ed Psych and Dance Learning	3
	Teaching Secondary Dance	3	Teaching Dance in K-12 Schools	4
	Teaching Reading in Subject Areas	3	Teaching Reading in Content Areas	4
	First Aid or Health of the Child	3	Intro to Students with Special Needs	4
	Fieldwork & Student Teaching	12-18	Internship (Student Teaching)	12
	<b>25-31</b>		<b>28</b>	

### Plan of Study for the Proposed B.A. Dance Education Program

Below is a plan of study for students who wish to complete the Bachelor of Arts in Dance Education program in 4.5 years.

#### Plan of Study: B.A. in Dance Education

Year	Fall	Cr	Winter	Cr
FRESHMAN	DAN 100 Ballet	2	DAN 100 Ballet	2
	DAN 110 Modern Dance	3	DAN 110 Modern Dance	3
	DAN 131 or 132 Dance Conditioning	1	DAN 170 Dance Improv/Choreography I	2
	DAN 376 Dance Ensemble*	1	DAN 173 Dance History and Appreciation	4
	MUT 109 Basic Musicianship for Dancers	2	(counts as Gen Ed Arts Exploration, G.E.3)	
	General Education (WRT 160, G.E.1)	4	DAN 376 Dance Ensemble*	1
	General Education (or summer, G.E.2)	4	General Education (G.E.4)	4
	<b>TOTAL CREDIT HOURS:</b>	<b>17</b>	<b>TOTAL CREDIT HOURS:</b>	<b>16</b>
	Fall	Cr	Winter	Cr
SOPHOMORE	DAN 200 Ballet	2	DAN 200 Ballet	2
	DAN 210 Modern Dance	3	DAN 210 Modern Dance	3
	DAN 240 Dance Production	2	DAN 270 Choreography II	4
	DAN 376 Dance Ensemble*	1	DAN 376 Dance Ensemble	1
	DAN 425 Issues and Trends in Dance	2	DAN 175 Dance in American Culture	4
	DAN 150 Learning and Teaching Music	1	DAN 250 Ed Psych & Dance Learning	3
	General Education (G.E.5)	4	(5 hrs. Field Experience)	
	<b>TOTAL CREDIT HOURS:</b>	<b>15</b>	<b>TOTAL CREDIT HOURS:</b>	<b>17</b>
	Fall	Cr	Winter	Cr
JUNIOR	DAN 300 Ballet	2	DAN 300 Ballet	2
	DAN 310 Modern Dance	3	DAN 310 Modern Dance	3
	DAN 330 Kinesiology for the Dancer	4	DAN 376 Dance Ensemble	1
	DAN 376 Dance Ensemble	1	DAN 380 Contemporary Dance History	4
	DAN 325 Teaching Dance to PK-5 Learners (20 hrs. Field Experience)	3	DAN 326 Teaching Dance in Secondary Schools (20 hrs. Field Experience)	3
	General Education (G.E.6)	4	General Education (G.E.7)	4
		<b>TOTAL CREDIT HOURS:</b>	<b>17</b>	<b>TOTAL CREDIT HOURS:</b>
	Fall	Cr	Winter	Cr
SENIOR	DAN 428 Opportunities & Careers in Dance	2	DAN 370 Choreography III	4
	DAN 441 Dance Pedagogy (15 hrs. Field Experience)	4	SE 401 Intro to Students w/ Special Needs (15 hrs. Field Experience)	4
	RDG 338 Teach. Reading in Content Areas	4	General Education (G.E.9)	4
	General Education (G.E.8)	4	General Education (G.E.10)	4
	<b>TOTAL CREDIT HOURS:</b>	<b>14</b>	<b>TOTAL CREDIT HOURS:</b>	<b>16</b>
	Fall	Cr		Cr
INTERNSHIP	SED 455 Internship (Student Teaching)	12		
	<b>TOTAL CREDIT HOURS:</b>	<b>12</b>		

\* Students who qualify may substitute DAN 475 or 498 for DAN 376 to meet the dance ensemble requirement.

## Bachelor of Fine Arts (B.F.A.) in Dance Education and Performance Program

### NASD Curricular Table for the Proposed B.F.A. in Dance Education and Performance

#### NASD Curricular Table

**Program Title:** Bachelor of Fine Arts in Dance Education and Performance

**Number of Years to Complete the Program:** 5

**Program Submitted for:** Plan Approval

**Current Semester's Enrollment in Majors:** n/a

**Name of Program Supervisor:** Elizabeth Kattner-Ulrich, Assistant Professor of Dance

	Studies in Dance & Dance Pedagogy	General Studies & Electives	Professional Education	Total Number of Credits
<b>Dance Education</b>	79 credits 66%*	49 credits 41%	30 credits 25%	158

\*percentages based on 120 credits.

#### Studies in Dance (generally 55-60%)

DAN 100-400	Ballet	16 credits
DAN 110-410	Modern Dance	24 credits
DAN 170	Dance Improvisation / Choreography I	2 credits
DAN 173	Dance History and Appreciation	4 credits
DAN 175	Dance in American Culture	4 credits
DAN 240	Dance Production	2 credits
DAN 270, 370	Choreography II, III	8 credits
DAN 380	Contemporary Dance History: Revolution and Revisionism	4 credits
DAN 441	Dance Pedagogy	4 credits
DAN 376, 475, or 498	Dance Ensemble	7 credits
DAN 470, 471	Senior Recital I, II (counts as Gen Ed Capstone)	4 credits

Total Studies in Dance

79 credits

#### General Studies and Electives (generally 25%-30%)

<b>General Studies</b>	Writing Foundation	4 credits
	Writing Intensive in General Education (can double count)	(4) credits
	Writing Intensive in Major (can double count)	(4) credits
	Arts (can double count)	(4) credits
	Literature	4 credits
	Foreign Language and Literature I	4 credits
	Global Perspective	4 credits
	Western Civilization	4 credits
	Social Science	4 credits
	Natural Science and Technology	4 credits
	Formal Reasoning	4 credits

	Knowledge Applications	4 credits
	Capstone (can double count)	(4) credits
	Diversity (can double count)	(4) credits
<b>Electives</b>		
DAN 131 or 132	Dance Conditioning – Pilates Mat or Reformer	1 credit
DAN 330	Kinesiology for the Dancer	4 credits
DAN 425	Issues and Trends in Dance	2 credits
DAN 428	Opportunities and Careers in Dance	2 credits
MUT 109	Basic Musicianship for Dancers	2 credits
THA 104	Acting for Non-Theatre Majors	2 credits
Total General Studies and Electives		49 credits
<b>Professional Education</b> (generally 15%-20%)		
DAN 150	Learning and Teaching Dance	1 credit
DAN 250	Educational Psychology and Dance Learning	3 credits
DAN 325	Teaching Dance to PK-5 Learners	3 credits
DAN 326	Teaching Dance in Secondary Schools	3 credits
RDG 338	Teaching Reading in Content Areas	4 credits
SE 401	Introduction to Students with Special Needs	4 credits
SED 455	Internship	12 credits
Total Professional Education Courses		30 credits

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### ***Admission Requirements for the Proposed B.F.A. in Dance Education and Performance***

The admission requirements would be the same as those for all dance major programs. For the specific requirements, please see the proposed catalog copy that starts on page 20.

### ***Plan of Study for the Proposed Bachelor of Fine Arts in Dance Education and Performance***

On the next page is a plan of study for students who wish to complete the Bachelor of Fine Arts in Dance Education and Performance program in 5 years.

**Plan of Study: B.F.A. in Dance Education and Performance**

Year	Fall	Cr	Winter	Cr
FRESHMAN	DAN 100 Ballet	2	DAN 100 Ballet	2
	DAN 110 Modern Dance	3	DAN 110 Modern Dance	3
	DAN 131 or 132 Dance Conditioning	1	DAN 173 Dance History and Appreciation	4
	MUT 109 Basic Musicianship for Dancers	2	(counts as Gen Ed Arts Exploration, G.E.2)	
	DAN 170 Improvisation/Choreography I	2	DAN 376 or 475 Dance Ensemble	1
	DAN 376 or 475 Dance Ensemble	1	THA 104 Acting for Non-Theatre Majors	2
	General Education (WRT160, G.E.1)	4	General Education (G.E.3)	4
	<b>TOTAL CREDIT HOURS:</b>	<b>15</b>	<b>TOTAL CREDIT HOURS:</b>	<b>16</b>
	Fall	Cr	Winter	Cr
SOPHOMORE	DAN 200 Ballet	2	DAN 200 Ballet	2
	DAN 210 Modern Dance	3	DAN 210 Modern Dance	3
	DAN 240 Dance Production	2	DAN 270 Choreography II	4
	DAN 376 or 475 Dance Ensemble	1	DAN 376 or 475 Dance Ensemble	1
	DAN 380 Contemporary Dance History	4	DAN 380 Contemporary Dance History	4
	DAN 175 Dance in American Culture	4	DAN 250 Ed Psych & Dance Learning	3
	DAN 150 Learning and Teaching Music	1	(5 hrs. Field Experience)	
	<b>TOTAL CREDIT HOURS:</b>	<b>17</b>	<b>TOTAL CREDIT HOURS:</b>	<b>17</b>
	Fall	Cr	Winter	Cr
JUNIOR	DAN 300 Ballet	2	DAN 300 Ballet	2
	DAN 310 Modern Dance	3	DAN 310 Modern Dance	3
	DAN 325 Teaching Dance to PK-5 Students (15 hrs. Field Experience)	3	DAN 326 Teaching Dance in Sec. Schools (15 hrs. Field Experience)	3
	DAN 330 Kinesiology for the Dancer	4	DAN 370 Choreography III	4
	DAN 376/475/498 Dance Ensemble	1	DAN 425 Issues and Trends in Dance	2
	General Education (or summer, G.E.4)	4	DAN 428 Opportunities & Careers in Dance	2
				DAN 376/475/498 Dance Ensemble
	<b>TOTAL CREDIT HOURS:</b>	<b>17</b>	<b>TOTAL CREDIT HOURS:</b>	<b>17</b>
	Fall	Cr	Winter	Cr
SENIOR	DAN 400 Ballet	2	DAN 400 Ballet	4
	DAN 410 Modern Dance	3	DAN 410 Modern Dance	3
	DAN 441 Dance Pedagogy	4	DAN 471 Senior Recital II	2
	DAN 470 Senior Recital I	4	DAN 376/475/498 Dance Ensemble	1
	RDG 338 Teach. Reading in Content Areas (10 hrs. Field Experience)	4	SE 401 Intro to Students w/ Special Needs (10 hrs. Field Experience)	4
				General Education (or summer, G.E.5)
	<b>TOTAL CREDIT HOURS:</b>	<b>17</b>	<b>TOTAL CREDIT HOURS:</b>	<b>18</b>
	Fall	Cr	Winter	Cr
INTERNSHIP	General Education (G.E.6)	4	SED 455 Internship	12
	General Education (G.E.7)	4	General Education (or summer, G.E.10)	4
	General Education (G.E.8)	4		
	General Education (G.E.9) (20 hrs. Field Experience)	4		
	<b>TOTAL CREDIT HOURS:</b>	<b>16</b>	<b>TOTAL CREDIT HOURS:</b>	<b>16</b>

## Academic Unit

The proposed programs fall well within the Department's and Dance Program's goals, mission, and role.

### Staff Support for the Proposed Programs

The proposed programs would not require any additional staff support beyond the support for the rest of the departmental and dance programs. SEHS would handle the field placements, as they currently do for the music education program.

### Faculty Qualifications

The faculty who currently teach the B.A./B.F.A. dance performance and the B.M. music education students are the same faculty who would be responsible for the proposed programs. No additional expertise would be required to offer this program.

Appendix A contains abbreviated *curriculum vitae* for the dance faculty and music education faculty who would teach students in the proposed programs.

### Resources

The proposed programs have little additional cost. The bulk of the program is constructed of courses that serve all the B.A./B.F.A. Dance programs.

The proposed programs also would not require any additional space or equipment, as the courses would be taught in the department's dedicated dance and music education spaces.

### Academic Direction and Oversight

Elizabeth Kattner-Ulrich, Assistant Professor of Dance, would coordinate and advise the dance education program. She would add responsibility for this new program to her current load. Professor Kattner-Ulrich estimates that she would likely spend about 5% of her time administering and coordinating these programs.

The dance faculty work together closely to monitor the dance programs and student progress and success in these programs. These faculty would also function as the admissions committee for this program.

### Catalog Copy for Proposed Programs

The following pages contain proposed catalog copy. The "Programs Offered" section is shown with the needed additions and deletions. Following that, we have shown in yellow highlights the differences between the copy for the current BA/BFA programs and the proposed programs. However, these major

descriptions would not replace the extant BA/BFA language; they would be added, in the following order: BA Dance, BA Dance Education, BFA Dance, BFA Dance Education and Performance.

Note: Because of the large number of credits in these majors, in keeping with the precedent established for the K-12 Music Education and K-12 Art Education programs, K-12 Dance Education majors would not be required to fulfill the CAS requirement of taking Exploratory courses.

### **Programs Offered**

The Department of Music, Theatre and Dance offers liberal arts programs in the performing arts, programs designed to prepare students for professional careers in the performing arts, and advanced programs designed to enhance and extend the professional knowledge of performing arts professionals. In the liberal arts programs, a student can earn a Bachelor of Arts degree with a major in:

- music
- theatre
- dance or dance education

Professional preparation programs include:

- Bachelor of Fine Arts in Dance with a major in dance performance or dance education and performance;
- Bachelor of Fine Arts in Theatre with a major in acting, musical theatre, or theatre design and technology; and
- Bachelor of Music with a major in music education or; voice, piano, or instrumental performance; or a combined degree in music education and performance.
- The music program also offers Performer's Certificates in Undergraduate and Graduate Piano.

Graduate programs for music professionals include a Master of Music with a major in performance, pedagogy, conducting or music education; Graduate and Post-master's Certificates in performance, pedagogy, conducting or music education; and a Doctor of Philosophy in music education.

Liberal arts minors are offered in music, theatre or dance. ~~Elementary and secondary teaching minors are offered in dance.~~ Minors in jazz studies and world music are offered for music majors and non-majors.

## **Dance Education, B.A.**

### **Requirements for the liberal arts major in dance education, B.A. program**

#### **Admission to the dance degree programs**

Admission to the dance degree programs at Oakland University (OU) is a two-tiered process. The first step in the process for all students is the entrance audition. These auditions are held several times a year and determine whether or not a student will be admitted to OU in any of these degree programs. The second step is the major standing audition, which determines whether students may continue in the program, and which degree program they may pursue.

### Entrance auditions

Entrance audition days are held several times each year. The audition schedule and downloadable application are available on the department website at [oakland.edu/dance](http://oakland.edu/dance). Please submit application to the department office. Students should be prepared to demonstrate proficiency in their proposed area of specialization.

- Students seeking admission to Oakland University as dance majors must audition for the dance faculty.
- Students who audition and do not enroll within two semesters must re-audition.
- Students who enroll and leave school for at least two semesters must re-audition.

This degree is for students who wish a broad general education and Michigan K-12 certification as a dance teacher, without a high degree of specialization in dance. Students must successfully complete the performance production requirement, the events attendance requirement and the senior interview as described in the department's Undergraduate Dance Handbook available on the department website, [oakland.edu/dance](http://oakland.edu/dance). Students should consult with the departmental adviser in the College of Arts and Sciences Advising Office to plan their degree program.

Only major courses in which a grade of at least 2.0 has been earned will count towards the major. Only professional education courses in which a grade of at least 2.8 has been earned will count towards teacher certification.

