



**UNIVERSITY OF CALGARY**  
**FACULTY OF ARTS**  
**SCHOOL OF CREATIVE AND PERFORMING ARTS**  
**DNCE 493: Dance Teaching Practicum**  
**Winter 2022**

<p>Instructor Office Email Office Hours</p>	<p>Michèle Moss Craigie Hall D527 <a href="mailto:moss@ucalgary.ca">moss@ucalgary.ca</a> By appointment (via Zoom)</p>
<p>Day(s),time(s) and location of Class</p>	<p>TBA</p> <p>This course is a partially self-directed field school preparation process and practicum; therefore, each student’s schedule is arranged with the instructor and dependant on schedules of the public/seperate schools, cooperating teachers and/or recreational settings.</p> <p>N.B We are <u>standing-by</u> at this moment for further confirmation from Gov’t of Alberta and schools, given recent COVID pandemic protocol and recent Omicron surge amendments for the coming weeks of 2022.</p> <p>Initial meeting (on-line): January 12<sup>th</sup> Zoom @ noon Discussion of the course schedule/plan, preparation, and content. (2) other meetings will be scheduled during at the January 12<sup>th</sup> meeting</p> <p>Last meeting (in-person) April 12 / Time and location TBDecided together</p> <p>No classes Winter Term Break: 2022 Feb. 20-26</p>
<p>Learning resources: required readings, textbooks and materials</p>	<p>Please be prepared to provide ePic document to confirm completion of Calgary Police Check process</p> <p>You can think about me as a resource, as a collaborator. Your collaborating teachers are also. Beyond these individuals and the many teachers and mentors in your circle of influence you may find other resources to be considered on various internet sites and platforms: these include librarians, reference books and periodicals, podcasts, and your own mind/body system. What do you have to offer? What inspiration can you provide? How can you bring your whole self to this topic as ‘teaching artist’? You have something to contribute- what is it? What energy and action-ideas do you have to share, what is important to you? How can we employ and engage across the arts to find impactful content and significant themes?</p> <p>Find further inspiration by reviewing (10) resources: stories, podcasts, papers, periodicals with accompanying personal response. I will provide a list of many resources for you to consider in January 2022. You will add to your logbook the (10) resources you choose and submit to me and add to</p>

	<p>your logbook with a short paragraph of your impressions, comments and reflections. Most importantly you can connect it to what you have to bring to the dance pedagogy and curriculum conversation in the form of movement ideas and lesson plans that promote ACTION. Significant and vital to dance education are such themes as privilege or change, how can socio-political issues of the day such as arts, racial, and gender equality can find their way into lessons and action follow?</p> <p>Resource Examples:</p> <p><i>1-Dance Education in Practice</i>, vol 3 #1, 2017 “Transforming Low Performing Urban School Through Dance,” pgs. 12-19 and “Dance and the Reggio Emilio Approach”, pgs. 20-24.</p> <p><a href="https://www.ourkids.net/school/montessori-vs-waldorf-reggio-emilia">https://www.ourkids.net/school/montessori-vs-waldorf-reggio-emilia</a></p> <p><a href="https://www.unisa.edu.au/siteassets/episerver-6-files/global/health/sansom/documents/icahe/decd-journal-club-page/wood_2015.pdf">https://www.unisa.edu.au/siteassets/episerver-6-files/global/health/sansom/documents/icahe/decd-journal-club-page/wood_2015.pdf</a></p> <p><i>Creativity is about self-limiting: “Most people think creativity is about freedom. Freedom paralyzes. Too much freedom in {J}azz, provided too many options, too many variables, too many solutions. I would start to solo, but if I was thinking about too many ideas, I would freeze.”</i> By Paul Martin (Musician)</p> <p>The P. Martin quote above is from Jeff Goins webspace. (www.goinswriter.com)</p> <p><i>The problem with the world is that we’ve settled for it. We’ve accepted the way things are instead of imagining how they could be. To create change, you’ve got to say something worth disagreeing with.—Jeff Goins</i></p> <p><a href="https://goinswriter.com/what-jazz-taught-me-about-creativity-writing-and-life/">https://goinswriter.com/what-jazz-taught-me-about-creativity-writing-and-life/</a></p> <p>Expanded resources list to come as document</p>
<p>Learning Technologies and Requirements</p>	<p>There is a D2L site for this course which contains readings and other relevant class resources and materials (see d2L.ucalgary.ca).</p> <p>To successfully engage in their learning experiences at the University of Calgary, students taking online, remote and blended courses are required to have reliable access to the following technology:</p> <ul style="list-style-type: none"> <li>• A computer with a supported operating system, as well as the latest security, and malware updates;</li> <li>• A current and updated web browser;</li> <li>• Webcam (built-in or external);</li> </ul>

