



# Course Catalog

2020-2021



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# Program Overview



## What is OPDI?

NDEO's **Online Professional Development Institute (OPDI)**<sup>™</sup> offers online dance education courses featuring pedagogy, teaching methods, history, assessments, research and much more. OPDI will benefit the vast majority of dance educators, teaching artists and administrators who are working in private studios and schools of dance, community and cultural centers, higher education, and K-12 education seeking professional development. The courses are designed to appeal to those professionals who want to learn more, enhance domains of knowledge, learn new content areas, and strengthen their own teaching and learning skills. OPDI students can earn NDEO- endorsed CEUs for individual courses or complete the entire **Certificate in Dance Education (CiDE)**. Select courses may be eligible for college credits from our partner institution for an additional fee.

## Who Should Take OPDI Courses?

- Dance educators with a minimum of one to three years of teaching experience working in K-12, higher education, dance studios, community and cultural centers, or as independent teaching artists.
- School Administrators.
- Dance educators looking to pursue lifelong learning, highly qualified teacher (HQT) status, a pay raise, an endorsement in dance beyond certified K-12 area, or retaining current certification.
- College students studying dance or dance education who are in need of pre-requisites or electives.

**Disclaimer:** It is the responsibility of the student to determine what their institution will or will not accept as proof or evidence of professional development or pre-requisites. There are over 16,000 local education agencies representing public schools in this country (states, cities, districts, counties), and they all require something different. Some accept CEUs (continuing education units) from NDEO while other LEAs require college credits with a transcript from a university. In many cases the student will need to educate their LEA about NDEO and the OPDI program. NDEO Executive Director is also available to speak to an LEA or send a letter attesting to the validity and quality of the program/course. In select situations we may be able to provide syllabi or course outlines to an LEA so that they may accept NDEO-endorsed CEUs.

## Is OPDI right for me?

- **Accessible.** All courses are taught **online** in a 24/7 asynchronous style allowing students to work on their own schedules. Most courses offer weekly modules with assignments due on Sundays. OPDI courses are designed for all dance professionals regardless of their teaching setting.
- **Affordable.** Course fees range from \$200 (4 weeks) to \$520 (12 weeks). Tuition is subject to change.
- **Flexible.** A student may take as few or as many courses as they wish toward their own professional development goals. Professors work with students to provide flexible work completion schedules as needed.
- **Prestigious.** Students may earn a **NDEO Certificate in Dance Education (CiDE)** upon the successful completion of 33 units of OPDI coursework which is equivalent to 11 to 15 courses.
- **Rigorous.** Courses are taught by national experts and courses are rigorous. Students earn NDEO-endorsed Continuing Education Units (CEUs) upon successfully completing courses. Some OPDI courses may be taken for CEUs from an accredited postsecondary institution, undergraduate credits, or graduate credits to fulfill employer or local education agency (LEA) requirements.

# Letter from the Founder

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Dr. Jane Bonbright

Founder of NDEO  
OPDI Director  
OPDI Professor

## At a glance:

OPDI Students are diverse in age and teaching environments:

14% Ages 18-25  
17% Ages 26-30  
31% Ages 31-40  
20% Ages 41-50  
14% Ages 51-60  
4% Ages 61+

43% K-12  
16% Private Studio  
14% Colleges and Universities  
8% Performing Arts Orgs.  
5% Teaching Artists  
4% Early Childhood  
3% Community Centers  
7% Other

“The Online Professional Development Institute (OPDI) was established by the National Dance Education Organization (NDEO) in January 2012. The purpose was to make cutting-edge information in the art of teaching dance content and pedagogy available to NDEO members (teachers, artists, and administrators) working in studios, Pre K-12, colleges/universities, performing arts and community/cultural centers. Equally important, professional development had to be highly accessible and affordable to dance educators wishing to continue their education. This required that NDEO/OPDI, first, help dance educators learn and understand the discrete content one must command to be a good teacher, artist or administrator; and, second, understand and implement the best teaching practices to disseminate the content, skills, and knowledge in the art form.

Given the diverse backgrounds of our members, OPDI courses are driven by the various needs of the field. OPDI purposely developed courses that provide scope and depth in dance content and pedagogy. Topics include pedagogy and teaching methods; kinesiology, neuroscience, and movement analysis; arts integration; theory and composition; dance standards and assessments; grant writing, leadership, administration and more. In all cases, OPDI has dramatically expanded access and affordability of professional development to anyone teaching dance in any environment, at any age, both home and abroad.

