

Classroom Organization for Dance Education
15:255:534 (A4)
1 Credit

Instructor: Barbara Bashaw	Barbara.Bashaw@rutgers.edu
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Office Hours: By Appointment	Co-Requisite: 15:255:533 Assessment & Measurement
Mode of Instruction: <input checked="" type="checkbox"/> Lecture <input checked="" type="checkbox"/> Seminar <input type="checkbox"/> Hybrid <input type="checkbox"/> Online <input type="checkbox"/> Other	Permission required: <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes
Tuesdays and Thursdays, 3:55-5:15 218 Hickman Hall	
Course Dates Summer 2014: Tuesday 5/26 Thursday 5/28 Tuesday 6/2 Thursday 6/4 Tuesday 6/9 Thursday 6/11 Tuesday 6/16 Thursday 6/18 Two Additional On-Line Class Sessions Fall	
Attendance Policy: This course is pass/fail, meets for a total of 10 hours and relies heavily on student participation. As such, perfect attendance is required. If illness or emergency prevents you from attending, you will need to arrange with the instructor to compensate for your absence (e.g., by completing additional written work). Vacation plans are not an acceptable absence. It is also important to be punctual (<i>at the beginning of class and after the break</i>). Since the class is activity-oriented, you can't simply "get the notes" if you are late.	

Learning Goals

By the end of the fall semester, students will be able to:

1. Understand the connection between classroom management and student independence and interdependence.
2. Differentiate between pro-active management and crisis management.
3. Differentiate between the “caring practitioner” and “indulgent styles” of classroom management.
4. Demonstrate an ability to adapt to cultural differences and values pertaining to classroom management.
5. Examine power orientations and their relation to classroom management theories.
6. Identify the factors contributing to an environment of respect and rapport and self-assess in accordance with [Danielson 2a](#).
7. Identify factors contributing to the maintenance of high standards in the classroom and self-assess in accordance with [Danielson 2b](#).
8. Deconstruct content learning to ascertain the inherent social learning that requires scaffolding.
9. Plan, devise, evaluate and revise rules, protocols and procedures that support dance learning, applying important principles from the class and readings in accordance with [Danielson 2c](#).
10. Evaluate resources that outline management methods and adapt to dance learning purposes (ex: cooperative learning)
11. Demonstrate persistence in applying management methods.
12. Demonstrate management skills and employ strategies when leading each of the following:
 - a. Movement-based activity
 - b. Whole class meetings and dialogues
 - c. Physical individual work
 - d. Physical group and collaborative work
 - e. ELA activities in a studio context
13. Respond to student behavior and self-assess in accordance with [Danielson 2d](#).
14. Differentiate between a “dance education studio” and traditional or inherited notions of a dance studio.
15. Know the environmental parameters for studio space according to national Opportunity to Learn standards.
16. Design effective studio-classroom environments in accordance with [Danielson 2e](#)

Course Catalogue Description

Examination of research on classroom organization and management. Emphasis on strategies for effective learning environments and prevention of behavior problems.

This course is based on two premises: (1) that most problems of classroom order can be prevented through the use of good classroom management strategies, positive teacher-student relationships, and engaging instruction; and (2) that the goal of classroom management is not obedience, but the development of students' ability to regulate their own behavior. Given these premises, the course focuses not on disciplinary interventions designed to control students, but on ways of preventing disruptive behavior, creating a peaceful, caring community, resolving conflicts, and meeting students' needs. As such, we will distinguish between low-profile desists for minor classroom disruptions and disciplinary action for significant student misbehavior.

The dance education section of this course will address behavioral and safety issues stemming from corporal/physical learning engagement and differentiate for management concepts and techniques arising from the demands of studio-based, aesthetic-oriented and high action/kinesthetic learning cultures.

Learning to become an effective classroom manager is a life-long learning endeavor and reliant upon the multitude of variables found in authentic learning contexts. This course will familiarize learners with foundational principles involved in effective studio-classroom management. In that sense, it is a theoretical course and will provide some modified opportunities to practice implementing management methods. Certification students will have the opportunity to put the theory into practice during the Teaching Internship. Professional students will have the opportunity to put theory into practice in their daily teaching situations during the following fall semester.