	<ul style="list-style-type: none"> <li>• Microphone and speaker (built-in or external) or headset with microphone;</li> <li>• Current antivirus and/or firewall software enabled;</li> <li>• Broadband internet connection.</li> </ul> <p>Most current laptops will have a built-in webcam, speaker and microphone.</p>
Prerequisites	<p><b>Prerequisite(s)</b></p> <p>Dance 447 and 449 and consent of the Division Lead, Dance.</p>
Course description	<p>Preparation and practical experience teaching dance in school and recreational settings.</p> <p>This course may not be repeated for credit.</p>
Course learning outcomes	<p>By the completion of this course, successful students will be able to:</p> <ol style="list-style-type: none"> <li>1. Plan, conduct, and evaluate classroom instruction for 3 distinct age groups in 3 distinct environments using aesthetic, artistic and creative dance as it relates to and contributes to health and wellbeing. Priority is given to teaching in the school system, but the recreational environment will also be visited.* (as Covid-19 restrictions permit*)</li> <li>2. Create and implement a comprehensive and coherent unit and class plan for each teaching experience, demonstrating both content knowledge and pedagogical knowledge.</li> <li>3. Create lesson plans that demonstrate an understanding of the health and safety issues in the dance environment for each population and each environment, as well as the importance of a student-based approach.</li> <li>4. facilitate classroom discussion and other interactive activities about self-identity, embodiment, emotional regulation, dance as a space of meaning-making, inclusivity (belonging &amp; togetherness), non-judgmental empathetic space, well-being and creativity, kinetic resiliency, empowerment and agency in the world, expanding cultural horizons and citizenship, and building trust with participant voices, lived experiences and current realities (such as dancing in class without proximity and touch in a global pandemic).</li> <li>5. Evaluate their own teaching to improve skills as a classroom instructor, and understand what demonstrates rigorous preparation.</li> <li>6. Identify and create change in their teaching based on feedback from the cooperating teacher, the university instructor, and other chosen mentors. Self-evaluation is an extremely important component of this process; identify your competencies and plan your 'teaching artist' approaches for the future with your artist-self in mind.</li> </ol>

	7. Demonstrate an ability to be self-directed, identify issues, self-evaluate, and be sensitive to others.
Course schedule	To be collaboratively established, reflecting field site schedules and collaborators' availability.
Assessment components	<p><b><u>January meetings: 3 meetings as orientation and practicum preparation</u></b></p> <p>First <i>Zoom</i> meetings: January 12 @ Noon for 30 minutes to touch base</p> <p>2 other online meetings of longer duration as preparation for the field work beginning mid-February 2022</p> <p>Zoom meetings #2 and #3 TBD please review this course outline document and come to meeting ready to discuss with both questions and answers related to the semester plan I propose. Of course, do come with a vibrant spirit related to why this matters and how you will convey this with students in the field.</p> <p><b><u>Assignment #1</u></b></p> <p><b><u>Responses to Resources: finding inspiration readings, discussion topics, podcasts and more:</u></b></p> <p><b><u>Due January 31, 2022 D2L resource Discussion Postings</u></b></p> <p>Weight: 15% -breakdown 5 points for each of the three 3 posts</p> <p>Reference the D2L <i>Dance Content</i>-lecture in all (it will be posted by January 17, 2022)</p> <p><b><u>Assessment: use of rich language related to the subject area is expected as well as reference to peers' comments in round two and three. Name and label personal beliefs, cite the experts, the merits of change as well as benefits and possible consequences of bringing forward themes of justice and activism, personal narratives and how to find vital lessons that connect with your students.</u></b></p> <p>Due Date: February 28, 2022 Engage all of February with final third round submission by last day of the month</p> <p>“Among the many methods employed to foster student development, the use of the physical environment is perhaps the least understood and the most neglected.” -Banning and Conrad (1986)</p>

If we think about the importance of assessing pedagogies and a movement toward transformative education in general we will consider the spaces where dance is taught. What could be changed to elevated the physical environment. Furthermore we will endeavour to find better language to emphasize ideas that have merit and far reaching benefits. How important is dance education as a core subject? What can dance provide as a unique approach to learning? Can dance prepare the next generation for the challenges of tomorrow? If so, how? Can the dance studio equip students with unique skills/perspectives? How does the body figure in terms of curriculum and lived experience significance? Do we need to both care for both mind and body-how? How can dance improve our abilities operate in the world with a community spirit and is that important? With both traditional values and innovative principles in mind can you envision alternate strategies and methods that challenge the way we were all taught? There is an approach to learning through the arts that allows for student agency, recognizes scientific research, and can inspire students through creative practices in a learning environment that can be collaborative, free-spirited, original, and individualized. When we consider the way in which teachers relate to students and the way students relate to each other we might imagine some radical futures of education for our youth, like...?