An important aspect in establishing OPDI was the need to find common denominators among various kinds of evidence institutions require to prove the successful completion of a professional development program. This is especially true in K-12 education and the private sector. Many times it is required that certified teachers earn Continuing Education Units (CEUs) accredited by postsecondary education with transcript, or university credits. NDEO submits OPDI course syllabi, module content with assignments aligned with Student Learning Outcomes, and professorial credentials to the academic review process at the University of North Carolina at Greensboro. After approval, the institution can provide the accredited university credits to meet the needs of dance educators in any sector, but especially needed in K-12 education. There are modest additional fees for an OPDI student to get university credits (available on select courses), but the trade-off provides increased opportunities to earn different types of evidence required among the more than 16,000 Local Education Agencies (LEAs) plus 24/7 accessibility, a vast array of PD opportunities, and no additional concerns with geographic location or travel. After six years of OPDI operations, NDEO is beginning to work through the maze of continued learning in dance and bring some coherence to the professional development evidence required and needed throughout the nation.”

# Letter from an OPDI Student

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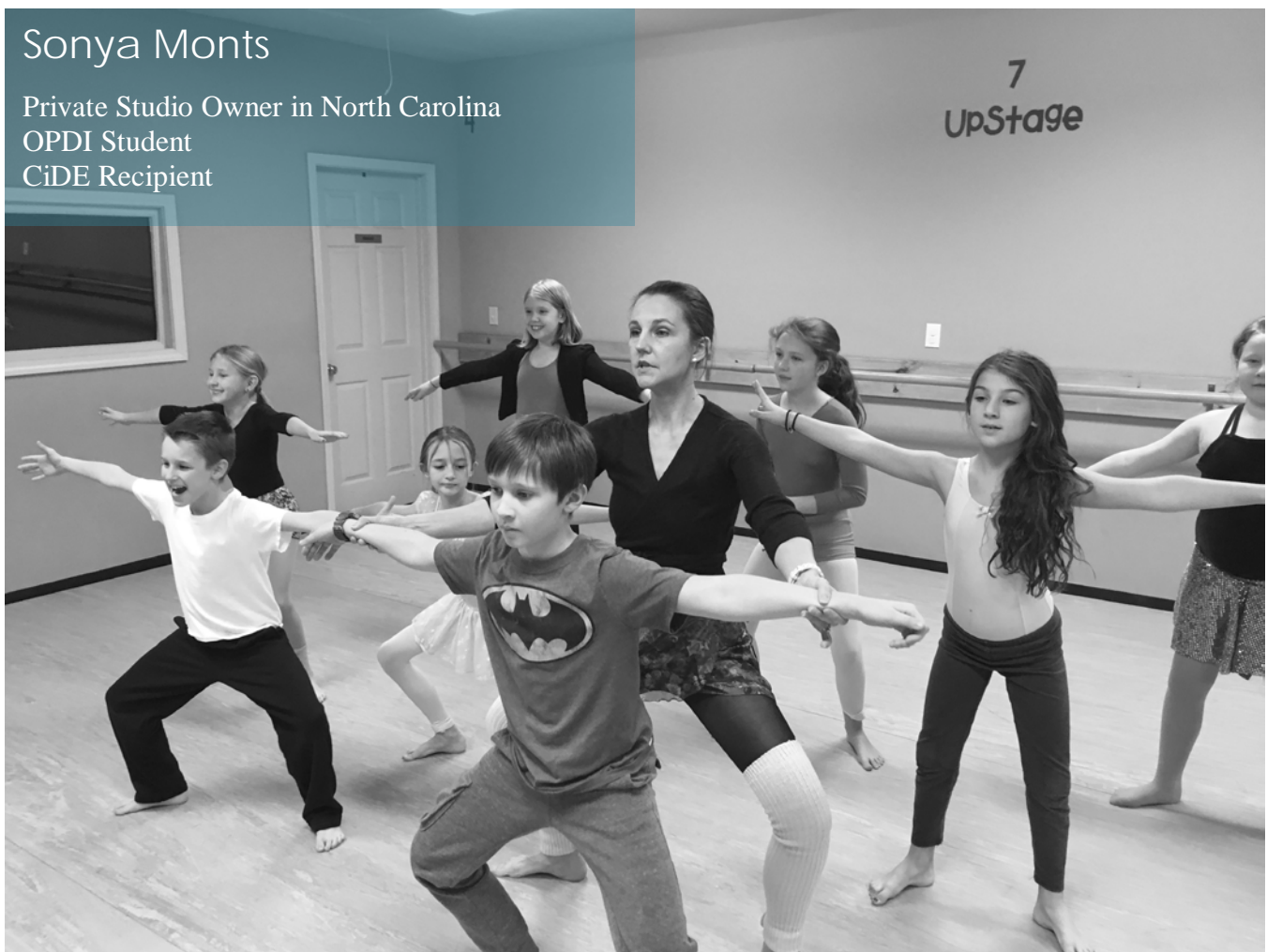
“The Online Professional Development Institute has helped me to grow as a dance educator and has greatly broadened my perspectives, goals, and inspirations. First and foremost, the professors are extremely knowledgeable and very willing to share their passion for dance and dance education. Many OPDI instructors personally inspired me to advocate for dance arts in my community and nationally, which I would not have even considered without their encouragement.