Before enrolling in DAN 250, students must have passed the Michigan Test for Teacher Certification (MTTC) Professional Readiness Exam (PRE). (Please note: students must request that MTTC send the student's scores to OU.)

### Dance requirements - 74 credits (or placement)

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Two semesters of each of the following:

- 
- [DAN 100 - Ballet](#) (2)
  - [DAN 200 - Ballet](#) (2)
  - [DAN 300 - Ballet](#) (2)
  - [DAN 110 - Modern Dance](#) (3)
  - [DAN 210 - Modern Dance](#) (3)
  - [DAN 310 - Modern Dance](#) (3)

### Additional requirements

- 
- DAN 131 or DAN 132 – Dance Conditioning – Pilates Mat or Pilates Reformer
  - [DAN 170 - Dance Improvisation/Choreography I](#) (2)
  - [DAN 173 - Dance History and Appreciation](#) (4)
  - DAN 175 - Dance in American Culture
  - [DAN 240 - Dance Production](#) (2)
  - [DAN 270 - Choreography II](#) (4)
  - [DAN 330 - Kinesiology for the Dancer](#) (4)
  - [DAN 370 - Choreography III](#) (4)
  - [DAN 380 - Contemporary Dance History: Revolution and Revisionism](#) (4)
  - [DAN 425 - Issues and Trends in Dance](#) (2)
  - [DAN 428 - Opportunities and Careers in Dance](#) (2)

- [DAN 441 - Dance Pedagogy](#) (4)
- [MUT 109 - Basic Musicianship for Dancers](#) (2)

**Five credits selected from**

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- [DAN 376 - Oakland Dance Theatre](#) (0 or 1)
- [DAN 475 - Repertory Dance Company](#) (0 or 1)
- [DAN 498 - Apprenticeship](#) (0 to 4)

**Dance education requirements**

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- DAN 150 Learning and Teaching Dance (1)
- DAN 250 Educational Psychology and Dance Learning (3)
- DAN 325 Teaching Dance to PK-5 Schools (3)
- DAN 326 Teaching Dance in Secondary Schools (3)
- RDG 338 Teaching Reading in Content Areas (4)
- SE 401 Introduction to Students with Special Needs (4)
- SED 455 Internship (12)

**Non-credit requirements**

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- Freshman Seminar
- Major standing
- Senior interview
- Performance production requirement
- Events attendance requirement

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## Dance Education and Performance, B.F.A.

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### Requirements for the major in dance education and performance, B.F.A. program

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#### Admission to the dance degree programs

Admission to the dance degree programs at Oakland University (OU) is a two-tiered process. The first step in the process for all students is the entrance audition. These auditions are held several times a year and determine whether or not a student will be admitted to OU in any of these degree programs. The second step is the major standing audition, which determines whether students may continue in the program, and which degree program they may pursue.

#### Entrance auditions

Entrance audition days are held several times each year. The audition schedule and downloadable application are available on the department website at [oakland.edu/dance](http://oakland.edu/dance). Please submit application to the department office. Students should be prepared to demonstrate proficiency in their proposed area of specialization.

- Students seeking admission to Oakland University as dance majors must audition for the dance faculty.
- Students who audition and do not enroll within two semesters must re-audition.
- Students who enroll and leave school for at least two semesters must re-audition.

The Bachelor of Fine Arts degree is intended for students who wish pre-professional and professional preparation in dance and Michigan K-12 certification as a dance teacher. Students must successfully complete the performance production requirement, the events attendance requirement and the senior interview as described in the department's Undergraduate Dance Handbook available on the department website, [oakland.edu/dance](http://oakland.edu/dance). Students should consult with the departmental adviser in the College of Arts and Sciences Advising Office to plan their degree program.

Only major courses in which a grade of at least 2.0 has been earned will count towards the major. Only professional education courses in which a grade of at least 2.8 has been earned will count towards teacher certification.

Before enrolling in DAN 250, students must have passed the Michigan Test for Teacher Certification (MTTC) Professional Readiness Exam (PRE). (Please note: students must request that MTTC send the student's scores to OU.)

#### Dance Requirements - 92 credits (or placement)

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##### Two semesters of each of the following (or placement)

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- [DAN 100 - Ballet](#) (2)
- [DAN 200 - Ballet](#) (2)
- [DAN 300 - Ballet](#) (2)
- [DAN 400 - Ballet](#) (2)
- [DAN 110 - Modern Dance](#) (3)
- [DAN 210 - Modern Dance](#) (3)
- [DAN 310 - Modern Dance](#) (3)

- [DAN 410 - Modern Dance](#) (3)

#### Required courses

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- DAN 131 or DAN 132 – Dance Conditioning – Pilates Mat or Pilates Reformer
- [DAN 170 - Dance Improvisation/Choreography I](#) (2)
- [DAN 173 - Dance History and Appreciation](#) (4)
- DAN 175 - Dance in American Culture
- [DAN 240 - Dance Production](#) (2)
- [DAN 270 - Choreography II](#) (4)
- [DAN 330 - Kinesiology for the Dancer](#) (4)
- [DAN 370 - Choreography III](#) (4)
- [DAN 380 - Contemporary Dance History: Revolution and Revisionism](#) (4)
- [DAN 425 - Issues and Trends in Dance](#) (2)
- [DAN 428 - Opportunities and Careers in Dance](#) (2)
- [DAN 441 - Dance Pedagogy](#) (4)
- [DAN 470 - Senior Recital](#) (2)
- [DAN 471 - Senior Recital II](#) (2)
- [MUT 109 - Basic Musicianship for Dancers](#) (2)
- [THA 104 - Acting for Non-Theatre Majors](#) (2)

#### Seven credits from the following courses

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- [DAN 376 - Oakland Dance Theatre](#) (0 or 1)
- [DAN 475 - Repertory Dance Company](#) (0 or 1)
- [DAN 498 - Apprenticeship](#) (0 to 4)

#### Dance education requirements

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- DAN 150 Learning and Teaching Dance (1)
- DAN 250 Educational Psychology and Dance Learning (3)
- DAN 325 Teaching Dance to PK-5 Learners (3)
- DAN 326 Teaching Dance in Secondary Schools (3)
- RDG 338 Teaching Reading in Content Areas (4)
- SE 401 Introduction to Students with Special Needs (4)
- SED 455 Internship (12)

#### Non-credit requirements

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- Freshman Seminar
- Major standing
- Senior interview
- Performance production requirement
- Events attendance requirement

### **Source of Students and Recruitment Plan**

There are students in the current dance performance programs who would opt to transfer into the dance education majors because they would prefer the pedagogy-oriented focus. The degree plans are constructed in a way that would allow all courses in the dance performance majors to count toward the dance education majors.

Further, we have always marketed our undergraduate programs to dance students and teachers in the region and beyond. We would continue to do so, highlighting the new program, seeking to attract students who aspire to pursue careers as dance teachers.

We would also advertise the program in national professional journals read by dancers and dance teachers in hopes of attracting out-of-state students.

### **Advising Students**

The dance faculty and CAS advisers who currently advise undergraduate dance students would continue to do so. Professor Elizabeth Kattner-Ulrich will coordinate and be the main adviser of dance education students, but all the dance faculty engage in academic advising of their students.

### **Retention Plan**

One purpose of proposing these new programs is to increase recruitment to and retention in the dance program by offering these new options.

### **Businesses that Would Employ Program Graduates**

The students these programs would serve would be qualified to teach dance in any K-12 school setting (in Michigan and beyond) or in any private studio dance setting. B.F.A. graduates would also be qualified to pursue careers as professional dancers, choreographers, and producers of dance. They would also be qualified to pursue M.F.A. degrees and pursue opportunities that that level of education would enable (e.g., working in a higher education dance program). Many students will choose to both perform and teach, and there are numerous opportunities in the field that enable this.

## Needs and Costs of the Programs

### New Resources Needed for the Programs

Initially, many of the students who pursue this program will be current students who would move from a B.A. or B.F.A. dance major into one of the dance education majors. Tuition for these students is not included in the *pro forma* budget. Over time, the new program will give new students options when choosing to major in dance at Oakland. The dance education program should bring to Oakland some students who might have chosen other institutions. The primary purpose of the program is to better serve current and future dance majors at Oakland.

The dance education portion of the curriculum does not require any additional funding except for wages for one of our current part-time dance faculty, who has the requisite expertise, to teach the only new course in the program: Teaching Dance in K-12 Schools.

### 5-Year Budget and Revenue from Program

In addition to better serving current and future students, a long-term goal of the unit is to grow the overall dance program enrollment, and offering this program should contribute to growth. However, at present, dance program offerings are limited by our facilities. The dance program has only 2.5 studio/classrooms to serve all program needs. The one new course in the dance education program would not require any additional classrooms and could be offered upon approval, but growing the overall dance program significantly cannot happen until the facilities can accommodate a larger number of students.

Therefore, the *pro forma* budget (p. 23) is based, conservatively, on 5 new students the first year and 5 new students each additional year in the first 5 years. In reality, the dance program would easily grow from the current 50 students to 80 or more once we have better facilities and more teaching space, but this is not accounted for in this budget.

### Library

Kresge Library has a comprehensive education collection that currently supports the BM, MM, and PhD in Music Education programs and all the education programs in the School of Education and Human Services. The library also currently supports the BA and BFA in Dance performance programs. Kresge Library is seeking \$500 per year in the *pro forma* budget to cover expenses. The budget will not support this in early years, so the amount is prorated in the budget. Appendix D is the Library Report

### Classroom and Equipment

The proposed program requires no classroom additional space. The department has dedicated studio and classroom space that would be used for the courses that support this program. Only the dance methods course is a new course and the department can accommodate this course.

**5-Year Pro forma Budget**

	<b>Acct.</b>	<b>FY16 (Budget)</b>	<b>FY17 (Budget)</b>	<b>FY18 (Budget)</b>	<b>FY19 (Budget)</b>	<b>FY20 (Budget)</b>
<b>Revenue Variables:</b>						
<b>Headcount (total)</b>		<b>5</b>	<b>10</b>	<b>15</b>	<b>20</b>	<b>25</b>
Undergraduate (lower & upper)		5	10	15	20	25
<b>Total Credit Hours</b>		<b>120</b>	<b>240</b>	<b>360</b>	<b>480</b>	<b>600</b>
Undergraduate		120	240	360	480	600
<b>Total FYES</b>		<b>4</b>	<b>8</b>	<b>12</b>	<b>16</b>	<b>20</b>
Undergraduate (cr.÷30)		4	8	12	16	20
Tuition Rate Per Credit Hour						
Undergraduate Composite		\$414.00	\$414.00	\$414.00	\$414.00	\$414.00
<b>Revenue</b>						
Tuition		\$1,656	\$3,312	\$4,968	\$6,624	\$8,280
Other						
<b>Total Revenue</b>		<b>\$1,656</b>	<b>\$3,312</b>	<b>\$4,968</b>	<b>\$6,624</b>	<b>\$8,280</b>
<b>Compensation</b>						
Faculty Salaries	6101	\$0	\$0	\$0	\$0	\$0
Administrative	6201	\$0	\$0	\$0	\$0	\$0
Clerical	6211	\$0	\$0	\$0	\$0	\$0
Other Monthly	6221	\$0	\$0	\$0	\$0	\$0
Faculty - Part time & overload	6301	\$6,000	\$6,000	\$6,000	\$6,000	\$6,000
Graduate Assistant Stipend	6311	\$0	\$0	\$0	\$0	\$0
Wages - assorted	6401	\$0	\$0	\$0	\$0	\$0
Student	6501	\$0	\$0	\$0	\$0	\$0
<b>Total Salaries/Wages</b>		<b>\$6,000</b>	<b>\$6,000</b>	<b>\$6,000</b>	<b>\$6,000</b>	<b>\$6,000</b>
Fringe Benefits	6701	\$510	\$510	\$510	\$510	\$510
<b>Total Compensation</b>		<b>\$6,510</b>	<b>\$6,510</b>	<b>\$6,510</b>	<b>\$6,510</b>	<b>\$6,510</b>
<b>Operating Expenses</b>						
Supplies and Services	7101	\$0	\$0	\$0	\$0	\$0
Repairs and Maintenance	7111	\$0	\$0	\$0	\$0	\$0
Travel	7201	\$0	\$0	\$0	\$0	\$0
Telephone	7301	\$0	\$0	\$0	\$0	\$0
Equipment	7501	\$0	\$0	\$0	\$0	\$0
Library	7401	\$100	\$200	\$300	\$400	\$500
<b>Total Operating Expenses</b>		<b>\$100</b>	<b>\$200</b>	<b>\$300</b>	<b>\$400</b>	<b>\$500</b>
<b>Total Expenses</b>		<b>\$6,610</b>	<b>\$6,710</b>	<b>\$6,810</b>	<b>\$6,910</b>	<b>\$7,010</b>
<b>Net</b>		<b>(\$4,954)</b>	<b>(\$3,398)</b>	<b>(\$1,842)</b>	<b>(\$286)</b>	<b>\$1,270</b>

## Program Assessment Plan

Student achievement and success in the subject matter portion of the proposed program (dance performance) would be measured in the same ways the department assesses the other dance performance programs. This does not constitute a change in practice or a modification to the extant plan.

Student achievement and success in the dance education portion of the program would be assessed through evaluation of student work during the dance education internship experience (student teaching).

The following language would be added to the Dance Program Assessment Plan to describe the Dance Education Internship (student teaching):

### ***Dance Education Internship***

The last semester of the Dance Education programs is the Dance Education Internship, which consists of student teaching in a K-12 public school full time under the supervision of a public school cooperating teacher, a university supervisor, and a dance education faculty member. All dance teacher certification candidates must engage in this internship in order to become certified teachers. Student performance as a teacher is assessed throughout the experience through self-assessment, informal and formal feedback from the cooperating teacher, university supervisor, and the dance education faculty member who is responsible for the internship seminar that semester.

During the internship, students are formally assessed three times. Assessment rubrics for these three assessments are attached as Appendix E. The rubrics serve as a prompt for discussion among all parties involved. Per Oakland teacher education program policy, if student performance is not at the 2.8 level or higher by the end of the internship, the student is not certified.

Student success in the internship is also a measure of the effectiveness of the dance education program.

Student achievement in the education portion of the curriculum is assessed through observation by and interaction with the university internship (student teaching) supervisor and the Dance Education Intern Assessment Rubrics attached to this proposal as Appendix E.

### Appendix A: Abbreviated Faculty Vitae

This section contains information about the dance and music education faculty who will teach the dance education students. SEHS faculty (not included here) would also teach students in the dance education programs. Complete *Curriculum Vitae* available upon request.