Required Texts and Class Materials:

- Weinstein, C. S., Romano, M.E. & Mignano, A. J. (2011). Elementary classroom management: Lessons from research and practice (5th edition). NY: McGraw-Hill. ISBN-10: 0073378623 (e-book recommended)
OR
- Weinstein, C. S., & Nodovorski, I. (2010). Middle and secondary classroom management: Lessons from research and practice (4th edition). NY: McGraw-Hill. ISBN-10: 0073378615 (e-book recommended)
- American Ballet Theatre (2011) The healthy dancer: ABT Guidelines for Dancer Health. This is a hard-copy book. Cost \$19.95. Order here:
<http://www.abt.org/education/healthydancer.asp>
- Lerman, L., Borstel, J. (2003). *Critical response process: A method for getting useful feedback on anything you make, from dance to dessert*. Dance Exchange, Inc.
- Dance Moms, Season 2, Episode 4, No One Likes a Bully. <http://www.mylifetime.com/shows/dance-moms/video/season-2/episode-4/episode-4-no-one-likes-a-bully>
- TeachScape Learn and the Danielson Framework for Teaching (2013):
<http://danielsongroup.org/framework/>
- ClassDojo App: <http://www.classdojo.com/> (You will receive an invitation and password in your Sakai drop box).
- Consortium of National Arts Education Associations. (1994). *Opportunity to learn standards for arts education*. Reston, VA: American Alliance for Health, Physical Education, Recreation and Dance. [[Arts Education Program Assessment Worksheet](#), [ABC Sites South Carolina](#)]
- PLEASE BRING A LAPTOP OR TABLET TO ALL CLASS MEETINGS. Please contact the professor if you need to borrow a computer.
- Sakai Course Site: Class materials, resources and links to the E-Reserves and helpful websites are accessible on Sakai: <https://sakai.rutgers.edu/portal> A private drop box is assigned to each student for archiving course work. Because the final grade for the course is not submitted until fall, it is critical that students archive work on Sakai. Students should use the submission guidelines posted on the course Sakai

Suggested Extra Reading

Brehm & McNett (2008). Ch. 12 *Creating a learning environment* in *Creative Dance for Learning*, pp. 139-154. NY: McGraw Hill

Crouch, C. (2011). *Teaching Dance in Balance: A Dance Methodology Book*. Self Published: Idaho Falls, Idaho. Kindle Format only: [Amazon.com](https://www.amazon.com)

McCutchen, B. (2006). Ch. 11 *Creating and maintaining an effective arts learning environment* in *Teaching Dance as Art in Education*, pp. 325-356. Champaign, IL: Human Kinetics

Purcell-Cone, T. (2005) (2nd Ed.). Ch. 5 *Making teaching effective* in *Teaching Children Dance*, pp. 55-66. Champaign, IL: Human Kinetics.

Pinto, L. (2013). *From discipline to culturally responsive classroom engagement: 45 classroom management strategies*. Thousand Oaks, CA: Corwin/SAGE Press.

Warburton, E. (2004). *Who cares? Teaching and learning care in dance*. *Journal of Dance Education*, 4, 3, 88-96.

Willis, C. (2004). *Dance education: Tips from the trenches*. Champaign, IL: Human Kinetics.

Grading, Assessment and Activities

This course will be graded in terms of **Pass/No Credit**. Grades will be submitted to the registrar in the fall semester after the additional two on-line course sessions and all course requirements are met. To obtain a passing grade for the course, the following must be in evidence:

PASSING GRADE:

- All assignments complete
- All assignments submitted on deadline
- Attendance at all in-person classes – Summer semester
- Lesson 9 and Lesson 10 participation – Fall semester
- Submission of Classroom Management Plan to Sakai Drop Box

Critical Tasks:

- Students will engage in critical response tasks that will challenge them to consider various principles of classroom management and how those relate to the dance teaching and learning context. Critical Tasks will include active reading tasks, self-selected journal article review, a video analysis task as well as the preparation of portfolio materials.
- Unless otherwise stated, students shall upload their assignments as PDF documents to their individual drop box on the course Sakai site. Please see the submission protocol tab on the course Sakai site for submission guidelines.
- Critical Tasks will be assessed, not evaluated (graded). Feedback will occur during class sessions delivered as comments to the entire class or via private individual written or verbal feedback.