What competencies and qualities can we as teachers bring to a transformative educational setting? What issues global and local need to be considered? What about our own creativity as teachers can we positively disrupt the usual educational rhetoric to reimagine arts education?

Refer to JEFFREY WOOD, TARA THALL & EMILY CARUSO PARNELL paper on D2L and <https://www.ourkids.net/school/montessori-vs-waldorf-reggio-emilia>) and

Find two research papers related to teaching dance, content strategies or methodology. The literature you choose, peer-reviewed or *grey literature*, will be posted to D2L for all to add to their own teaching logbooks and so that discussion may ensue. These papers will guide critical discussion by you as a cohort -493 students. This will be undertaken in three rounds on D2L.

I suggest some topics in arts education such as equity, diversity and inclusion, decolonizing or 'de-centre-ing', feminist pedagogy, cultural sensitivity in content and contemporary issues/narratives in lesson planning that can be approached with imagination.

You might seek out the textual work of Maxine Greene, Alethea Beetsen, Judith Butler, bell hooks, Anne Green Gilbert, Sherry B Shapiro, Susan W. Stinson, Susan Foster, or Liz Lerman.

And Consider <https://www.teachthought.com/the-future-of-learning/innovative-strategies/>

And

[https://podcasts.google.com/feed/aHR0cHM6Ly9hbmNob3luZm0vcy80NTFkYmVkc9wb2RjYXN0L3Jzcmw/episode/MjU1N2M3MjltZjBkMi00YzkwLWJiYTltMmViYUk2ZDhkNmJl?sa=X&ved=0CAYQkfYCAhcKEwi4\\_vz1tar1AhUAAAAAHQAAAAQAQ&hl=en-CA](https://podcasts.google.com/feed/aHR0cHM6Ly9hbmNob3luZm0vcy80NTFkYmVkc9wb2RjYXN0L3Jzcmw/episode/MjU1N2M3MjltZjBkMi00YzkwLWJiYTltMmViYUk2ZDhkNmJl?sa=X&ved=0CAYQkfYCAhcKEwi4_vz1tar1AhUAAAAAHQAAAAQAQ&hl=en-CA)

**Field Experiences: equal grading division between SUPERVISOR/INSTRUCTOR MOSS AND COOPERATING TEACHERS FEEDBACK Value: 65%**

Three practicums of 2 weeks each will be undertaken.

Unit 1: 20%

Unit 2: 20%

Unit 3: 25%

This will include the development of your work in the classroom, the quality of your class plans, your responsiveness to feedback, your level of preparedness and professionalism, and your focused and timely use of supervisor meeting times. I will be post to D2L the evaluation form that cooperating teacher will use in the field.

**Final reflection paper: Pedagogical Documentation**

Description: unpack what happened, your goals, feedback and what new insights were gained. (10%)

Content organization and clarity (5%)

Future: Knowledge gained, terminology, authors names and their subject areas, mini literature review and reference to future research. (5%)

Weight: 20% of final grade

Due Date: Last day of classes: April 12, 2022

Description: A 2000-word paper reflecting on your experiences, your developing teaching philosophy, the differing requirements and commonalities of each environment. Focus on new knowledge and where theory meets practice. Insert new lessons into the logbook and submit as attachment to this reflexive document.

The paper will be handed-in during a final in-person meeting, an opportunity to review and consider the final remarks of all cooperating teachers. The time and location to be determined in discussion.

Assessment expectations

Presence, Engagement and Participation in fieldwork:

Be prepared for your practice; your supervisors in the schools and other environments rely on your professionalism, including timeliness and preparedness. Appropriate behavior, and dress, within a school setting or