<b>Name</b> Gregory Patterson, M.F.A. Associate Professor of Dance Dance Program Director	<b>Office</b> 130D Varner	<b>Phone</b> 370-3009	<b>Email</b> patterso@oakland.edu
<b>Education</b> MFA Dance Performance, University of Michigan, 1987 BS in Psychology, Bowling Green State University, 1985 Certified Pilates Instructor-Comprehensive Instructor Training, McEntire Pilates, Rochester MI	<b>Scholarly/Artistic Interests</b> Founder and Artistic Director of Patterson Rhythm Pace Dance Company (2002-present) Michigan 5 Showcase Concert, Co-creator and producer, Berman Center for the Performing Arts (2010-present) Michigan Dance Council, Executive Board Member (Secretary, 2012-present)		
<b>Most Recent Publications or Performances (most recent 6)</b> <u>Choreography:</u> <i>Swingin'</i> , Patterson Rhythm Pace Dance Company, Berman Performing Center, West Bloomfield, MI – March 2016 <i>Dancing Lessons</i> , Jet Theatre, West Bloomfield, MI – February 2016 <i>Touch</i> , Patterson Rhythm Pace Dance Company, Varner Hall – October 2015 <i>Nonsense</i> , Peninsula Players Theatre, Fish Creek, WI – August 2015 <i>Tears of a Clown</i> , Eisenhower Dance, Birmingham, AL – March 2015 <i>25 Miles</i> , Eisenhower Dance, Birmingham, AL – March 2015 <i>Love Machine</i> , Eisenhower Dance, Birmingham, AL – March 2015 <i>Natural Woman</i> , Illinois State University Dance Company, Normal, IL – August 2013 <u>Guest Teaching:</u> American College Dance Festival/Kalamazoo, MI/March 2016 Mt. Zion School of Dance/Clarkson, MI/February 2016 Michigan Youth Arts festival/Kalamazoo, MI/April 2015 American College Dance Festival/Athens, Ohio/March 2015 Illinois State University/Normal, IL/ August 2013			
<b>Courses Taught (relevant to new degree programs)</b> DAN 131 Pilates Mat DAN 132 Pilates Reformer DAN 210 Modern			
<b>Prospective Courses (relevant to new degree programs)</b> N/A			

<b>Name</b> Thayer Jonutz, M.F.A. Associate Professor of Dance	<b>Office</b> 130B Varner	<b>Phone</b> 370-2804	<b>Email</b> jonutz@oakland.edu
<b>Education</b> MFA Dance Performance, University of Michigan, 2009 BA Modern Dance, Brigham Young University, 2003 Certified Pilates Instructor-Comprehensive Instructor Training, McEntire Pilates, Rochester MI	<b>Scholarly/Artistic Interests</b> Co-Artistic Director/Co-Founder of professional modern dance company, Take Root. (Non-profit international touring company) Pedagogical practices of Japanese Language, Calligraphy, and Aikido		
<b>Most Recent Publications or Performances (most recent 5)</b> <u>Performing:</u> Red Bull House of Art/January 2016/Detroit, MI – Take Root/ Performed, Choreographed and Produced with Ali Woerner 21st Century Arts and Arts Education Conference/November 2015/Rochester, MI – Take Root lecture/ Performed and Choreographed with Ali Woerner Ohio Dance Festival/October 2015/Athens, OH – Take Root/ Performed and Choreographed with Ali Woerner TEDx/ October 2015/Rochester, MI – Take Root/ Performed and Choreographed with Ali Woerner N.D.A. New Dance for Asia International Festival/August 2015/Seoul, South Korea – Take Root/ Performed and Choreographed with Ali Woerner Evening Length Production/Uferstudios/2015/Berlin, Germany – Take Root/ Performed and Choreographed with Ali Woerner <u>Guest Teaching:</u> International Festival/Seoul, Korea/August 2015 Uferstudios/Berlin, Germany/May 2015 Universidad de Costa Rica/San Jose, Costa Rica/July 2013 American College Dance Festival/Athens, Ohio/March 2015 National Dance Education Organization/Chicago, Illinois/October 2014 National Dance Education Organization/Miami, Florida/October 2013			
<b>Courses Taught (relevant to new degree programs)</b> DAN 310 Modern Dance DAN 441 Dance Pedagogy DAN 475 Repertory Dance Company DAN 270 Choreography II			
<b>Prospective Courses (relevant to new degree programs)</b> N/A			

<b>Name</b> Ali Woerner, M.F.A. Assistant Professor of Dance	<b>Office</b> 130B Varner	<b>Phone</b> 370-3604	<b>Email</b> woerner@oakland.edu
<b>Education</b> MFA Dance Performance, University of Michigan, 2007 BFA Dance Performance, Oklahoma City University, 1999 Trained in Dance for Parkinson's Disease by Mark Morris Dance Group, 2014	<b>Scholarly/Artistic Interests</b> Co-Artistic Director/Co-Founder of professional modern dance company, Take Root. (Non-profit international touring company) Teacher of Dance for Parkinson's Disease Class Review Board for <i>Journal of Dance Education</i>		
<b>Most Recent Publications or Performances (most recent 6)</b> <u>Performing:</u> Red Bull House of Art/January 2016/Detroit, MI – Take Root/ Performed, Choreographed and Produced with Thayer Jonutz “One Day Pina Asked...” /December 2015 – Journal of Dance Education published book review 21st Century Arts and Arts Education Conference/November 2015/Rochester, MI – Take Root lecture/ Performed and Choreographed with Thayer Jonutz Ohio Dance Festival/October 2015/Athens, OH – Take Root/ Performed and Choreographed with Thayer Jonutz TEDx/ October 2015/Rochester, MI – Take Root/ Performed and Choreographed with Thayer Jonutz N.D.A. New Dance for Asia International Festival/August 2015/Seoul, South Korea – Take Root/ Performed and Choreographed with Thayer Jonutz Evening Length Production/Uferstudios/2015/Berlin, Germany – Take Root/ Performed and Choreographed with Thayer Jonutz <u>Guest Teaching:</u> International Festival/Seoul, Korea/August 2015 Uferstudios/Berlin, Germany/May 2015 Universidad de Costa Rica/San Jose, Costa Rica/July 2013 American College Dance Festival/Athens, Ohio/March 2015 National Dance Education Organization/Chicago, Illinois/October 2014 National Dance Education Organization/Miami, Florida/October 2013			
<b>Courses Taught (relevant to new degree programs)</b> DAN 410 Modern Dance DAN 470 Senior Recital I DAN 471 Senior Recital II DAN 370 Choreography III			
<b>Prospective Courses (relevant to new degree programs)</b> N/A			

<b>Name</b> Elizabeth Kattner-Ulrich, Ph.D. Assistant Professor of Dance Dance Education Program Coordinator and Adviser	<b>Office</b> 130C Varner	<b>Phone</b> 370-2917	<b>Email</b> kattneru@oakland.edu
<b>Education</b> PhD Theatre Studies/Dance Studies, Free University, Berlin, Germany 2008 MM Dance, University of Nevada Las Vegas, 1997 BA Anthropology, University of Nevada Las Vegas, 1994	<b>Scholarly/Artistic Interests</b> Dance History: Dance in the Historical Avant-Garde (1900-1930). Dance Education.		
<b>Most Recent Publications or Performances (most recent 6)</b>  <b>Selected Publications:</b> Kattner-Ulrich, E. (2016). "History in the Studio: Making College Dance History Usable for Dancers." <i>Journal of Dance Education</i> . (peer reviewed). Kattner-Ulrich, E. (2014). "Post Balanchine: US-amerikanisches Ballett im neuen Millenium." ("After Balanchine: American Ballet in the New Millennium"). Authors: Elizabeth Kattner and Mariame Diange. Article in program for State Ballet Berlin: <i>Ratmansky: Namouna. Ein Grosses Divertissement/Welch: Clear</i> . (invited, German Language). Kattner-Ulrich, E. (2012). "Dancing Toward Learning: It's All About the Tutu." <i>Scholarship of Teaching</i> . (invited). Kattner-Ulrich, E. (2009). "Bridge from East to West: The 1924 Tour of George Balanchine's Soviet Dancers." <i>Scholarship of Teaching</i> . (invited). Kattner-Ulrich, E. (2008). " <i>Marche Funèbre</i> , A Lost Work of Balanchine." <i>Ballet Review</i> . (juried).  <b>Selected Original Choreography:</b> <i>Concerto in A Major for Four Violins</i> . Oakland University. December 2014. <i>Children of Tomorrow</i> . University of Michigan-Flint. April 2013. Created as part of the Dance in Schools program with special performances for Beecher High School. Funded by Ruth Mott Foundation and the UM Flint Thompson Center for Learning and Teaching.			
<b>Courses Taught (relevant to new degree programs)</b> DAN 174 Dance History and Appreciation DAN 175 Dance in American Culture DAN 380 Contemporary Dance History DAN 245 Issues and Trends in Dance DAN 428 Careers and Opportunities in Dance			
<b>Prospective Courses (relevant to new degree programs)</b> N/A			

<b>Name</b> Roberta A. Lucas Special Lecturer Dance	<b>Office</b> 130 C Varner	<b>Phone</b> n/a	<b>Email</b> rlucas@oakland.edu
<b>Education</b> Tamalpa Practioner, I.E.A.T.A. Candidate 2016 MA - Psychology, Mi.S.P.P. Center for Humanistic Studies BA - Communication Arts/Theatre - Minor Dance, Oakland University	<b>Scholarly/Artistic Interests</b> Director Detroit Wolf Trap - Early Learning through the Arts - 2011-Present Teaching Artist - Living Arts. National W.T.		
<b>Most Recent Publications or Performances (most recent 6)</b> "Let's Play" - <b>Keynote Presentation</b> A-M-A School District (Alpena, MI) - Early Childhood Conference - 5/13/16 "The Earth Spins & So Can I" - Detroit Wolf Trap Workshop Presenter MiAEYC , Grand Rapids, MI, 4/1/16 "Body of Women" - 12/12/16 - Dance/Theatre Performance, Teatro Chico, Detroit "Breath Made Visible" Michigan Première of Guber's Film on Anna Halprin- <b>Keynote Presenter</b> , Creative 360, MI "Blank Placard Dance" 5/16/15 - Performer, San Francisco, CA "Tree Pieces" - Self Portrait - Performance - Mountain Home Studio, Kentfield, CA - February, 2014			
<b>Courses Taught (relevant to new degree programs)</b> MTD 301 Performing Arts Experiences for Children DAN 350 Creative Dance for Children			
<b>Prospective Courses (relevant to new degree programs)</b> DAN 325 Teaching Dance to PK-5 Learners DAN 326 Teaching Dance in Secondary Schools			

<b>Name</b> Joseph L Shively Associate Professor of Music Education	<b>Office</b> 308 Varner	<b>Phone</b> 370-2287	<b>Email</b> shively@oakland.edu
<b>Education</b> Ed.D. University of Illinois, 1995 M.S. University of Illinois, 1990 B.A. Limestone College, 1985	<b>Scholarly/Artistic Interests</b> Instrumental Music Education Teacher Education Philosophy of Music and Music Education		
<b>Most Recent Publications or Performances (most recent 6)</b> <u>Publications</u> Shively, J. L. (2015). Constructivism in music education. <i>Arts Education Policy Review</i> , 116(3), 128-136 DOI:10.1080/10632913.2015.1011815 (Publication) Shively, J. L. (Ed.). (2014). <i>Marimba Performance Standards</i> . Greensboro, NC: National Conference on Percussion Pedagogy Shively, J. L. (2013) Fostering musical thinking in large ensembles. <i>Kansas Music Review</i> (reprint), 76(4), online at <a href="http://kmr.ksmea.org/?issue=201314w">http://kmr.ksmea.org/?issue=201314w</a> . Shively, J. L. (2012) Fostering musical thinking in large ensembles, <i>Michigan Music Educator</i> , 49(2), 18-19 <u>Performances</u> Shively, J. L. (2015). <i>Blow It Up, Start Again</i> Oakland University Wind Symphony, Conductor Shively, J. L. (2014). <i>Strange Humors</i> Oakland University Wind Symphony, Conductor			
<b>Courses Taught (relevant to new degree programs)</b> MUS 140 Learning and Teaching Music MUS 431 Teaching Music in the 21 <sup>st</sup> Century I MUS 531 Philosophical Foundations of Music Education MUS 731 Philosophical Foundations of Music Education Also teaches a range of instrumental music methods courses and mentors music education doctoral students			
<b>Prospective Courses (relevant to new degree programs)</b> DAN 150 Learning and Teaching in Dance (will be taught concurrently with MUS 140 Learning and Teaching in Music)			

<b>Name</b> Deborah VanderLinde (Blair) Associate Professor of Music Education Music Program Director	<b>Office</b> 304 Varner	<b>Phone</b> 370-3022	<b>Email</b> vanderlinde@oakland.edu
<b>Education</b> PhD Music Education, Oakland University, 2006 MM Conducting, Eastern Illinois University, 1981 BA Music, Calvin College, 1979	<b>Scholarly/Artistic Interests</b> Constructivist vision of learning and teaching and its implications for and application across music education settings: including pre-service music education, inservice music education, and learners with special needs.		
<b>Most Recent Publications or Performances (most recent 6)</b> VanderLinde Blair, D., & McCord, K. A. (Eds.) (2015). <i>Exceptional pedagogy for children with exceptionalities: International perspectives</i> . New York, NY: Oxford University Press. Blair, D. (2012). Making it happen: Creative pedagogy for learners with special needs. In S. Burton (Ed.), <i>Engaging musical practices: A sourcebook for middle school general music</i> (MENC/Rowman & Littlefield). Blair, D. (2012). Collaborative journals: Scaffolding reflective practice in teacher education. In M. Barrett & S. Stauffer (Eds.), <i>Narrative soundings: An anthology of narrative inquiry in music education</i> , New York, NY: Springer. Blair, D. V. (2013). Narrative texture: The layering of voices in a secondary classroom for learners with special needs. <i>International Journal of Education &amp; the Arts</i> , 14(12). Retrieved [date] from <a href="http://www.ijea.org/v14n12/">http://www.ijea.org/v14n12/</a> . Blair, D. V. (June 2013). Chelsea's journey of becoming a teacher: A Narrative of then and now. <i>Research Studies in Music Education</i> , 35(1), 36-47 Blair, D. V. (July 2009). Fostering wakefulness: Narrative as a curricular tool in teacher education. <i>International Journal of Education and the Arts</i> , <a href="http://www.ijea.org/v10n19/">http://www.ijea.org/v10n19/</a> .			
<b>Courses Taught (relevant to new degree programs)</b> MUS 240 Educational Psychology and Music Learning MUS 241 Methods of Teaching Music I MUS 432 Teaching Music in the 21 <sup>st</sup> Century II MUS 532 Psychological Foundations of Music Education MUS 534 Teaching Music to Learners with Special Needs Also teaches a range of choral and general music methods courses (undergraduate and graduate levels) and works with music education doctoral students.			
<b>Prospective Courses (relevant to new degree programs)</b> DAN 250 Educational Psychology and Dance Learning (will be taught concurrently with MUS 240 Educational Psychology and Music Learning)			

## **Appendix B: Syllabi**

This section contains syllabi for the one proposed new course and the expansion of two existing courses to serve this program.

**Oakland University  
College of Arts and Sciences  
Department of Music, Theatre and Dance**

**DAN 150 Learning and Teaching Dance (1 credit)**

**Syllabus**

**Instructor: Joe Shively**

Office: Varner 308

Class time: F 9:20-10:27

Location: Varner 231

E-mail: shively@oakland.edu

Office Phone: 248-370-2287

Office Hours: M 3:30-4:45 or by appointment

**Catalog Description:**

Introduction to the learning and teaching of dance in classroom settings. (Partially online).

*Prerequisite(s):* 2.8 or higher in WRT 160

**NASD Teaching Competencies:**

*Item 2. (Dance Education) Teaching Competency b.* An understanding of child growth and development and an understanding of principles of learning as they relate to dance.

**Course Objectives:** This course is designed to help students:

1. Begin to consider dance teaching from the teacher's perspective and begin to visualize the role they would eventually like to play in dance education (elementary, middle or high school).
2. Begin to develop an understanding of different visions of learning and teaching in dance.
3. Examine the dimensions of dance experiences and of the relationship between these dimensions and their own dance education and the dance education of others.