Classroom Management Plan (Last day to submit: Friday, Dec. 11, 2015):

- This project is required of all students regardless of their student teaching status. Certification students will be informed in the Internship Seminar as to when to begin the assignment. Professional teachers may begin the assignment (see tab on Sakai site) at any time after first completing on-line lessons 9 and 10. This final project entails developing a classroom management plan for yourself (approximate length 5 pages, typed, double-spaced). Reflect on what you have read, on our class discussions, and on your experiences during the first 5-6 weeks of your fall internship. Then develop a plan that addresses the following questions:
 - (a) What rules will guide classroom behavior? Will you develop and distribute them or will you generate them with students?
 - (b) What procedures will you establish for collecting homework, going to the restroom, taking attendance, and keeping track of work for absent students?
 - (c) What will you do to create a sense of community and caring?
 - (d) What consequences will you invoke when students violate classroom rules?
- The Classroom Management plan must be submitted to your Individual drop box on the course Sakai site.

Assignment Expectations:

You are teachers and you are also master's degree candidates. As such:

- All assignments must be submitted on time. Most assignments are pre-impact, meaning that you must complete them in order to be prepared to participate in the class and get the most out of the learning opportunity of the class. Submitting assignments late inconveniences your peers, gives you an un-fair advantage for completing work and is disrespectful to the professor's work-load. We expect you to function at a professional level with expectations you would encounter in employment and working with deadlines is a critical professional skill.
- Assignments that are missing will result in course failure. All assignments must be completed to pass the course. Students may request assignment extensions for extenuating circumstances only.
- You are a model of effective communication for your students/future students. School leadership and parents expect individuals with graduate degrees to communicate effectively. It is vital that you write clearly and demonstrate mastery of grammar, punctuation, spelling, etc. (In other words, you should know the difference between *it's* and *its*, between *principal* and *principle*, and among *there*, *they're*, and *their*) For this reason, we expect your papers to be clear, articulate, professional in appearance, and free of technical errors.

Academic Integrity

It is expected that students will comply with standards of academic integrity in this course. If you need assistance in understanding an assignment or course content, please seek assistance from other appropriate resources the instructor. Assignments, however, should be your own work, except in cases where a group product is required. The consequence for violating policies of academic integrity and other elements of the student code of conduct are serious and can have a tremendous negative impact on your academic progress and future career. You should not turn in the same work in two separate classes without the specific written approval of the faculty members involved. Leaving work until the last minute can increase the temptation to plagiarize work from journals or "borrow" friends' work. You can avoid problems by getting your work done early. Please familiarize yourself with the university policy on academic integrity http://www.rcstudentservice.rutgers.edu/academic_integrity.html

Class Protocols

Classroom Community:

Members of the class community will be encouraged to move between multiple perspectives as they engage with activities in the course. This includes the perspectives of the child/teen, the teacher, the artist, the learner, the researcher, etc. Students will be encouraged to examine their perceptions of teaching and learning throughout the course. Respect for the perspectives of all course members is a critical dynamic of the course. Students who challenge their peers' sense of integrity should also expect to be challenged publicly during class and toward the greater goal of uncovering educational biases and issues.

In-Class Use of Technology:

- Social cell phone use (speaking, texting, etc.) is not permitted during class. If you have dependents you may keep your cell phone with you, placed on vibrate. Please alert the instructor in advance of the class if you expect to need to communicate with dependents.
- Laptops, netbooks or tablet computers are expected materials for the class. Students are expected to restrain from using email, social media or to conduct personal business or tasks for other courses during class. Students using devices should be prepared to relinquish privacy if asked to verify that their device is being used for class/educational use.
- Students wishing to audiotape or videotape must get permission from the instructor. This includes recording via sources such as Word Notebook view, ePens, and other apps.