Furthermore, the instructors have been a key benefit to the growth of my private studio business. Informing my students, their parents, and the community that I receive instruction and advice from national leaders in the field of dance education is a powerful marketing tool. Forging connections that have given me the confidence to be able to phone or email staff in the NDEO office has become a priceless asset as a private studio owner. I now thankfully consider many of the OPDI professors and NDEO staff friends and partners in the success of my private studio business.

Finally, I feel that it is tremendously important for my students to witness my quest to continue my education, and to be a part of my learning. The OPDI instructors are role models to me, and I am in turn a role model for my students. The online platform is extremely flexible and allowed me to work on lessons, programs and grants for my students as my teaching schedule and personal activities allowed. Throughout my three and a half year journey in the OPDI towards earning my CiDE, I continuously took lessons directly to my students so that they also could receive every bit of knowledge the OPDI has to offer. The end result from the OPDI program is a stronger education in dance arts for our students.”

Sonya Monts

Private Studio Owner in North Carolina  
OPDI Student  
CiDE Recipient





# Testimonials

"Being the first college level type academic course I've ever taken, it clearly demonstrated to me the amount of detail, study, science, that can go into the study of dance. It also showed me the importance of keeping up a tradition of mankind.... It's not saving lives but it enriches lives."

-K.C., Ballet Teacher

"Thanks a million; you got the wheels turning for me again. Such a different way to look at dance education. I love it. Thinking out of the box once again. I appreciate your encouragement."

-E.H., College Professor

"I think that sometimes, as a teacher, we objectify ourselves and for me, I was moving in this direction -- functioning merely to reflect the policy and protocol of administrators. This course has freed me from the perspective and I am actually excited about returning to school in September with new ideas and confidence as a dance pedagogue. . .

now I understand that I have the freedom to chart my own course in developing my own pedagogy through informed and practical research."

-R.R., High School Dance Teacher

"It helped to fill in the gaps that I had missed, and it helped me to clearly see how I want to be teaching ballet, to be a better teacher. Now with more knowledge, I feel more confident in my teaching skills. And I also now have resources to turn to in the future, through this course."

- J.B., Dance Studio Teacher

"There was nothing I didn't like in this course. The subjects were interesting and we were challenged to dive into the materials. The other participants came from various backgrounds, which added to a variety of visions on different matters we studied. Courses like this one keep me curious, engaged and willing to find out more. I think a curious teacher will challenge a curious student and will trigger life-long learning."

"I love how practically applicable this course was.

Assignments often required me to reconsider how I plan my classes and work with my students, and it was so helpful to be applying the principles learned in a real way as I worked through the class."

– M.P., Dance Studio Teacher

"Delving into the subjects as deeply as we did clarified differences and similarities between dances. It's opened up a whole different world view for me and has sparked interest in so many different areas."

"This course added a wealth of knowledge to my existing resources and experiences, and provided new avenue for further exploration and discovery in all aspects of dance history (cultural, political, societal, etc.).

Discussions and feedback from fellow students were wonderfully diverse, and the learning was made richer and more meaningful through these interactions and discussions."

-L.M., Community Teaching Artist

"...I feel empowered to learn so much more about the pioneers of dance and those people who made a difference in the world of dance. They were some of my teachers and I feel even more grateful to have received their influence in my life as a dancer and person. I can tell stories more passionately to my students now and encourage them to try new things while holding on to some of the tried and true practices of the past."