**Required Text and Supporting Material:**

McCutchen, B. (2006). *Teaching Dance as Art in Education*. Champaign: Human Kinetics, 2006.

*National Core Arts Standards*. National Coalition for Core Arts Standards, 4 June 2014. Web. 18 Oct. 2015. <<http://www.nationalartsstandards.org>>.

Additional readings will come from sources written for practitioners. For reading assignments, you will be provided with the readings or with the appropriate bibliographic information to obtain the readings online.

**Course Requirements**

**Attendance**

The most important opportunities for learning in this course will be during class discussions and field observation experiences. Attendance and participation are crucial factors in your ability to succeed in this course. It is expected that you will attend all classes. Missing a class is missing a week of class. Attendance will be taken at each session. If you have a professional commitment that requires your being absent from class, you need to submit an email at least one week prior to your absence. Please include the subject DAN 150 Absence Request. If you are ill or have a family emergency, please let me know as soon as possible (email or phone). Any

absence without notification will result in your grade being lowered by 25 points (1000 point scale). Even if I am notified, you may only miss class twice without penalty. Each class missed beyond two will result in your final grade being lowered by 50 points.

### **Weekly Journal (300 points)**

Write a reflective journal after each class—discussing some aspect of what we have discussed in class, giving your thoughts on the topic. Try to go more deeply in to the topic than we did in class, or into a related area. Your journal should not be just a restatement of what we said in class. It should reflect more thinking about the topic or topics- this is also a good place to ask questions. This may also be a place to discuss your dance education beyond this class. Your writing style may be informal, but it should not be casual. Your journal entry should be submitted after the class meeting. Journals are graded on a 0-5 scale. Consideration of class topics and discussions may be reflected in questions.

5	Reflects careful consideration of class topics and discussions going in depth making connections beyond the class.
4	Reflects careful consideration of class topics and discussions.
3	Some consideration of class topics and discussions.
2	Minimal consideration of class topics and discussions or some writing errors.
1	Journal submitted, but no consideration of class topics and discussions or many writing errors.
0	No journal submitted by deadline. My response to this serves to extend our conversations beyond the class meeting.

### **Dance Teacher Oath (50 points)**

Each class member will develop a Dance Teacher Oath, in the manner of the medical profession's Hippocratic Oath. We will start this as an in-class assignment and then each of you will finish it on your own. This assignment fosters an increasing awareness of the ethical dimension of being a dance educator.

### **Advocacy Project (100 points)**

In small groups, class members will develop Dance Advocacy PSAs. These will be one-minute videos that articulate a message about the value of dance education in the schools. This assignment will also support your

### **Reading Summaries (100 points)**

You will be asked to write brief summaries of readings. Keep in mind that your ability to participate in and learn from class discussions will be dependent upon your having read the material before the class session for which it was assigned.

### **Discussion Forum (50 points)**

The class will be broken up into discussion groups for online discussions about readings or on topics. Occasionally, the discussion forum will involve the entire class.

### **Teaching Episodes (250 points)**

The purpose of this teaching episode is to work on communication/presentation skills. For the first teaching episode, each of you will do a 5-minute demonstration on some aspect of dance or another topic that you have cleared with me.

You will do a second teaching episode during the final exam period. For this teaching episode, you will do a presentation on a dancer or choreographer of interest. This episode will include the use of presentation software and video examples.

**Short Assignments (100)**

From time to time you will be given assignments in class or for homework that will be graded.

**Quizzes (50)**

You will have quizzes most weeks. The topics will be announced the week prior to the quiz and serve as checks for understanding.

**Grading Scale and Explanation of Letter Grades**

The final grade will consist of:

Journal	300 points
Dance Teacher Oath	50 points
Advocacy Project	100 points
Reading Summaries	100 points
Discussion Forums	50 points
Quizzes	100 points
Short Assignments	50 points
Teaching Episodes	250 points
<b>Total</b>	<b>1000 points</b>

More detailed grading description will be provided as we progress.

<b>960-1000</b>	800-809.9	680-689.9	<b>4.0</b>
<b>950-959.9</b>	790-799.9	670-679.9	<b>3.9</b>
<b>940-949.9</b>	780-789.9	660-669.9	<b>3.8</b>
<b>930-939.9</b>	770-779.9	650-659.9	<b>3.7</b>
<b>910-929.9</b>	760-769.9	640-649.9	<b>3.6</b>
<b>890-909.9</b>	750-759.9	630-639.9	<b>3.5</b>
<b>870-889.9</b>	740-749.9	620-629.9	<b>3.4</b>
<b>850-869.9</b>	730-739.9	610-619.9	<b>3.3</b>
<b>830-849.9</b>	720-729.9	<610-0.0	<b>3.2</b>
<b>820-829.9</b>	710-719.9		<b>3.1</b>
<b>810-819.9</b>	690-699.9		<b>3.0</b>

Because this is a professional course in dance education, you must receive a grade of 2.8 or higher to receive credit for the course.

**Academic Conduct Policy:** The University's regulations that relate to academic misconduct will be fully enforced. Any student suspected of cheating and/or plagiarism will be reported to the Dean of Students and, thereafter, to the Academic Conduct Committee for adjudication. Anyone found guilty of academic misconduct in this course may receive a course grade of 0.0, in addition to any penalty assigned by the Academic Conduct Committee. Students found guilty of academic misconduct by the Academic Conduct Committee face suspension or permanent dismissal. The full policy on academic misconduct can be found in the General Information section of the Undergraduate Catalog.

**Add/Drop Policy:** The University add/drop policy will be explicitly followed. It is the student's responsibility to be aware of the University deadline dates for dropping the course.

**Special Considerations:** A student with a documented learning or physical disability must contact the Office of Disability and Support Services, 121 North Foundation Hall, (248) 370-3266, and inform the professor of special needs during first week of classes. For more information, visit <http://www.oakland.edu/dss>.

**Excused Absence Policy:** University excused absences applies to participation as an athlete, manager or student trainer in NCAA intercollegiate competitions, or participation as a representative of Oakland University at academic events and artistic performances approved by the Provost or designee. For the excused absence policy, see <http://www.oakland.edu/?id=6850&sid=175>.

**MTTC:** All students must take and pass the MTTC Professional Readiness Exam for teacher certification as part of the requirements for Major Standing in Dance Education. This test will cover reading, writing, and math. There are practice tests online. If you are insecure in any area, please take advantage of the free tutoring that OU offers to students. Be sure to select that the scores are sent to OU.

Website for MTTC: <http://www.mttc.nesinc.com/>

<b>Discovery of Self</b>		
Class 1	What are the characteristics of a good Dance Educator?	Journal due 10pm Mon. Following class.
Class 2	What is Your Role as an Educator?	Journal due 10pm Mon. Following class.
Class 3	What do you Believe about Learning and Teaching?	Journal due 10pm Mon. Following class.
Class 4	What do you Need to Know and Do as a Dance Educator?	Journal due 10pm Mon. Following class.
<b>Discovery of Teaching</b>		
Class 5	What is Your Classroom?	Advocacy Letter Draft Due Journal due 10pm Mon. Following class.

Class 6	How Will You Present Instruction?	Journal due 10pm Mon. Following class.
Class 7	How Will You Design Instruction?	Teaching Episode #1a Journal due 10pm Mon. Following class.
Class 8	How Will You Teach for Understanding in Dance?	Teaching Episode #1b
<b>Discovery of Student Learning</b>		
Class 9	The Students: Who Are They?	Teaching Episode #1c Journal due 10pm Mon. Following class.
Class 10	The Students: What Do They Learn?	Journal due 10pm Mon. Following class.
Class 11	The Students: How Do They Learn?	Oath Due Journal due 10pm Mon. Following class.
Class 12	The Students: How Do You Know They Learn?	Journal due 10pm Mon. Following class.
Class 13	Wrap-Up/Oath Ceremony	Journal due 10pm Mon. Following class.
Class 14	Final Exam	Teaching Episode #2

**Oakland University  
College of Arts and Sciences  
Department of Music, Theatre and Dance**

**DAN 250 Educational Psychology and Dance Learning (3 credits)**

**Syllabus**

**Instructor: Dr. Deborah VanderLinde**  
Associate Professor of Music Education  
Office: Varner 304

E-mail: [vanderlinde@oakland.edu](mailto:vanderlinde@oakland.edu)  
Office Hours: By appointment  
Class Time: T 8:00-11:47 or TBA  
Location: Varner 231

**Catalog Description:**

Theories of learning and their implications for and applications to dance education practice, including study of developmentalist, behaviorist, cognitivist, and constructivist theories and what they imply about the nature of teaching and learning in classroom settings. *Some field observation required.*

**Course Prerequisites:** DAN 150

Take the PROFESSIONAL READINESS (096 – math/reading/writing) [MTTC Basic Skills Test] during the Fall 20XX/Winter 20XX semester. <http://www.mttc.nesinc.com/>

Computer-based testing sites (offered more often/costs more):

[http://www.mttc.nesinc.com/MI15\\_micbt.asp](http://www.mttc.nesinc.com/MI15_micbt.asp)

**NASD Teaching Competencies:**

*Item 2. (Dance Education) Teaching Competency b.* An understanding of child growth and development and an understanding of principles of learning as they relate to dance.

**Course Objectives:** This course is designed to help students:

1. Develop a basic understanding of the various theories of learning, their roots, assumptions, and implications for practice.
2. Develop a basic understanding of the psychological processes involved in the development of dance understanding.
3. Begin to apply a constructivist approach to learning and teaching to lesson plan design.

**Course Topics:**

1. Behaviorism and its presence in dance education practice.
2. The role of developmentalist theories in dance learning.
3. Cognitivism and its implications for dance education practice.
4. Constructivism (including schema theory & holistic learning) and its implications for dance education practice.
5. Social constructivism and its implications for dance education practice.
6. The role of problem solving in learning and dance learning.
7. The role of cognitive apprenticeship and learning communities in dance learning.
8. Methodologies also used in dance classrooms: Orff, Kodaly, Dalcroze, Gordon, Suzuki, MMCP, CMP, and others.
9. Learners with exceptionalities.

**Required Text and Supporting Material:**

1. Phillips, D.C., & Soltis, J. F. (2004). *Perspectives on Learning*. New York, NY: Teachers College Press. (revised edition)
2. Wiggins, J. (2015). *Teaching for Musical Understanding*. New York, NY: Oxford University Press.
3. Readings and Resources as posted on Moodle (<http://moodle.oakland.edu>)

**Course Requirements:****Attendance/Participation (20%)** See Schedule for Due Dates.

The most important opportunities for learning in this course will be during class discussions and field observation experiences. Attendance and participation are crucial factors in your ability to succeed in this course. It is expected that you will attend all classes and all field observations. Engaged participation will be noted and will be a consideration in determining the final grade.

**Readings**

Readings in the required texts will serve as the basis for particular class discussions. Your ability to participate in, learn from these discussions, as well as synthesize these ideas in your paper, will be dependent upon your having read the material before the class session for which it was assigned. All students are required to complete ALL readings. Additional readings are provided on Moodle to support your Learning Theories Paper. Groups will be assigned to lead discussion. Note your assigned days and come prepared to share key points on the topic from the readings.

**Field Observations and Journals (5) (20%)** See Schedule for Due Dates.

Students will be expected to participate in **4 field observations** and to submit written responses about these experiences. The nature of these observations and your responses will be explained in class. Written responses are to be submitted by email; due dates are on the class schedule. Field visits TBA per local teacher schedules.

**Learning Theory Papers (30%)** See Schedule for Due Dates.

*Please submit as a Word document-email attachment.* Based on class discussions and assigned readings, this paper should thoroughly *describe* the various theories of teaching and learning *and their implications* for music teaching. This paper should *include examples* of these theories – how they play out in life or in the classroom. These examples may have been observed, experienced, or hypothetical. You must also include a detailed description of what a constructivist classroom “looks like.”

You **MUST** turn in a rough draft of this paper in addition to the final draft. If we have not covered everything by then or you have not finished the your paper, include what you have so far. You will receive suggestions and clarifications in case you may be confused about some of the theories (no grade on the rough draft, but it is required). Use the revised rough draft as scaffolding for your final draft. A document with key concepts that should be included in this paper is posted on Moodle.

**Final Project (30%)** See Schedule for Due Dates.

Creating a learner-centered lesson plan.

Design a lesson plan that can be solved by learners working interactively in the setting of a dance classroom. This lesson should be a performance lesson of a dance appropriate for K-5 learners with problem solving and engaging activities. Choosing a rich dance example appropriate for K-5 is part of the assessment; if in doubt, please have faculty approve your selection. Final project is presented in class. Turn in a paper copy to teacher on day of presentation (NOT by email).

**Grading Scale and Explanation of Letter Grades:**

The final grade will consist of:

Attendance and Class Participation	20%
Field Observations + Journals (5)	20%
Learning Theories Paper	30%
Final Project	30%

NOTE: Prompt completion of assignments is an important (mandatory) part of your “professional disposition.” Should you have a legitimate extenuating circumstance, it is YOUR responsibility to contact the instructor. A deduction in points may result. Occasionally students request the opportunity to resubmit an assignment. It is the student’s responsibility to contact the instructor for this request. A deduction in overall points may result.

**Criteria for Grading:**

\* Your attendance and participation in each class session: regular and prompt, professional attendance; ability to participate in class discussion due to completing the assigned readings, turning in / posting assignments on time.

\* Your participation in field observation experiences. The quality of your journals reflecting field observations. The quality of your work on the learning theories papers, method analysis narrated PowerPoint, final project, in terms of –

- (a) evidence of understanding and application of content
- (b) ability to express yourself (in an organized and appropriate writing style or manner of presentation)

\* Prompt completion of assignments is an important (mandatory) part of your “professional disposition.” Should you have a legitimate extenuating circumstance, it is YOUR responsibility to contact the instructor. A deduction in points may result.

\* Occasionally students request the opportunity to resubmit an assignment. It is the student’s responsibility to contact the instructor for this request. A deduction in overall points may result.

**Course Information:****Academic Conduct Policy:**

Cheating on examinations, plagiarism, falsifying reports/records, and unauthorized collaboration, access, or modifying of computer programs are considered serious breaches of academic conduct. The Oakland University policy on academic conduct will be strictly followed with no exceptions. See catalog under Academic Policies and Procedures. See: <http://www4.oakland.edu/?id=1610&sid=75>

***No texting absences to friends to tell me of your absence.***

***No texting in class. NO inappropriate use of laptops or mobile devices.***

**Add/Drops:**

The University add/drop policy will be explicitly followed. It is the student’s responsibility to be aware of the University deadline dates for dropping the course.

**Special Considerations:**

Students with disabilities who may require special considerations should make an appointment with campus Disability Support Services. Students should also bring their needs to the attention of the instructor as soon as possible.

**Oakland University  
College of Arts and Sciences  
Department of Music, Theatre and Dance**

**DAN 325 (3440) Teaching Dance to PK-5 Learners (3 credits)**

**Syllabus**

**Instructor: Roberta Lucas**

Office Hours: By appointment or before/after class

Class time: TBA

E-mail: rluca@oakland.edu

Office: Varner 130 C

Location: Varner 132

**Catalog Description:**

Principles and practices for developing, designing, and teaching curricula for preschool and elementary school dance programs and for designing portfolio assessment to meet state standards. Explores a range of teaching approaches and the roles and responsibilities of a dance specialist in a school setting. 20 hours of fieldwork required.

Prerequisite(s): 2.8 or higher in DAN 150 (2440) and DAN 250 (2441).