Accommodating University Students with Disabilities - Statement from Rutgers Office of Compliance, Student Policy, Research and Assessment

Students with disabilities have the right to an accessible education, as mandated by both state and federal law. In order to obtain an accessible education, students with disabilities may require certain accommodations. It is the responsibility of this University to abide by all applicable state and federal laws, as well as its own policy of nondiscrimination against all individuals, including individuals with disabilities. Accommodations for each student will be determined on an individualized basis. Students with similar disabilities may not necessarily receive the same accommodations. There is no list of approved accommodations for any specific disability. All students seeking accommodation for a disability must complete the process of obtaining a determination of eligibility and a Letter of Accommodation listing approved accommodations before they should actually receive accommodations from faculty members. This process assists the University to make consistent, principled decisions with regard to student accommodations and provides guidance to students and faculty alike on the proper course of action with respect to disability accommodation.

Standards Addressed

NJCCCS (2009) Visual and Performing Arts – Dance

Standard	Students' Content Knowledge	Teacher's Application of Pedagogical Content Knowledge about Classroom Organization Principles and Concepts
<p>1.1 The Creative Process</p> <p><i>All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance.</i></p>	<p>Can work independently to improvise and plan/create movements, phrases and whole choreographic works</p> <p>Can work collaboratively with co-choreographers.</p> <p>Uses leadership skills as an independent choreographer to direct dancers.</p>	<p>Guide class lectures and discussions about different aspects of the dance-making process (ex: elements of dance, choreographic form, drafting, revising, etc.)</p> <p>Set and manage protocols for running choreographer's workshop and rehearsal sessions.</p> <p>Provide rehearsal mentorship.</p> <p>Track and maintain records regarding individual as well as group progress on independent choreographic projects.</p> <p>Foster collaborative skills and leadership skills.</p>
<p>1.2 History and Culture of the Arts</p> <p><i>All students will understand the role, development and influence of the arts throughout history and across cultures.</i></p>	<p>Can use investigatory skills to learn about dance history and cultures.</p> <p>Demonstrates respect for people different from themselves.</p> <p>Can engage with different forms of media to learn about dance, dance history and other cultures.</p>	<p>Guide independent or group research.</p> <p>Foster respect for differences.</p> <p>Develop protocols for using books, computers, and other materials.</p>
<p>1.3 Performance</p> <p><i>All students will synthesize those skills, media, methods and technologies appropriate to performing and/or presenting works of dance.</i></p>	<p>Can define and maintain general and personal space without injury or disturbing others.</p> <p>Can work effectively and safely in a variety of spaces (ex: dance studio, back stage, wings, proscenium stage, site-specific-work)</p> <p>Can demonstrate studio conventions (ex: independent stretching, barre protocols, use of mirror, etc.)</p>	<p>Devise safety protocols.</p> <p>Teach about and reinforce safety protocols with students, including how to accommodate to different spaces.</p> <p>Model and reinforce protocols studio conventions for activities such as independent stretching, using the barre, and using the mirror.</p> <p>Set up routine spatial transitions for technique class routines, such as changing facings or lines,</p>

	<p>Can demonstrate transitions in space to accommodate different portions of class (ex: facings, changing lines, working in circles and formations, progressions across the floor, traveling on diagonal, etc.)</p> <p>Can practice independently and with a peer or group.</p> <p>Can demonstrate ensemble skills when performing.</p> <p>Can demonstrate movement sequences without teacher direction (ex: warm-ups, combinations, entire pieces)</p>	<p>working in circles or formations, progressions across the floor and on a diagonal.</p> <p>Explain and employ the Practice and Reciprocal teaching styles and observe as well as provide feedback when these styles are employed during a technique class or rehearsal.</p> <p>Define ensemble skills (ex: peripheral vision, proprioceptive sensing, cuing off of other dancers, improving reliability of timing and spacing, accommodating in the moment, etc.) and provide opportunity to practice these skills. Observe and provide feedback.</p> <p>Provide opportunities for students to lead movement sequences and peer-teach, etc.</p>
<p>1.4 Aesthetic Response & Critique Methodology</p> <p><i>All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance.</i></p>	<p>Can apply principles of effective/positive critique.</p> <p>Can use evaluative tools such as rubrics for self and peer assessment.</p> <p>Can demonstrate effective audience behavior</p> <p>Can observe and listen to dance effectively</p> <p>Can speak and dialogue about dance effectively</p> <p>Can write about dance effectively</p>	<p>Explicitly differentiate between positive critique and harassment and teach about the cognitive effects of each on creativity and self-worth.</p> <p>Set or collaborate with students to set ground rules for providing peer-feedback and procedures for running choreographer's conferences.</p> <p>Discuss, set and reinforce protocols for being an effective audience member during videos, performances or in-class showings, etc.</p> <p>Use student-audience monitors to reinforce audience protocols.</p> <p>Involve students in using evaluative tools such as rubrics and track/maintain completed rubrics for dance activities (technique, choreography, writing, etc.) as well as for social learning (participation, collaboration, etc.)</p>