"This course benefited me in ways beyond measure. I have expanded and grown as a person and teacher, built confidence, and found new resources. I really liked the carefully crafted content and presentation, the thoughtful and in-depth feedback from the professor, and the interaction with other students."

# Meet the Professors

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Students in the **Online Professional Development Institute (OPDI)** will benefit from the instruction of dance education experts from across the nation. The following biographies are an introduction to some of the wonderful teachers brought together for the Institute.

## Dr. Jon Anderson, MM, DMA

Teaches: **OPDI-120: Music Theory and Applications for the Dance Teacher**

**Current:** Associate Professor of Music Composition at Wayne State University (Detroit, MI); Editorial Board member of the Wayne State University Press; Resident composer for Take Root Dance

**Past:** Dance Media & Production Coordinator and Dance Accompanist, Dance Department, Wayne State University;

**Alma Mater:** DMA, The University of North Texas; MM, The University of North Carolina at Greensboro, BA, Luther College

**Specialties:** music for dance, interactive music software, electronic music, collaborative arts, contemporary classical music, ballet and modern dance class accompaniment

**Honors:** Honors, awards, invitations, and performances from the Pierre Schaefer International Competition of Music, Society of Electro-Acoustic Music in the US (SEAMUS), the International Computer Music Association, NDEO, Judson Memorial Church, Triskelion Arts, the Symposium for Arts & Technology at Connecticut College, the NYC Electronic Music Festival, the Society of Composers, Inc (SCI), Friends & Enemies of New Music, the Academy of Television Arts & Sciences, SCI/ASCAP, and Voices of Change.

## Ann Biddle, BA, MA

Teaches: **OPDI-118: Dance Education Laboratory (DEL) Essentials**

**Current:** Founding Faculty, Dance Education Laboratory (DEL) 92Y, Director, DEL at Jacob's Pillow, Dance Lecturer, UMASS/AMHERST, Dance Teacher Trainer, Curriculum Designer and Consultant, Facilitator, NYC DOE Dance.

**Past:** Director of Arts Programs, Pioneer Valley Performing Arts Public Charter School (PVPA), Director of Dance Department, PVPA, Founder/Owner, Stories in Motion®

**Alma Mater:** MA, Teachers College, Columbia University; BA, Kenyon College; currently a doctoral candidate in Educational Leadership, Lesley University

**Specialties:** Dance Education Teacher Training, Curriculum Design, PreK-12 Dance Education, Leadership Training/Coaching

**Honors:** Fulbright Scholar (National University, Costa Rica, 1995/96)

## Dr. Jane Bonbright, EdD, MA

Teaches: **OPDI-M5: Writing Successful Funding Proposals; OPDI-117: Developing Strategic Leadership in Dance & Life**

**Current:** Founding Executive Director at NDEO.

**Past:** Executive Director of NDEO (1998-2012), Project Director for Research in Dance Education (2001-2005), and Professional Teaching Standards for Dance in the Arts (2005). President of NDA (1996-97), Founding Director of the Maryland Youth Ballet (Silver Spring, MD) and Professional Ballet Dancer.

**Alma Mater:** EdD, Temple University (Philadelphia, PA), MA, George Washington University (Washington D.C.).

**Specialties:** performance, education, research, administration, and dance/arts advocacy at national and state levels.

**Honors:** NDEO Lifetime Achievement Award (2009), CODA Alma Hawkins Award of Excellence in Dance in Education (2007), CORD Outstanding Leadership in Dance Ed. Award (2005), & Temple University Gallery of Success Award (2004).

## Patricia Cohen, MA, RDE

Teaches: **OPDI-101: Introduction to Professional Teaching Standards for Dance Arts. OPDI-111a&b: Dance History, Global, Cultural and Historical Considerations, OPDI-201: PTSDA Portfolio Development, OPDI-M2: Elements of Movement, and OPDI-M4: Developmental Domains in Dance**

**Current:** Faculty Member at New York University / Steinhardt Dance Education Program and Academic Advisor for NYU/ABT Masters Degree Program (New York, NY). Faculty Member of Fine and Performing Arts Department at Iona College (New Rochelle, NY). Contributing Writer and Editorial Board of DEiP. Presenter at national and international conferences.