**Meets the following NASD Criteria:**

*Item 24. (Dance Education)*

*Teaching Competencies (H-X.C.3.)*

- c. The ability to assess aptitudes, experiential backgrounds, orientations of individuals and groups of students and the nature of subject matter, and to plan educational programs to meet assessed.*
- e. The ability to accept, amend or reject methods and materials based on personal assessment of specific teaching situations.*
- f. Basic understanding of the principles and methods of developing curricula and the short-and long-term units that comprise them.*

**Course Objectives:**

1. Students will learn how to approach dance as arts education.
2. Students will reflect and analyze best practice to advance dance students growth in the areas most critical to teaching dance: the physical, mental, artistic, and social.
3. Students will become familiar with cornerstones in dance education: dancing and performing, creating and composing, knowing history, culture, and context, analyzing and critiquing.
4. Students will design and construct 3 dance education units to serve PK-5 dance students.
5. Students will design a PK-5 Dance Program Overview

**Required Texts and Supporting Material:**

- Creative Dance for All Ages by Anne Green Gilbert
- Teaching Dance as Art in Education by Brenda Pugh McCutchen
- Instructor will provide additional required readings and materials in the form of handouts or posted on-line.

**Course Procedures:** Students will have the opportunity to observe 3-4 different models of dance education in practice in PK - 5 school settings. All observations are required. Some observations may take place outside of regularly scheduled class time. Students will interview dance educators from other areas of the country. Students will participate in dance and movement explorations lead by instructor and peers. Students will create, write, and present units to peers.

**Field Placements:** As part of the requirements for this course, students must complete 20 or more hours (ten 2-hour visits) of observation and apprentice teaching. During the first two visits, your experience should be primarily observation. By the third visit, you should begin to assist the teacher. By the fifth visit, you should be teaching lessons or portions of lessons on your own.

**Grading Scale and Explanation of Letter Grades:**

<b>4.0-3.6</b>	A	90-100%	<b>Comprehensive work:</b> thorough coverage of all objectives, required content, critical and higher level thinking, original and creative, sound use of English skills in both written and oral work, and participation in fieldwork.
<b>3.5-3.1</b>	B	80-89%	<b>Competent work:</b> mastery of basic content and concept, adequate use of English, participation in fieldwork.
<b>3.0-2.1</b>	C	70-79%	<b>Below average work:</b> has met minimum basic requirements but with some areas of difficulty, participation in fieldwork.
<b>2.0-1.0</b>	D	60-69%	Has not met minimum requirements.
<b>0.0</b>	F	59-0%	<b>Fail:</b> has not met requirements, of assignment/course, has significant difficulties in many required areas, has not officially withdrawn by the drop date

The **Fieldwork** portion of this course is graded **Pass/Fail**.

**Academic Conduct Policy:** Cheating on examinations, plagiarism, falsifying reports/records, and unauthorized collaboration, access, or modification of computer programs are all considered serious breaches of academic conduct. The Oakland University policy on academic conduct will be strictly followed with no exceptions. See catalog under Academic Policies and Procedures.

**Add/Drop Policy:** The Oakland University add/drop policy will be explicitly followed. It is the student's responsibility to be aware of the deadline dates for dropping the course.

**Special Considerations:** Students with disabilities who may require special considerations should make an appointment with campus Disability Support Services. Students should also bring their needs to the attention of the instructor as soon as possible.

**Course Schedule:**

<b>Date</b>	<b>Class Topic</b>	<b>Assignments Due</b>
Class 1	Dance Education/Art Education Foundations	
Class 2	Roles and Responsibilities in different Dance Education School Models. Dance Specialist as School Staff, Specialist as Teaching Artist, Specialist as Teaching Partner. Creative Dance in the Classroom.	
Class 3	<b>PK , K-2 School Observation</b>	

Class 4	Student Centered Learning through dance for the very young. Creative Dance Explorations. Concept & Process Connections	
Class 5	Creative Dance & Developing Standard-Based lessons and Appropriate Assessments for PK, K	
Class 6	Lesson Building/Lab Class	
Class 7		<b>PK Dance Unit Presentations</b>
Class 8	<b>Elementary School Observations</b>	
Class 9	Creative Dance Explorations. Concept & Process Connections	
Class 10	Creative Dance & Developing Standard-Based lessons and Appropriate Assessments for Early Elementary 1-3	
Class 11	Lesson Building/Lab Class	
Class 12		<b>Early Elementary Dance Unit Presentations</b>
Class 13	Creative Dance Explorations. Concept & Process Connections	
Class 14	Creative Dance & Developing Standard-Based lessons and Appropriate Assessments for Upper Elementary 4-5	
Class 15	Lesson Building/Lab Class	
Class 16		<b>Upper Elementary Dance Unit Presentations</b>
Class 17	Creating Performances and Choreography as Arts Educator in Elementary Settings	
Class 18	Addressing Assessment in Elementary Pedagogy	
Class 19	continued	
Class 20	Media, Documentation, Writing Reflection for Students and Educators	
Class 21	continued	
Class 22	Professional and Community Resources in the PK-5 Classroom	
Class 23	Building a Program PK-5	
Class 24	Review, Lab session, Portfolio Review	
Class 25	Review, Lab session	

Class 26	Review, Lab session	
Class 27	Present Final Units	<b>Final Overview PK-5 Unit Due</b>
Class 28		<b>Final Exam</b>

### **DANCE EDUCATION at Oakland University**

#### **Field experience requirements for teacher certification for all students who have successfully achieved Major Standing in Dance Education.**

The dance education degree requires a minimum of 75 documented hours of fieldwork in K-12 schools prior to student teaching (5 in DAN 250, 20 in DAN 325, 20 in DAN 326m and 30 during the senior year.

Students will receive their field placement in an area K-12 music classroom through SEHS Office of Field Services in coordination with Dr. Kattner, Coordinator of the Undergraduate Dance Education.

#### **Online resources:** eSpace for Dance Education

Resources, program requirements, field paperwork documents

#### **REQUIREMENTS:**

1. Students are required to begin their field placement NO LATER than the 4th week of each semester.
2. Students are expected to engage in the classroom setting by observing, assisting, co-teaching, and teaching.
3. SUBMIT each Fall/Winter semester, no later than Study Day:
  - Field log, signed by cooperating teacher, documenting the required number of hours
  - Teacher evaluation of your performance in the field placement.

*Unsuccessful performance in field placements may result in a Concerns Form and possible removal from the Dance Education program.*

#### **The goals of the Dance Education field experience requirements are for students to:**

1. Learn to apply constructivist theories of learning to dance practice.
2. Develop classroom skills in preparing and implementing dance lessons, assessment, and developing professional reflective practice regarding student growth and personal teaching skills.
3. Develop teaching skills such as teacher presence, pacing, classroom management, organization, etc.

#### **Professional Dispositions**

***Students should note the following performance goals for the culminating internship. These preliminary field placements are intended to be opportunities for developing these professional dispositions.***

***Knowledge Base:*** Interns will demonstrate understanding of the knowledge gained through study in the liberal arts and in their selected area of content specialization (dance). Interns will evidence skill in the use of this knowledge in their teaching.

***Performance Excellence:*** Interns will demonstrate readiness to assume responsibility for classroom teaching and to use appropriate teaching practices including effective communication and classroom/group management skills.

***Diversity and Collaboration:*** Interns will demonstrate respect and value for human diversity and the ability to work with others (e.g. parents, administrators, colleagues, and community professionals) to meet the needs of diverse populations.

***Technology:*** Interns will demonstrate the ability to use technology to support student learning.

***Continuous Professional Development:*** Interns will use research, best practices, and assessment to evaluate and improve student learning and personal professional performance.

***Conceptual Framework:*** Candidates will articulate a professional conceptual framework or philosophy based on research, best practices, and reflection when speaking to current educational issues.

***Leadership and Outreach:*** Candidates will evidence a disposition to continue professional growth and to make ongoing contributions to their profession.

***Ethics and Professional Judgment:*** Knowledge of and a willingness to comply with the Michigan Code of Ethics for Teachers, including without limitation the ethical obligation of teachers to demonstrate personal and professional integrity, behave in a trustworthy manner, adhere to expected social practices, current state and federal law and state and national student assessment guidelines, and exercise sound professional judgment.

**Oakland University  
College of Arts and Sciences  
Department of Music, Theatre and Dance**

**DAN 326 (3441) Teaching Dance in Secondary Schools (3 credits)**

**Syllabus**

**Instructor: Roberta Lucas**

Office Hours: By appointment or before/after class

Class time: TBA

E-mail: rluca@oakland.edu

Office: Varner 130 C

Location: Varner 132

**Catalog Description:**

A continuation of DAN 325 with a focus on teaching dance in middle school and high school settings.

20 hours of fieldwork required.

Prerequisite(s): 2.8 or higher in DAN 325 (3440).

**Meets the following NASD Criteria:**

*Item 24. (Dance Education)*

*Teaching Competencies (H-X.C.3.)*

- c. The ability to assess aptitudes, experiential backgrounds, orientations of individuals and groups of students and the nature of subject matter, and to plan educational programs to meet assessed.*
- e. The ability to accept, amend or reject methods and materials based on personal assessment of specific teaching situations.*
- f. Basic understanding of the principles and methods of developing curricula and the short-and long-term units that comprise them.*

**Course Objectives:**

1. Students will learn how to approach dance as arts education.
2. Students will reflect and analyze best practice to advance dance students growth in the areas most critical to teaching dance: the physical, mental, artistic, and social.
3. Students will become familiar with cornerstones in dance education: dancing and performing, creating and composing, knowing history, culture, and context, analyzing and critiquing.
4. Students will design and construct 3 dance education units to serve middle school and high school dance students.
5. Students will design Middle School Dance Overview and a High School Dance Overview

**Required Text and Supporting Material:**

- Teaching Dance as Art in Education by Brenda Pugh McCutchen
- Instructor will provide additional required readings and materials in the form of handouts or posted online.

**Course Procedures:** Students will have the opportunity to observe 3-4 different models of dance education in practice in middle and high school settings. All observations are required. Some observations may take place outside of regularly scheduled class time. Students will interview dance educators from other areas of the country. Students will engage in digital media to support learning for dance learners. Students will engage in movement practice with peers. Students will create, write, and present units to peers.

**Field Placements:** As part of the requirements for this course, students must complete 20 or more hours (ten 2-hour visits) of observation and apprentice teaching. During the first two visits, your experience should be primarily observation. By the third visit, you should begin to assist the teacher. By the fifth visit, you should be teaching lessons or portions of lessons on your own.

**Grading Scale and Explanation of Letter Grades:**

<b>4.0-3.6</b>	A	90-100%	<b>Comprehensive work:</b> thorough coverage of all objectives, required content, critical and higher level thinking, original and creative, sound use of English skills in both written and oral work, and participation in fieldwork.
<b>3.5-3.1</b>	B	80-89%	<b>Competent work:</b> mastery of basic content and concept, adequate use of English, participation in fieldwork.
<b>3.0-2.1</b>	C	70-79%	<b>Below average work:</b> has met minimum basic requirements but with some areas of difficulty, participation in fieldwork.
<b>2.0-1.0</b>	D	60-69%	Has not met minimum requirements.
<b>0.0</b>	F	59-0%	<b>Fail:</b> has not met requirements, of assignment/course, has significant difficulties in many required areas, has not officially withdrawn by the drop date

The **Fieldwork** portion of this course is graded **Pass/Fail**.

**Academic Conduct Policy:** Cheating on examinations, plagiarism, falsifying reports/records, and unauthorized collaboration, access, or modification of computer programs are all considered serious breaches of academic conduct. The Oakland University policy on academic conduct will be strictly followed with no exceptions. See catalog under Academic Policies and Procedures.

**Add/Drop Policy:** The Oakland University add/drop policy will be explicitly followed. It is the student's responsibility to be aware of the deadline dates for dropping the course.

**Special Considerations:** Students with disabilities who may require special considerations should make an appointment with campus Disability Support Services. Students should also bring their needs to the attention of the instructor as soon as possible.

**Course Schedule:**

<b>Date</b>	<b>Class Topic</b>	<b>Assignments Due</b>
Class 1	<b>Course Introduction and Overview;</b> Dance Specialist as School Staff, Specialist as Teaching Artist, Dance Specialist as solo educator, Dance Specialist with Teaching Partners. Roles and Responsibilities in different Dance Education School Models	
Class 2	<b>Middle School Observations</b> and Interviews with School Specialists	
Class 3	Student Centered Learning in Dance for Middle School. Developing Standard-Based lessons and Assessments for Middle School	

Class 4	Developing Standard-Based lessons continued. Dance Style Studies.	
Class 5	Incorporating Technology and Media. Identifying Resources to support dance learning. "Bates Middle School" - Project based learning.	
Class 6	Choreography/Composition development and assessment with middle school students	
Class 7		<b>Grades 6,7,8 Dance Block Unit Presentations</b>
Class 8	Units of study around a choreographic work and units of study around choreographers for middle school	
Class 9	...continued	
Class 10	Lesson explorations/lab class	
Class 11	Lesson building/lab class	
Class 12		<b>Middle School Overview Presentation</b>
Class 13	<b>High School Observations - DCDS/Cranbrook/AAW</b>	
Class 14	Addressing assessment in pedagogy for high school dance programming. Conservatory Models, Inclusion Models, Multidisciplinary Models.	
Class 15	Developing inclusive programming for high school settings as primary specialist; reality, requirements and best practice.	
Class 16	Standard based units of study around a choreographic work and units of study around choreographers for high school	
Class 17	Lesson building/lab class	
Class 18		<b>Present Secondary Unit I</b> Standard based, Inclusive, style focused with assessment
Class 19	Professional and community resources in the classroom incorporating units of study around History & Culture	
Class 20	tbd	
Class 21	Documentation and Writing Reflection for Students and Educators	
Class 22	Creating and curating performances and choreography as arts educator. Supporting and promoting student created work.	

Class 23	tbd	
Class 24	Review, Lab session, Portfolio Review	
Class 25	Review/lab session	
Class 26	Review/lab session	
Class 27	Present Final Units	<b>Secondary Overview Due</b>
Class 28		<b>Final Exam</b>

### **DANCE EDUCATION at Oakland University**

#### **Field experience requirements for teacher certification for all students who have successfully achieved Major Standing in Dance Education.**

The dance education degree requires a minimum of 75 documented hours of fieldwork in K-12 schools prior to student teaching (5 in DAN 250, 20 in DAN 325, 20 in DAN 326m and 30 during the senior year.

Students will receive their field placement in an area K-12 music classroom through SEHS Office of Field Services in coordination with Dr. Kattner, Coordinator of the Undergraduate Dance Education.

**Online resources:** eSpace for Dance Education

Resources, program requirements, field paperwork documents

#### **REQUIREMENTS:**

1. Students are required to begin their field placement NO LATER than the 4th week of each semester.
2. Students are expected to engage in the classroom setting by observing, assisting, co-teaching, and teaching.
3. SUBMIT each Fall/Winter semester, no later than Study Day:
  - Field log, signed by cooperating teacher, documenting the required number of hours
  - Teacher evaluation of your performance in the field placement.

*Unsuccessful performance in field placements may result in a Concerns Form and possible removal from the Dance Education program.*

#### **The goals of the Dance Education field experience requirements are for students to:**

1. Learn to apply constructivist theories of learning to dance practice.
2. Develop classroom skills in preparing and implementing dance lessons, assessment, and developing professional reflective practice regarding student growth and personal teaching skills.
3. Develop teaching skills such as teacher presence, pacing, classroom management, organization, etc.