	<p>recreational dance studio setting will be important. Do attend to minor differences but remember <u>professionalism</u> should be your guide.</p> <p>Learning requires regular reflective practice, discussion, and strategizing your practical responses to feedback. We can practice this together in our January meetings</p> <p>It is expected that students attend ALL committed practicum teaching engagements. As the course content is cumulative, more than one missed class will affect your final grade.</p> <p>FULL participation is required during all events. You are expected to be present, keen, and curious. Explore all material critically and join discussions, expressing your understanding of the ideas and concepts presented in class. Be ready with thought questions and answers for both students and cooperating teachers. Non-participation through any part of class will be assessed as 1/2 an absence (this includes late arrivals or early departures) and is unacceptable in the professional environment.</p> <p><u>Guidelines for Submitting Assignments:</u></p> <ul style="list-style-type: none"> <li>• A portion of your grade is based on participation. Participation means not only showing up for classes, but also attending to the discussion and movement material at hand with effort and engagement.</li> <li>• Written and video-taped oral and movement assignments must be uploaded to the designated drop box on D2L for assessment.</li> </ul> <p><u>Missed or Late Assignments:</u> D2L Assignments must be uploaded by 11:59 PM on the due date. Late assignments will not be accepted.</p> <p><u>Expectations for Writing:</u> Writing skills are important to academic study across all disciplines. Consequently, instructors may use their assessment of writing quality as a factor in the evaluation of student work. Please refer to the Undergraduate Calendar E.2 Writing Across the Curriculum policy for details.</p>												
Grading scale	<p>The following numerical rubric will be applied:</p> <table border="0"> <tr> <td>A+ 97.6-100</td> <td>A 92.6-97.5</td> <td>A- 90-92.5</td> </tr> <tr> <td>B+ 87.6-89.9</td> <td>B 82.6-87.5</td> <td>B- 80-82.5</td> </tr> <tr> <td>C+ 77.6- 79.9</td> <td>C 72.6-77.5</td> <td>C- 70-72.5</td> </tr> <tr> <td>D+ 67.6-69.9</td> <td>D 62.6-67.5</td> <td>F 0-62.5</td> </tr> </table> <p>F.1.Grading System and Transcripts of the Calendar: <a href="https://www.ucalgary.ca/pubs/calendar/current/f-1.html">https://www.ucalgary.ca/pubs/calendar/current/f-1.html</a>.</p> <ul style="list-style-type: none"> <li>• A grade of "C-" or below may not be sufficient for promotion or graduation, see specific faculty regulations.</li> <li>• The number of "D" and "D+" grades acceptable for credit is subject to specific undergraduate faculty promotional policy.</li> </ul>	A+ 97.6-100	A 92.6-97.5	A- 90-92.5	B+ 87.6-89.9	B 82.6-87.5	B- 80-82.5	C+ 77.6- 79.9	C 72.6-77.5	C- 70-72.5	D+ 67.6-69.9	D 62.6-67.5	F 0-62.5
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<p>Guidelines for Zoom Sessions</p>	<p>Zoom is a video conferencing program that will allow us to meet at specific times for a “live” video conference, so that we can have the opportunity to meet each other virtually and discuss relevant course topics as a learning community.</p> <p>To help ensure Zoom sessions are private, do not share the Zoom link or password with others, or on any social media platforms. Zoom links and passwords are only intended for students registered in the course. Zoom recordings and materials presented in Zoom, including any teaching materials, must not be shared, distributed or published without the instructor’s permission.</p> <p>The use of video conferencing programs relies on participants to act ethically, honestly and with integrity; and in accordance with the principles of fairness, good faith, and respect (as per the <a href="#">Code of Conduct</a>). When entering Zoom or other video conferencing sessions (such as MS Teams), you play a role in helping create an effective, safe and respectful learning environment. Please be mindful of how your behaviour in these sessions may affect others. Participants are required to use names officially associated with their UCID (legal or preferred names listed in the Student Centre) when engaging in these activities. Instructors/moderators can remove those whose names do not appear on class rosters. Non-compliance may be investigated under relevant University of Calgary conduct policies (e.g <a href="#">Student Non-Academic Misconduct Policy</a>). If participants have difficulties complying with this requirement, they should email the instructor of the class explaining why, so the instructor may consider whether to grant an exception, and on what terms. For more information on how to get the most out of your zoom sessions visit: <a href="https://elearn.ucalgary.ca/guidelines-for-zoom/">https://elearn.ucalgary.ca/guidelines-for-zoom/</a>.</p> <p>If you are unable to attend a Zoom session, please contact your instructor to arrange an alternative activity for the missed session (e.g., to review a recorded session). Please be prepared, as best as you are able, to join class in a quiet space that will allow you to be fully present and engaged in Zoom sessions. Students will be advised by their instructor when they are expected to turn on their webcam (for group work, presentations, etc.).</p> <p>The instructor may record online Zoom class sessions for the purposes of supporting student learning in this class – such as making the recording available for review of the session or for students who miss a session. Students will be advised before the instructor initiates a recording of a Zoom session. These recordings will be used to support student learning only and will not be shared or used for any other purpose.</p>
<p>Academic Accommodation</p>	<p>It is the student’s responsibility to request academic accommodations according to the University policies and procedures listed below. The Student Accommodations policy is available at <a href="https://ucalgary.ca/student-services/access/prospective-students/academic-accommodations">https://ucalgary.ca/student-services/access/prospective-students/academic-accommodations</a>.</p>