		<p>Develop rules/protocols and signals for verbal communication: listening, speaking, dialoguing, expressing gratitude, etc.</p> <p>Organize spatially for tasks such as observing and class dialogues.</p> <p>Prepare a writing cart and utilize student-monitors to distribute and collect materials.</p>
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New Jersey Professional Standards for Teachers (May 2014)

Standard Three: Learning Environments. The teacher works with others to create environments that support individual and collaborative learning, and that encourage positive social interaction, active engagement in learning, and self motivation.

i. Performances:

- (1) The teacher collaborates with learners, families, and colleagues to build a safe, positive learning climate of openness, mutual respect, support, and inquiry;
- (2) The teacher develops learning experiences that engage learners in collaborative and self-directed learning and that extend learner interaction with ideas and people locally and globally;
- (3) The teacher collaborates with learners and colleagues to develop shared values and expectations for respectful interactions, rigorous academic discussions, and individual and group responsibility for quality work;
- (4) The teacher manages the learning environment to actively and equitably engage learners by organizing, allocating, and coordinating the resources of time, space, and learners' attention;
- (5) The teacher uses a variety of methods to engage learners in evaluating the learning environment and collaborates with learners to make appropriate adjustments;
- (6) The teacher communicates verbally and nonverbally in ways that demonstrate respect for and responsiveness to the cultural backgrounds and differing perspectives learners bring to the learning environment;
- (7) The teacher promotes responsible learner use of interactive technologies to extend the possibilities for learning locally and globally; and
- (8) The teacher intentionally builds learner capacity to collaborate in face-to-face and virtual environments through applying effective interpersonal communication skills. 21

ii. Essential Knowledge:

- (1) The teacher understands the relationship between motivation and engagement and knows how to design learning experiences using strategies that build learner self-direction and ownership of learning;
- (2) The teacher knows how to help learners work productively and cooperatively with each other to achieve learning goals;
- (3) The teacher knows how to collaborate with learners to establish and monitor elements of a safe and productive learning environment including norms, expectations, routines, and organizational structures;

(4) The teacher understands how learner diversity can affect communication and knows how to communicate effectively in differing environments;

(5) The teacher knows how to use technologies and how to guide learners to apply them in appropriate, safe, and effective ways;

(6) The teacher understands the relationship among harassment, intimidation, bullying, violence, and suicide and knows how and when to intervene.

iii. Critical Dispositions:

(1) The teacher is committed to working with learners, colleagues, families, and communities to establish positive and supportive learning environments;

(2) The teacher values the role of learners in promoting each other's learning and recognizes the importance of peer relationships in establishing a climate of learning;

(3) The teacher is committed to supporting learners as they participate in decision-making, engage in exploration and invention, work collaboratively and independently, and engage in purposeful learning; and

(4) The teacher seeks to foster respectful communication among all members of the learning community.

Teacher Evaluation Criteria - Danielson Framework (2013)

Domain 2: Classroom Environment

2a Creating an Environment of Respect and Rapport

2b Establishing a Culture for Learning

2c Managing Classroom Procedures

2d Managing Student Behavior

2e Organizing Physical Space