#### **Professional Dispositions**

***Students should note the following performance goals for the culminating internship. These preliminary field placements are intended to be opportunities for developing these professional dispositions.***

***Knowledge Base:*** Interns will demonstrate understanding of the knowledge gained through study in the liberal arts and in their selected area of content specialization (dance). Interns will evidence skill in the use of this knowledge in their teaching.

**Performance Excellence:** Interns will demonstrate readiness to assume responsibility for classroom teaching and to use appropriate teaching practices including effective communication and classroom/group management skills.

**Diversity and Collaboration:** Interns will demonstrate respect and value for human diversity and the ability to work with others (e.g. parents, administrators, colleagues, and community professionals) to meet the needs of diverse populations.

**Technology:** Interns will demonstrate the ability to use technology to support student learning.

**Continuous Professional Development:** Interns will use research, best practices, and assessment to evaluate and improve student learning and personal professional performance.

**Conceptual Framework:** Candidates will articulate a professional conceptual framework or philosophy based on research, best practices, and reflection when speaking to current educational issues.

**Leadership and Outreach:** Candidates will evidence a disposition to continue professional growth and to make ongoing contributions to their profession.

**Ethics and Professional Judgment:** Knowledge of and a willingness to comply with the Michigan Code of Ethics for Teachers, including without limitation the ethical obligation of teachers to demonstrate personal and professional integrity, behave in a trustworthy manner, adhere to expected social practices, current state and federal law and state and national student assessment guidelines, and exercise sound professional judgment.

## Appendix C: Requirements for the Current Teaching Minors in Dance

### Dance Teaching Minor

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#### Requirements for the teaching minor in dance

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To earn the teaching minor in dance at the elementary or secondary level, students must complete a minimum of 29 credits distributed as follows:

#### Elementary

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- [DAN 170 - Dance Improvisation/Choreography I](#) (2)
- [DAN 173 - Dance History and Appreciation](#) (4)
- [DAN 175 - Dance in American Culture](#) (4)
- [DAN 270 - Choreography II](#) (4)
- [DAN 330 - Kinesiology for the Dancer](#) (4)
- [DAN 350 - Creative Dance for Children](#) (4)
- [DAN 376 - Oakland Dance Theatre](#) (0 or 1) or [DAN 475 - Repertory Dance Company](#) (1)
- [DAN 425 - Issues and Trends in Dance](#) (2)

#### Secondary

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- [DAN 170 - Dance Improvisation/Choreography I](#) (2)
- [DAN 173 - Dance History and Appreciation](#) (4)
- [DAN 175 - Dance in American Culture](#) (4)
- [DAN 270 - Choreography II](#) (4)
- [DAN 330 - Kinesiology for the Dancer](#) (4)
- [DAN 376 - Oakland Dance Theatre](#) (0 or 1) or [DAN 475 - Repertory Dance Company](#) (1)
- [DAN 425 - Issues and Trends in Dance](#) (2)
- [DAN 441 - Dance Pedagogy](#) (4)

#### 2. Four credits selected from (for both elementary and secondary)

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- [DAN 300 - Ballet](#) (2)
  - [DAN 400 - Ballet](#) (2)
- and
- [DAN 310 - Modern Dance](#) (3)
  - [DAN 410 - Modern Dance](#) (3)

(two credits from ballet and two from modern)

## Appendix D: Report from Kresge Library



**University Libraries**  
Rochester, Michigan 48309-4401

### MEMORANDUM

**To:** Jackie Wiggins, Ed.D., Chair, Department of Music, Theatre and Dance, Oakland University

**From:** Helen Levenson, Collection Development Librarian  
Katie Greer, Librarian Liaison to Department of Music, Theatre and Dance

**Re:** Library collection evaluation for the proposed dance education major as an extension of the Dance Performance program

**Date:** March 17, 2016

To conduct this Library collection evaluation for the proposed dance education major as an extension of the Dance Performance program, we reviewed the draft program proposal in relation to the University Libraries' current resources in dance and dance education. Since the Department of Music, Theatre and Dance currently offers a Bachelors of Arts in Dance and a Bachelors of Fine Arts in Dance, and already offers a K-12 Michigan teaching endorsement in dance with dance as a minor associated with a teaching certificate, the Libraries' resources are already quite strong in this area. Overall, the Libraries' current offerings are more than sufficient to address the teaching, research and learning needs of faculty and students for this proposed new undergraduate major with a few small exceptions as noted in this evaluation. In order to compile this collection evaluation, we consulted *Magazines for Libraries* and the holdings of other university libraries which offer similar programs. The following is our assessment of the Libraries' ability to support the proposed new major.

#### *Reference Sources and Periodical Indexes*

The University Libraries subscribe to the *International Encyclopedia of Dance*, published by Oxford University Press, *The Cambridge Companion to Ballet*, the *International Dictionary of Modern Dance*, and the *International Dictionary of Ballet*. The University Libraries also subscribe to the definitive research tool for resources in the performing arts, *International Bibliography of Theatre & Dance with Full Text*. The majority of the dance related journals to which the University Libraries subscribe (see Appendix A) are accessible via this resource. In addition to *International Bibliography of Theatre & Dance with Full Text*, the University Libraries subscribe to numerous major periodical indexes that would also support the proposed new major, many of which provide full text access. These include the EBSCO indexes *Education Full Text*, *ERIC*, and *OmniFile Full Text Select*. Additionally, the Libraries subscribe

to the Gale indexes *Academic OneFile* and *Expanded Academic ASAP*, as well as the *Education: SAGE Full Text* database. The Libraries subscribe to the *SPORTDiscus* database, which provides access to related resources such as movement science, physical education, physical fitness, and exercise.

#### *Dance and Dance Education Journals*

As mentioned above, see Appendix A for a sample list of journals that would support the proposed dance education major as an extension of the Dance Performance program. This list includes the core journal titles in this field that are recommended in *Magazines in Libraries*. A comparison to resources held by other universities that offer similar programs was conducted and it was found that the University Libraries have a very strong journal collection and hold the major scholarly journal titles in this field. We recommend adding a direct subscription to the *Journal of Dance Education*. The Libraries have access to the journal *Research in Dance Education* with an 18 month embargo. An optional direct subscription could be added if direct access to the most current issues would be preferable over interlibrary loan access. See Appendix A for costs for these two titles. The Libraries also subscribe to dance related journals peripheral to this new proposed major, such as *Journal of Dance Medicine & Science*, *Choreographic Practices*, *Journal for the Anthropological Study of Human Movement*, *Journal of Dance & Somatic Practices*, and *Dance Research*, among others.

#### *Monographs*

The University Libraries has a strong dance monograph collection which has been regularly supported through the years through annual resource allocations to the Department of Music, Theatre and Dance. For the current fiscal year, the dance department is currently allocated \$200.00 for the purchase of resources. See Appendix B for the total number of print monographs held by the University Libraries in the Library of Congress Classification range of GV1580-GV1799.4 for Dancing and the Library of Congress Classification range of NX280-NX410 for Arts in General, Study & Teaching, Research, as well as the number of print monographs added in these two classification ranges since 2010. In addition to print monographs, the University Libraries own 46 Ebooks indexed under "Dance." Included in this Ebook collection is *Dancing with Difference: Culturally Diverse Dances in Education*, published by Springer, *Reading Dancing: Bodies and Subjects in Contemporary American Dance*, published by the University of California Press, and *What is Dance? Readings in Theory and Criticism*, published by Oxford University Press.

Searches of GOBI, the online book ordering service from the University Libraries' primary book vendor demonstrate that there are about 60 books per year that are published in the GV1580-GV1799.4 (Dancing) Library of Congress classification range and only 8 books per year in the NX280-NX410 (Arts in General, Study & Teaching, Research) Library of Congress classification range, both of which would support this proposed major. Most of these titles are considered "basic recommended" or "research recommended." The average cost of the GV1580-GV1799.4 classified titles is \$65.00 per book while the average cost of the NX280-NX410 classified titles is \$78.00 per book. We would recommend a purchase of a minimum of five new monographs per year, mostly in the GV1580-GV1799.4 classification range with some titles as applicable in the NX280-NX410 classification range in order to continue to support this proposed new undergraduate major. See the Monographs/Reference Books line in Appendix C for the costs needed to support these acquisitions.

*Support for Current Library Resources*

As noted throughout this collection evaluation, the University Libraries already provide access to a rich collection in dance and dance education and resources that, with minor adjustments, are more than sufficient to support the teaching, research and learning needs of faculty and students for this proposed new undergraduate major. However, due to anticipated annual inflation cost increases for journals, reference resources, indexes, and databases, the Libraries cannot guarantee that we will be able to maintain subscriptions even to our current resources. Therefore, we ask that the library be given \$500.00 per year, with inflationary increases applied, to assist us in funding these resources that are critical to the proposed dance education major as an extension of the Dance Performance program.

Cc: Stephen Weiter, Dean of Oakland University Libraries  
Dominique Daniel, Library Representative to the University Senate

<b>Appendix A</b>	
<b>A Sample of Oakland Libraries' Journals in Dance that Support a Dance Education Major as an Extension of the Dance Performance Program</b>	
<b>Periodical Title</b>	<b>Online Source</b>
American Journal of Dance Therapy <sup>1</sup>	Springer
Arts Education Policy Review <sup>2</sup>	Taylor & Francis & various
Ballet-Dance Magazine	International Bibliography of Theatre & Dance with Full Text
Contact Quarterly <sup>1</sup>	International Bibliography of Theatre & Dance with Full Text
Dance Chronicle <sup>1</sup>	International Bibliography of Theatre & Dance with Full Text & JSTOR
Dance Magazine <sup>1</sup>	various
Dance Research Journal <sup>1</sup>	JSTOR, Cambridge, Project Muse & various
Dance Spirit <sup>1</sup>	International Bibliography of Theatre & Dance with Full Text & other
Dance Teacher <sup>1</sup>	International Bibliography of Theatre & Dance with Full Text
Dance Today <sup>1</sup>	International Bibliography of Theatre & Dance with Full Text
DanceView <sup>1</sup>	International Bibliography of Theatre & Dance with Full Text
Dancing Times <sup>1</sup>	International Bibliography of Theatre & Dance with Full Text
Journal of Dance Education <sup>3</sup>	International Bibliography of Theatre & Dance with Full Text, up to 11-30-2010
Journal of Physical Education, Recreation & Dance <sup>1</sup>	Taylor & Francis
Pointe <sup>1</sup>	International Bibliography of Theatre & Dance with Full Text
Research in Dance Education <sup>4</sup>	International Bibliography of Theatre & Dance with Full Text, with 18 month embargo
<sup>1</sup> Recommended in <i>Magazines for Libraries</i> as core title	
<sup>2</sup> Direct subscription in process of being purchased	
<sup>3</sup> Recommended for direct subscription purchase, see Appendix C	
<sup>4</sup> Recommended for direct subscription if no embargo is desired, see Appendix C	

<b>Appendix B</b>	
<b>Print Monograph Holdings in Library of Congress Classification Ranges</b>	
<b>Relevant to a Dance Education Major as an Extension of the Dance Performance Program</b>	
<b>GV1580-GV1799.4 Dancing</b>	
Total Monograph Holdings	787
Total Print Monographs added since 2010	96
<b>NX280-NX410 Arts in General. Study &amp; Teaching. Research</b>	
Total Monograph Holdings	30
Total Print Monographs added since 2010	7

<b>Appendix C</b>					
<b>Proposed Five-Year Budget for Library Materials to Support a Dance</b>					
<b>Education Major as an Extension of the Dance Performance Program</b>					
	Year 1	Year 2	Year 3	Year 4	Year 5
Monographs/Reference Books <sup>1</sup>	\$ 350	\$ 368	\$ 386	\$ 405	\$ 425
Periodicals-Recommend purchase of <i>Journal of Dance Education</i> <sup>2</sup>	\$ 365	\$ 402	\$ 442	\$ 486	\$ 535
Support for current library resources <sup>2</sup>	\$ 500	\$ 550	\$ 605	\$ 666	\$ 733
<b>Sub-Total</b>	<b>\$ 1,215</b>	<b>\$ 1,320</b>	<b>\$ 1,433</b>	<b>\$ 1,557</b>	<b>\$ 1,693</b>
<i>Research in Dance Education</i> (direct subscription to avoid embargo option)	\$ 506	\$ 557	\$ 613	\$ 674	\$ 741
<b>Total</b>	<b>\$ 1,721</b>	<b>\$ 1,877</b>	<b>\$ 2,046</b>	<b>\$ 2,231</b>	<b>\$ 2,434</b>
<sup>1</sup> Reflects a 5 percent annual inflationary increase in years 2-5. Presumes the purchase of approximately 5 books per year.					
<sup>2</sup> Reflects a 10 percent annual inflationary increase in years 2-5.					



**University Libraries**  
Rochester, Michigan 48309-4401

**MEMORANDUM**

**To:** Jackie Wiggins, Ed.D., Chair, Department of Music, Theatre and Dance, Oakland University

**From:** Helen Levenson, Collection Development Librarian  
Katie Greer, Librarian Liaison to Department of Music, Theatre and Dance

**Re:** Addendum to Library collection evaluation for the proposed dance education major as an extension of the Dance Performance program

**Date:** March 28, 2016

In order to be in line with the projected enrollment for the proposed dance education major as an extension of the Dance Performance program, and the faculty hiring needs in support of this new major, the proposed five-year budget for library materials to support this newly proposed major is amended as follows:

<b>Revised Appendix C</b>					
<b>Revised Proposed Five-Year Budget for Library Materials to Support a Dance Education Major as an Extension of the Dance Performance Program</b>					
	Year 1	Year 2	Year 3	Year 4	Year 5
Support for current library resources	\$ 100	\$ 200	\$ 300	\$ 400	\$ 500
<b>Total</b>	<b>\$ 100</b>	<b>\$ 200</b>	<b>\$ 300</b>	<b>\$ 400</b>	<b>\$ 500</b>

**Cc:** Stephen Weiter, Dean of Oakland University Libraries  
Dominique Daniel, Library Representative to the University Senate

**Appendix E: Dance Education Intern Assessment Rubrics**

(See next pages.)

## **Dance Education Internship Assessment Rubrics**

- Initial Feedback on Field Adaptation
- Midterm Assessment Form
- Final Assessment Form

## PERIODIC CRITERION-BASED ASSESSMENT OF INTERNS

These assessments will occur at **three** times during the internship year. The first two are formative assessments that will be used to adjust intern professional development agendas, and to make decisions about intern progress and continuation. The third will be a summative evaluation, and provide data for a grade in SED 455 internship, and for the writing of the culminating internship report.

### FIRST PERIODIC ASSESSMENT

At first, less formal assessment will be implemented about four weeks into the school year. The purpose of this first assessment is to collect data that can be used to draw some general conclusions about the early field adaptation of the interns, and the degree to which they have successfully gained entry into the school community. At their first meeting, interns, cooperating teachers, and field instructors should review the assessment areas and come to a consensus about what successful early performance in each of the categories should look like.

These areas are shown on the “Initial Feedback on Field Adaptation” form on the next page.

This will help to establish a set of specific expectations. **For this first assessment, interns and cooperating teachers will rate the intern independently** using the form. They will then meet to share their individual perceptions of performance, identify areas that need particular attention, identify strengths, and make suggestions about ways to improve. If necessary, the field instructor may participate in this meeting. **These suggestions will be written down, and field instructors will submit copies of all documents relevant to this first evaluation to the Coordinator of School & Field Services.** Dates for these will appear on your seminar schedule form.