	<p>Students needing an accommodation based on disability or medical concerns should contact Student Accessibility Services (SAS) in accordance with the Procedure for Accommodations for Students with Disabilities (<a href="https://www.ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Accommodation-for-Students-with-Disabilities-Procedure.pdf">https://www.ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Accommodation-for-Students-with-Disabilities-Procedure.pdf</a>).</p> <p>Students who require an accommodation in relation to their coursework or to fulfill requirements for a graduate degree, based on a Protected Ground other than Disability should communicate this need in writing to their Instructor.</p> <p>SAS will process the request and issue letters of accommodation to instructors. For additional information on support services and accommodations for students with disabilities, visit <a href="http://www.ucalgary.ca/access/">www.ucalgary.ca/access/</a>.</p>
Academic integrity, plagiarism	<p>Academic Misconduct refers to student behavior which compromises proper assessment of a student’s academic activities and includes: cheating; fabrication; falsification; plagiarism; unauthorized assistance; failure to comply with an instructor’s expectations regarding conduct required of students completing academic assessments in their courses; and failure to comply with exam regulations applied by the Registrar.</p> <p>For information on the Student Academic Misconduct Policy and Procedure please visit: <a href="https://www.ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Student-Academic-Misconduct-Policy.pdf">https://www.ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Student-Academic-Misconduct-Policy.pdf</a> and <a href="https://www.ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Student-Academic-Misconduct-Procedure.pdf">https://www.ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Student-Academic-Misconduct-Procedure.pdf</a>. Additional information is available on the Academic Integrity Website at <a href="https://ucalgary.ca/student-services/student-success/learning/academic-integrity">https://ucalgary.ca/student-services/student-success/learning/academic-integrity</a>.</p>
Internet and electronic communication device	<p>The use of laptop and mobile devices is acceptable when used in a manner appropriate to the course and classroom activities. Please refrain from accessing websites and resources that may be distracting to you or for other learners during class time. Students are responsible for being aware of the University’s Internet and email use policy, which can be found at <a href="https://www.ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Acceptable-Use-of-Electronic-Resources-and-Information-Policy.pdf">https://www.ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Acceptable-Use-of-Electronic-Resources-and-Information-Policy.pdf</a>.</p>
Intellectual Property	<p>Course materials created by instructors (including presentations and posted notes, labs, case studies, assignments and exams) remain the intellectual property of the instructor. These materials may NOT be reproduced, redistributed or copied without the explicit consent of the instructor. The posting of course materials to third party websites such as note-sharing sites without permission is prohibited. Sharing of extracts of these course materials with other students enrolled in the course at the same time may be allowed under fair dealing.</p>

Copyright	All students are required to read the University of Calgary policy on Acceptable Use of Material Protected by Copyright ( <a href="https://www.ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Acceptable-Use-of-Material-Protected-by-Copyright-Policy.pdf">https://www.ucalgary.ca/legal-services/sites/default/files/teams/1/Policies-Acceptable-Use-of-Material-Protected-by-Copyright-Policy.pdf</a> ) and requirements of the copyright act ( <a href="https://laws-lois.justice.gc.ca/eng/acts/C-42/index.html">https://laws-lois.justice.gc.ca/eng/acts/C-42/index.html</a> ) to ensure they are aware of the consequences of unauthorised sharing of course materials (including instructor notes, electronic versions of textbooks etc.). Students who use material protected by copyright in violation of this policy may be disciplined under the Non-Academic Misconduct Policy <a href="https://www.ucalgary.ca/pubs/calendar/current/k.html">https://www.ucalgary.ca/pubs/calendar/current/k.html</a> .
Freedom of Information and Protection of Privacy	Student information will be collected in accordance with typical (or usual) classroom practice. Students' assignments will be accessible only by the authorized course faculty. Private information related to the individual student is treated with the utmost regard by the faculty at the University of Calgary.
Student Support	Please visit this link for important information on UCalgary's student wellness and safety resources: <a href="https://www.ucalgary.ca/registrar/registration/course-outlines">https://www.ucalgary.ca/registrar/registration/course-outlines</a>