*Initial Feedback on Field Adaptation*

**SED455: Dance Education Internship**

INTERN \_\_\_\_\_ DATE \_\_\_\_\_ RATER \_\_\_\_\_

This form is intended to provide interns with feedback related to their early adaptation to the internship field setting. Interns and cooperating teachers should each rate the intern on the form below. On the back of the form are questions and room for including comments and suggestions for the intern that you feel are appropriate. **After ratings and comments are shared between the raters and with the field instructor,** please give all forms to the field instructor who will turn them over to the Coordinator of Music Education. Thank you

Outgoing; Confident	5	4	3	2	1	Timid and Shy
Strong Initiative	5	4	3	2	1	Little Initiative
Communicates Well	5	4	3	2	1	Communicates Poorly
Exhibits Leadership	5	4	3	2	1	Mostly a Follower
Positive and Proactive	5	4	3	2	1	Negative/Reactive
Strong Presence	5	4	3	2	1	Weak Presence
Does the Maximum	5	4	3	2	1	Does the Minimum
Eager About Teaching	5	4	3	2	1	Appears Ambivalent
Curious and Exploring	5	4	3	2	1	Indifferent and Retiring
Likes Students	5	4	3	2	1	Does Not Like Students
Flexible and Attentive	5	4	3	2	1	Rigid and Unaccepting
Organized	5	4	3	2	1	Disorganized
Punctual	5	4	3	2	1	Often Late or Absent
Neat Appearance	5	4	3	2	1	Slovenly Appearance

## INITIAL FEEDBACK ON FIELD ADAPTATION (page 2)

Please answer the questions to the best of your knowledge.

1. How did the intern enter into the classroom routine?
2. Please describe the intern's ability to interact appropriately with students.
3. Please describe the responsibilities that the intern has thus far taken on.
4. Please describe the strengths and weaknesses demonstrated by the intern in fulfilling these responsibilities:
5. Please comment on any other exhibited behaviors (e.g., temperament, capability, motivation, potential, professionalism, etc.) that you believe should be considered.
6. Additional comments about the intern:

## MID-SEMESTER ASSESSMENT FOR DANCE INTERNS

Intern \_\_\_\_\_ Cooperating Teacher \_\_\_\_\_

District \_\_\_\_\_ Building Assignment \_\_\_\_\_

Check all that apply: \_\_\_\_\_ Elementary \_\_\_\_\_ Middle School \_\_\_\_\_ High School

University Field Instructor \_\_\_\_\_ Date \_\_\_\_\_

Check which participant is completing the form:

\_\_\_\_\_ Intern \_\_\_\_\_ Cooperating Teacher \_\_\_\_\_ University Field Instructor

Directions: Please check the statement that best describes the student teacher's performance at this time. Include evidence of this performance in the far right column. If a specific area is not applicable at this time, please write N/A in the far right column. This will allow the student teacher to know where he or she needs to improve and also what areas he or she must plan for experiencing during the rest of the placement.

### I. INTERPERSONAL RELATIONSHIPS

*(Student teacher interaction with students, faculty and staff, and parents)*

Category/ Evaluation	<b>Needs to Improve</b> <i>There is evidence that:</i>	√	<b>DEVELOPING</b> <i>There is evidence that:</i>	√	<b>ACCOMPLISHED</b> <i>There is evidence that:</i>	√	<b>EVIDENCE OF PERFORMANCE</b>
<b><i>With Faculty and Staff</i></b>	Student teacher does not use suggestions from school staff and administration.		Student teacher uses suggestions from school staff and administrators when they are given.		Student teacher seeks and utilizes suggestions from school staff and administrators.		
	Student teacher's relationships with colleagues are generally negative or self-serving.		Student teacher establishes friendly relationships with colleagues to fulfill the duties required.		Student teacher exhibits support and cooperation in relationships with colleagues and takes the initiative in developing these relationships.		
	Student teacher doesn't exhibit interest in school events.		Student teacher participates in school events when specifically asked.		Student teacher volunteers to participate in school events.		
<b><i>With Parents</i></b>	Student teacher makes no attempt to provide any information to parents about their child.		Student teacher is aware of and consistently participates in the school's required procedures for communicating to parents.		Student teacher, in conjunction with the cooperating teacher, develops ways to communicate with parents about student's progress on a regular basis.		

	Student teacher shows insensitive responses to parent concerns about students.	Student teacher responses to parent concerns are minimal.	Student teacher is available as needed to respond to parent concerns, and does so with sensitivity.		
<i>With Students</i>	Student teacher establishes unreasonable expectations for students (either too high or too low).	Student teacher generally establishes reasonable expectations for students.	Student teacher establishes high yet reasonable and appropriate expectations for students.		
	Student teacher does not exhibit respect for students. <ul style="list-style-type: none"> <li>• relates with some students in a negative, demeaning, or sarcastic manner or</li> <li>• in a manner inappropriate to the students' age or cultural background.</li> </ul>	Student teacher generally maintains adult behaviors when working with students, but may exhibit occasional inconsistencies or favoritism.	Student teacher establishes a friendly rapport, exhibits warmth, caring, and respect for all students as individuals.		
	Students exhibit minimal respect or are disrespect to the student teacher.	Students exhibit respect for the student teacher.	Students exhibit confidence in and respect for the student teacher as an individual.		

## II. CLASSROOM CLIMATE AND MANAGEMENT

*(Expectations, Physical Organization, Management of Elements, Monitoring)*

Category/ Evaluation	<b>Needs to Improve</b> <i>There is evidence that:</i>	√	<b>DEVELOPING</b> <i>There is evidence that:</i>	√	<b>ACCOMPLISHED</b> <i>There is evidence that:</i>	√	<b>EVIDENCE OF PERFORMANCE</b>
<i>Expectations</i>	Student teacher may convey a negative attitude toward the content suggesting that the content is not important or is required by others.		Student teacher conveys the importance of the work but without great enthusiasm. Students are compliant, but not enthusiastic about content.		Student teacher displays enthusiasm for the content and students demonstrate an understanding of its value and relevance.		
	Students do not invest effort in the quality of their work. Students appear to feel that mere completion rather than high quality is the goal.		Most students invest at least some effort in the quality of their work.		Students respond to student teacher's expectation of high quality and invest significant effort into producing this quality.		
	Goals and activities communicate only modest or low expectations for student achievement.		Goals and activities convey inconsistent expectations for student achievement.		Goals and activities convey high expectations for student achievement.		

<b>Physical Space (if applicable) (if not, say N/A)</b>	The student teacher is not aware of the need to adjust the physical arrangement based on activities selected.	The classroom arrangement is adjusted to suit the activities selected and to provide a safe environment, but with inconsistent success.	The classroom arrangement is adjusted to provide instructional success, orderly pupil movement, and safe utilization of space, equipment and supplies for varying activities.	
<b>Materials</b>	The student teacher does not select materials that meet the needs of students. (Too easy, too hard, inappropriate in some way).	The student teacher selects materials that meet the basic learning needs of students taking into account students' experience level, skill development, interest, gender, and culture.	The student teacher selects materials that allow each student to reach his or her individual potential and promote an appreciation of both genders and various cultures, reflecting our diverse society.	
	The student teacher designs lessons based on music of questionable or poor quality.	The student teacher generally designs lessons based on high quality music.	The student teacher designs lessons based on high quality music of a variety of styles and genres, reflective of a breadth of historical and cultural contexts.	
<b>Student Behavior</b>	Standards of expected conduct have not been established or students exhibit confusion as to what the standards are.	Standards of expected conduct appear to have been established for most situations with general understanding exhibited by students.	Standards of expected conduct are consistently clear to all students.	
	Student teacher does not monitor student behavior; appears unaware of what students are doing.	Student teacher is generally aware of student behavior, while missing the activities of some.	Student teacher is alert to student behavior at all times, employing preventive monitoring.	
<b>Student Behavior</b>	Student teacher does not institute corrective procedures. <ul style="list-style-type: none"> <li>• Efforts are inconsistent</li> <li>• Efforts include idle threats</li> <li>• Efforts include inconsistent warnings</li> <li>• Efforts include conditional promises</li> <li>• Efforts include sarcasm or negative criticism</li> </ul>	Student teacher institutes corrective procedures but with uneven results. <ul style="list-style-type: none"> <li>• Gives task assistance</li> <li>• Uses nonverbal signal interference</li> <li>• Uses proximity relationship for management</li> <li>• Regroups students</li> </ul>	Student teacher response to misbehavior is appropriate, consistent and successful. <ul style="list-style-type: none"> <li>• Removes potential distractions</li> <li>• Utilizes successful attention-getting devices</li> <li>• Redirects with task involvement</li> <li>• Provides constructive activity in the face of unforeseen time problems</li> </ul>	
	Student teacher applies rules inconsistently or unfairly.	Student teacher applies rules consistently and fairly and encourages slow/reluctant students.	Student teacher establishes a climate of courtesy and cooperation.	

<b>Managing Procedures</b>	Materials are not prepared and organized.	Materials are generally prepared and organized.	Materials are almost always prepared and organized.	
	Lack of preparation results in loss of instructional time.	Procedures are in place for distribution of materials that function moderately well.	Procedures are in place for distribution of materials, resulting in minimal loss of instruction time.	
	Directions for transitions are not efficient. <ul style="list-style-type: none"> <li>Unclear directions for transitions</li> <li>Students exhibit confusion regarding what to do next</li> <li>Much instructional time is lost</li> </ul>	Transitions are efficient. <ul style="list-style-type: none"> <li>Clear directions for transitions</li> <li>Directions generally consistent including where to go, what to take, sequence of activities, ending</li> <li>Results in some loss of instructional time</li> </ul>	Transitions occur smoothly. <ul style="list-style-type: none"> <li>Clear and complete directions included.</li> <li>No student confusion evidenced</li> <li>Little loss of instructional time</li> </ul>	
	Organization for performing non-instructional duties is not consistent. *Considerable instructional time is lost in performing non-instructional duties.	Organization for performing non-instructional duties is somewhat consistent, resulting in some loss of instructional time.	Efficient and consistent systems for performing non-instructional duties are in place, resulting in minimal loss of instructional time.	

### III. INSTRUCTIONAL PLANNING

*(Knowledge of Students, Setting Instructional Goals, Knowledge of Resources, Instructional Design, Assessment)*

Category/ Evaluation	<b>Needs to Improve</b> <i>There is evidence that:</i>	√	<b>DEVELOPING</b> <i>There is evidence that:</i>	√	<b>ACCOMPLISHED</b> <i>There is evidence that:</i>	√	<b>EVIDENCE OF PERFORMANCE</b>
<b>Knowledge of Students</b>	Student teacher does not exhibit an understanding of the developmental characteristics of the age group.		Student teacher is somewhat sensitive to the developmental characteristics of the age group, as demonstrated through activity planning, material selection, and student interaction.		Student teacher displays an understanding of the developmental characteristics of the age group and also exceptions to the most typical developmental patterns, as evidenced by inclusion of developmentally appropriate activities.		
	<i>Student teacher does not assess prior understanding of students as part of instruction.</i>		<i>Student teacher makes some effort to assess prior understanding of students and to use that assessment to design appropriate instruction.</i>		<i>Student teacher assesses prior understanding of students and uses that assessment to design appropriate instruction.</i>		

	<i>Student teacher does not exhibit familiarity with the importance of considering different approaches to learning.</i>	Student teacher has a general understanding of different approaches to learning, showing some sensitivity to learning styles modalities, and multiple intelligences.	Student teacher displays an understanding of different approaches to learning through incorporation of some variety of instructional activities that address learning styles and modalities, and take multiple intelligences into account.		
	Student teacher is unaware of students' skills, strengths, disabilities, and prior learning.	Student teacher displays an understanding of the value of recognizing students' skills, strengths, disabilities, and prior learning through using this knowledge in planning for groups of students.	Student teacher displays knowledge of students' skills, strengths, disabilities and prior learning through planning for individual students, including those with special needs.		
	Student teacher is not aware of students' interests or cultural heritage.	Student teacher displays an understanding of the value of knowing about students' interests and cultural heritage and utilizes this knowledge in planning for groups of students.	Student teacher displays knowledge of the interests or cultural heritage of students and utilizes this knowledge in planning for individual students.		
<b>Setting Instructional Goals / Objectives</b>	Objectives do not represent high expectations for student understanding.	Objectives represent moderate expectations or conceptual understanding for students.	Objectives represent high level of expectations and conceptual understanding.		
	Student teacher does not base objectives on multiple data sources. (The student teacher may base objectives only on textbook organization or materials available.)	Student teacher bases objectives on district and state framework but only minimally takes student data into account.	Student teacher bases objectives on appropriate frameworks and additionally uses individual assessment to determine objectives suitable for groups of students in the class.		
	Goals are either not clear or are stated as student activities.	Goals are clear but include a combination of goals and activities.	Goals are clearly stated as student outcomes.		
	Goals do not permit viable methods of assessment.	Some goals do not permit viable methods of assessment.	Goals permit viable methods of assessment.		

Category/ Evaluation	Needs to Improve <i>There is evidence that:</i>	√	DEVELOPING <i>There is evidence that:</i>	√	ACCOMPLISHED <i>There is evidence that:</i>	√	EVIDENCE OF PERFORMANCE
<b><i>Instructional Design</i></b>	Lessons or units do not have a recognizable structure or sequence.		Lessons or units have a recognizable structure, although the structure is not uniformly maintained throughout.		Lessons or units have a clearly defined structure that activities are organized around.		
	Time allocations are unrealistic.		Most time allocations are reasonable.		Time allocations are reasonable.		
	Materials and resources do not support the instructional goals.		Some of the materials and resources support the instructional goals.		Materials and resources support the instructional goals.		
	Students are not engaged in meaningful learning.		Students are engaged in meaningful learning a majority of the time.		Students are engaged in meaningful learning.		
	Learning activities are not suitable to students or instructional goals.		Some of the learning activities are suitable to students or instructional goals.		Most of the learning activities are suitable to students and instructional goals.		
	Learning activities do not follow an organized progression or tie to previous experiences.		Progression of activities in the unit is uneven, although many tie in to previous experiences.		Progression of the activities in the unit is even and they tie in to previous experiences.		
	Activities are not appropriate to the needs of students who have exceptional learning needs.		Activities are appropriate for some students who have exceptional learning needs.		Activities are appropriate to the needs of students who have exceptional learning needs.		
	Instruction does not support the learning goals or offer variety.		Instruction supports the instructional goals and some variety is evidenced. • Collaborative learning • Small group/large group • Independent work		Instruction is varied and is appropriate to the different instructional goals.		
<b><i>Assessment</i></b>	Clear criteria or standards are not included in the proposed approach.		Assessment criteria and standards have been developed but they are not clear or have not been clearly communicated to students.		Assessment criteria and standards are clear, utilizing such techniques as rubrics, and are clearly communicated to students.		
	Student teacher has not assessed the current level of student's prior learning.		Student teacher has assessed students' prior learning.		All of the instructional goals are systematically assessed through the proposed assessment method, although the approach is more suitable to some goals than to others.		
	Assessment results do not affect planning for these students.		Student teacher uses assessment results to plan for the class as a whole.		Student teacher uses assessment results to plan for individuals and groups of students.		

IV. INSTRUCTIONAL MANAGEMENT

(Communication, Instructional Elements, Adjustment and Response, Questioning, Feedback)

Category/ Evaluation	Needs to Improve <i>There is evidence that:</i>	√	DEVELOPING <i>There is evidence that:</i>	√	ACCOMPLISHED <i>There is evidence that:</i>	√	EVIDENCE OF PERFORMANCE
<b>Communication</b>	Student teacher directions and procedures are unclear to students.		Student teacher directions and procedures are clarified after initial student confusion or are excessively detailed.		Student teacher directions and procedures are clear to students and minimal student confusion is apparent.		
	Student teacher does not place a lesson within the context of a unit of lessons.		Student teacher places the lesson within the context of prior lessons, states the objective and expected outcomes, what is to be learned.		Student teacher helps students understand why lesson is important and motivates by reference to meaningfulness.		
	Student teacher does not establish continuity with previous lessons.		Student teacher sometimes establishes continuity with previous lessons.		Student teacher establishes continuity with previous lessons.		
	Student teacher's language usage is inappropriate. (*)		Student teacher's language usage is appropriate in most areas. (*)		Student teacher's language usage is appropriate in all areas. (*)		
	*Spoken language is inaudible		*Spoken language is audible		*Student teacher's spoken language is clear, correct, and expressive.		
	*Written language is illegible		*Written language is legible		*Written language is legible and models the form adopted by the district.		
	*Spoken or written language contains grammar or syntax errors		*Spoken and written language exhibit correct grammar.		*Spoken and written language demonstrates a superior understanding of grammar and syntax.		
	*Vocabulary is inappropriate, vague, or incorrectly used		*Vocabulary is correct but limited		*Vocabulary is appropriate and enriches the lesson.		
	*Language is not appropriate to students' age and background		*Language generally is appropriate to students' age, interest, and background.		*Language is appropriate and expands student vocabulary development.		
<b>Instructional Elements</b>	Representation of content is not of high quality. (*)		Representation of content is inconsistent in quality. (*)		Representation of content is appropriate. (*)		
	* It is inappropriate and unclear		* Some is done skillfully, with good examples		* It links well with students' knowledge and experience.		
	* It uses poor examples and analogies.		* Other portions are difficult to follow				
	Activities and assignments are inappropriate for students. (not appropriate in terms of their age or backgrounds)		Some assignments and activities are appropriate to student and engage them mentally.		Activities and assignments are appropriate and almost all students are cognitively engaged in them.		
	Activities and assignments are not appropriately sequenced.		Activities and assignments are appropriately sequenced but inconsistently.		Activities and assignments are consistently appropriately sequenced.		

Category/ Evaluation	<b>Needs to Improve</b> <i>There is evidence that:</i>	√	<b>DEVELOPING</b> <i>There is evidence that:</i>	√	<b>ACCOMPLISHED</b> <i>There is evidence that:</i>	√	<b>EVIDENCE OF PERFORMANCE</b>
<b><i>Instructional Elements</i></b>	Instructional materials and resources are not suitable to the instructional goals or do not engage students.		Instructional materials and resources sometimes are suitable to the instructional goals, sometimes engaging the students.		Instructional materials and resources are consistently suitable to the instructional goals and engage the students.		
	The lesson has an unclear structure.		The lesson has a recognizable structure.		The lesson's structure is coherent with objectives that are assessable.		
	The pacing of the lesson is too slow or rushed, or both.		Pacing of the lesson is generally appropriate but inconsistent.		Pacing of the lesson is consistently appropriate.		
<b><i>Adjustment and Response</i></b>	Student teacher is not flexible and does not adjust a lesson.		Student teacher attempts to adjust a lesson with inconsistent results.		Student teacher assesses and adapts instruction to the changing needs of students.		
	Student teacher adheres rigidly to an instructional plan, even when a change will clearly improve a lesson.		Student teacher uses spontaneous situations to enhance instructional objectives occasionally.		Student teacher demonstrates recognition of re-teaching at appropriate intervals.		
	Student teacher does not attempt to accommodate student questions. He/She ignores or brushes aside students' questions or interests.		Student teacher attempts to accommodate students' questions or interests. The effects on the coherence of a lesson are inconsistent.		Student teacher successfully builds on a spontaneous event or question to enhance learning, while maintaining the coherence of the lesson.		
	When a student has difficulty learning, the student teacher either gives up or blames the student or the environment for the students' lack of success.		Student teacher demonstrates acceptance of responsibility for the success of all students but uses a limited number of instructional strategies.		Student teacher persists in seeking approaches for students who have difficulty learning, evidencing additional instructional strategies as progresses.		

Category/ Evaluation	<b>Needs to Improve</b> <i>There is evidence that:</i>	√	<b>DEVELOPING</b> <i>There is evidence that:</i>	√	<b>ACCOMPLISHED</b> <i>There is evidence that:</i>	√	<b>EVIDENCE OF PERFORMANCE</b>
<b>Questioning</b>	Student teacher's questions are restricted to the recall/knowledge level, recitation.		Student teacher carefully sequences prepared questions, including those requiring stating relationships, analysis, summarizing, and classification and requiring students to define vague terms or ambiguous statements.		Student teacher encourages students to generalize and suggest applications. Students are expected to expand upon and analyze their initial responses and to consider new relationships.		
	Adequate wait time is not available for students to respond.		Adequate wait time is generally available for students to respond.		Adequate wait time is available for students to respond.		
	Student teacher does not give verbal or nonverbal support to contributors.		Student teacher gives verbal and nonverbal support to contributors.		Student teacher gives verbal and nonverbal support to contributors in a variety of ways.		
	Interaction between the student teacher and students is predominantly recitation style, with little student input.		Student teacher communicates the goal of the discussion to students, and attempts to engage students in a true discussion, with inconsistent results.		Classroom interaction represents true discussion, with student teacher stepping to the side when appropriate.		
	Student teacher has not instituted any gender equitable practices to enhance participation.		Student teacher exhibits several gender equitable practices utilized to engage all students in the discussion, but with inconsistent success.		Student teacher exhibits utilization of all gender equitable practices and demonstrates successful engagement of all students in the discussion.		
<b>Feedback</b>	Feedback is not provided or is of poor quality. (For example, it is not specific with details and consists of "Good," "Poor", etc.)		Feedback is provided frequently but is inconsistent in quality. (For example, some is specific in nature, while other is general without details.)		Feedback provided is consistently of high quality, or specific in nature, supportive, and appropriate positive/negative in terms of correctness.		
	Feedback is not provided in a timely manner.		Feedback is consistently provided in a timely manner.		Feedback is consistently provided in a timely manner and students make use of the feedback in their learning.		

V. COMMAND OF SUBJECT MATTER  
(Content, Pedagogy, Technology)

Category/ Evaluation	<b>Needs to Improve</b> <i>There is evidence that:</i>	√	<b>DEVELOPING</b> <i>There is evidence that:</i>	√	<b>ACCOMPLISHED</b> <i>There is evidence that:</i>	√	<b>EVIDENCE OF PERFORMANCE</b>
<b>Content: Dance Technique and Literacy</b>	Student teacher has difficulty with basic dance technique.		Student teacher is beginning to display a level of competence required to dance with basic dance technique.		Student teacher displays the level of dance technique required.		
	Student teacher has difficulty leading students in dance performance (demonstration, correction, repetition and feedback).		Student teacher is beginning to display the level of competency required to lead students in dance performance (demonstration, correction, repetition and feedback).		Student teacher displays the level of competence required to lead students in dance performance (demonstration, correction, repetition, feedback)		
	Student teacher has difficulty seeing and identifying students' technical errors.		Student teacher is beginning to display the level of competence required to hear and identify students' technical errors.		Student teacher displays the level of competence required to see and identify students' technical errors.		
	Student teacher has difficulty making choreographic decisions that reflect understanding of stylistic, historical, and cultural contexts.		Student teacher makes some choreographic decisions that reflect understanding of stylistic, historical and cultural contexts.		Student teacher makes choreographic decisions that reflect understanding of stylistic, historical and cultural contexts.		
<b>Content: Knowledge of Dance Pedagogy</b>	Student teacher teaches in a directive manner that does not include opportunity for students to solve choreographic or artistic problems.		Student teacher plans some lessons or some aspects of lessons that require students to solve choreographic and artistic problems.		Student teacher plans lessons that require students to solve choreographic and artistic problems.		
	Student teacher does not teach in a way that allows and encourages students to take responsibility for their own learning.		Student teacher is beginning to teach in a way that allows and encourages students to take responsibility for their own learning.		Student teacher teaches in a way that allows and encourages students to take responsibility for their own learning.		
	Student teacher does not teach in a way that allows and encourages students to make technical, choreographic and artistic decisions.		Student teacher is beginning to teach in a way that allows and encourages students to make technical, choreographic and artistic decisions.		Student teacher teaches in a way that allows and encourages students to make technical, choreographic and artistic decisions.		
	Students are unaware of the technical, choreographic and artistic goals and unaware of their own progress toward those goals.		Students are sometimes made aware of the technical, choreographic and artistic goals and of their own progress toward those goals.		Students are aware of the technical, choreographic, and artistic goals and aware of their own progress toward those goals.		

Category/ Evaluation	Needs to Improve <i>There is evidence that:</i>	√	DEVELOPING <i>There is evidence that:</i>	√	ACCOMPLISHED <i>There is evidence that:</i>	√	EVIDENCE OF PERFORMANCE
<b>General Pedagogical Knowledge</b>	Student teacher has limited pedagogical knowledge.		Student teacher displays pedagogical understanding of issues involved in student learning of the content. <ul style="list-style-type: none"> <li>• Does not regularly seek assistance from experts when needed.</li> <li>• Does not yet anticipate student misconceptions.</li> </ul>		Student teacher displays continuing search for best practice, seeking assistance from experts and consultants when needed. There is some awareness of student misconceptions.		
	Student teacher does not display an understanding of the prerequisite knowledge important for student learning of the content.		Student teacher has awareness of prerequisite learning, although such knowledge may be incomplete or inaccurate.		Student teacher's plans and practices reflect understanding of prerequisite relationships among topics and concepts.		
<b>Technology</b> (If unavailable in or inappropriate for this instructional setting, indicate NA)	Student teacher may ignore or resist using available instructional technology.		Student teacher attaches some technology to instruction with inconsistent results. Selected technology may not always be appropriate to the desired outcomes.		Student teacher integrates technology into instruction (where it is available) with consistently positive results. Technology is appropriate to the learning outcomes.		
	Student teacher resists or avoids using conventional district technology such as student databases and electronic communication.		Student teacher takes some advantage of electronic communication.		Student teacher communicates effectively via electronic channels.		
	Student teacher does not seek to stay current in technology advances and issues for instruction, management, or professional development.		Student teacher makes some attempts to stay current with technology advances and issues with inconsistent results.		Student teacher is generally up to date on technology advancements and issues.		

VI. PROFESSIONAL QUALITIES  
(Reflection, Record Keeping, Professional Development, Collegiality)

Category/ Evaluation	Needs to Improve <i>There is evidence that:</i>	√	DEVELOPING <i>There is evidence that:</i>	√	ACCOMPLISHED <i>There is evidence that:</i>	√	EVIDENCE OF PERFORMANCE
<b>Reflection</b>	Student teacher misjudges the success of a lesson, or draws faulty conclusions about what was accomplished.		Student teacher generally has an accurate impression of a lesson's effectiveness and the extent to which the instructional goals were met.		Student teacher makes an accurate assessment of a lesson's effectiveness and the extent to which it achieved its goals and can cite some data to support the judgment.		
	Student teacher has few suggestions for how a lesson may be improved.		Student teacher makes general suggestions about how a lesson may be improved.		Student teacher offers specific alternative actions, complete with predictions of the probable successes of different approaches.		
	Student teacher may justify instructional decisions on simple tradition or habit, or may have no idea why decisions were made as they were.		Student teacher explains decisions in a logical but perhaps simplistic way. Explanations focus more on what was done than why.		Student teacher explains decisions in a logical way with clear attention to how the context relates to a personal decision-making framework.		
<b>Professional Development</b>	Student teacher does not engage in professional development activities, such as district in-services or conferences, to enhance knowledge or skill.		Student teacher participates in professional activities to a limited extent such as when they are held in the building or by invitation.		Student teacher seeks out opportunities for professional development to enhance content knowledge and pedagogical skill, and attends activities outside of the school day schedule.		
	Student teacher does not understand or accept the professional codes of ethical conduct.		Student teacher adheres to the confidentiality code regarding student information and demonstrates awareness of the professional codes of ethical conduct.		Student teacher adheres to the confidentiality code regarding student information, demonstrates an awareness of, and commitment to the professional codes of ethical conduct.		

VII. PERSONAL QUALITIES

Category/ Evaluation	<b>Needs to Improve</b> <i>There is evidence that:</i>	√ <b>DEVELOPING</b> <i>There is evidence that:</i>	√ <b>ACCOMPLISHED</b> <i>There is evidence that:</i>	√ <b>EVIDENCE OF PERFORMANCE</b>
	Student teacher does not appear to be in good health or have stamina. Student teacher has been ill and absent more than once per month.	Student teacher exhibits good health and stamina. Student teacher has not been ill and absent more than once per month.	Student teacher exhibits great health and stamina. Student teacher has not been ill and absent more than 1/2 day per month.	
	Student teacher has not informed the cooperating teacher and supervisor of the absence in a timely fashion.	Student teacher has informed the cooperating teacher and supervisor of absences in a timely manner.	Student teacher has informed the cooperating teacher and supervisor of absences in a timely manner, always forwarding materials.	
	Student teacher does not exhibit energy in the performance of duties.	Student teacher generally exhibits energy in the performance of duties.	Student teacher exhibits consistent energy and vitality in completing duties.	
	Student teacher cannot be depended upon. Student teacher has been repeatedly late or repeatedly left early.	Student teacher is consistently prompt and in attendance, for the entire required teacher school day.	Student teacher additionally, arrives early or stays late to complete necessary preparations.	
	Student teacher repeatedly dresses inappropriately or is not well groomed.	Student teacher generally dresses appropriately for the school environment and is generally well groomed.	Student teacher consistently dresses appropriately for the school environment, is well groomed, and demonstrates an understanding of variations in appropriate dress per activity.	
	Student teacher does not carry out tasks effectively and on time. The student teacher may be negative about required tasks or duties.	Student teacher carries out tasks effectively and on time. For example, lesson plans are ready for the cooperating teacher the Thursday before the teaching week.	Student teacher carries out tasks effectively and on time, pre-plans tasks to allow for reflection and revision. He/she views tasks as a worthwhile challenge rather than a chore.	

PLEASE ADD ANY ADDITIONAL COMMENTS.  
THANK YOU!

**OAKLAND UNIVERSITY  
DEPARTMENT OF MUSIC, THEATRE AND DANCE**

**WORKSHEET FOR FINAL ASSESSMENT FORM FOR DANCE EDUCATION INTERNS**

Student \_\_\_\_\_

Cooperating Teacher \_\_\_\_\_

School(s) \_\_\_\_\_

District \_\_\_\_\_

**DESCRIPTION OF INTERNSHIP SETTING**  
(nature of community, district, school, staff, students)

**CONFIGURATION OF INTERNSHIP ASSIGNMENT**  
(time spent at each level, in each area of specialization, number of cooperating teachers, etc.)

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**COOPERATING TEACHER'S ASSESSMENT**  
(To be used by the University Supervisor in constructing the Summative Report)

**INTERPERSONAL RELATIONSHIPS**

**CLASSROOM CLIMATE AND MANAGEMENT**

**INSTRUCTIONAL PLANNING**

**INSTRUCTIONAL MANAGEMENT**

**COMMAND OF SUBJECT MATTER**

**PERSONAL QUALITIES**

**PROFESSIONAL QUALITIES**

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Signature of Cooperating Teacher

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Date