**Past:** Contributing writer for *Jazz Dance: A History of Roots and Branches* (2014). Contributing Writer and Co-Editor of special topics issues in *JODE*.

**Alma Mater:** MA, Teachers College at Columbia University (New York, NY), RDE, Stanford University (Stanford, CA).

**Specialties:** Simonson technique, jazz dance culture and pedagogy, academic program writing (university and OPDI).

**Honors:** NDEO Outstanding Leadership Award (2011), Iona College Adjunct Faculty Award (2012), NYSDEA Outstanding Leadership Award (2014).

## Dr. Rima Faber, PhD, MA, BA

Teaches: **OPDI-103: Foundations for Assessments in Dance**

**Current:** Chair of the Dance Task Force of the National Coalition for Core Arts Standards, Online Faculty at Rutgers University (New Brunswick, NJ). Advisory Board member and faculty Joy of Motion Dance Center. Faculty at CityDance. Chair of Pola Nirenska Awards Committee at Washington Performing Arts.

**Past:** Research Director for the NDEO Research in Dance Education Initiative (2001-2004), Founding President (1997-98) and Program Director at NDEO (1998-2010). Exercise Administrator and Facilitator for National Assessment of Educational Progress (NAEP, 1994-1997), Consultant, Dance Specialist in DC Public Schools (1980-1997), Founder and Director of the Primary Movers Dance School and Company (1979-2000), Founder and Director of Consolidated Energy, a dance nucleus in NY (1971-1977), and Performed with Pola Nirenska (1980-1993), Liz Lerman (1978-1980), Katherin Litz, Deborah Hay, Remy Charlip, Gus Solomons Jr. and Ann Talbot (1965-1971)

**Alma Mater:** PhD and MA, American University (Washington D.C.), BA, Bennington College (Bennington, VT).

**Specialties:** neurological and cognitive development, kinesthetic learning and integrated dance education, curriculum design specialist, educational administration, Standards for Dance and Arts Education, assessments for arts education.

**Honors:** NDEO Lifetime Achievement Award (2014), MetroDC Dance Award for Excellence in Dance Education (2006), American University of Performing Arts Hall of Fame Member (2004), NDEO Visionary Award (2002).

## Dr. Thomas K. Hagood, PhD

Teaches: **OPDI-M10: Movement Behavior Analysis and Profiling in Dance**

**Current:** Proprietor URBANEediting.com, book series editor for dance, www.CambriaPress.com

**Past:** Associate professor and chair, Dance, Florida International University. Director of graduate studies in dance, Mills College. Director of performing arts-dance, Wichita State University. Author/author-editor of: *A History of Dance in American Higher Education: Dance and the American University* (2000); *Margaret H'Doubler: Legacy of America's Dance Education Pioneer* (2006); *Legacy in Dance Education: Essays and Interviews on Values, Practices, and People* (2008); *Contemporary Perspectives on Dance History: Revisiting Impulse, 1950-1970* (2013). Original research published in *Arts Education Policy Review*, *Dance Research Journal*, *The International Handbook for Research in Arts Education*, and *IMPULSE, the International Journal of Dance Science, Medicine, and Education*.

**Alma Mater:** BS SUNY Brockport; MA, University of Utah; PhD University of Wisconsin-Madison.

**Specialties:** history and policy for dance in higher education, sociology of dance in American culture and education, the life and work of Margaret H'Doubler, dance kinesiology and movement behavior.



## Joshua Honrado, MS, ATC, CSCS, RYT

Teaches: **OPDI-116: Harkness Center for Dance Injuries: The Applied Science of Dancer Health and Injury Prevention**

**Current:** Harkness Center for Dance Injuries/ PT Plus

**Alma Mater:** BA in Sociology - University of California Los Angeles; MS in Athletic Training - Seton Hall University

**Specialties:** dance medicine

**Honor, Research:** Biopsychosocial Considerations of Strength Training for Adolescent Male Dancers. Paper presented at the International Association for Dance Medicine and Science annual conference. Houston, TX: October 2017; Prevalence of Homophobia in Dance. Paper presented at the Performing Arts Medicine Association Symposium. New York, NY: July 2016; Instrument Assisted Soft Tissue Mobilization (IASTM) Graston Technique® Treatment of Dance Injuries. Poster presented at the Performing Arts Medicine Association Symposium. New York, NY: July 2016; Evidence based on relationships between musculoskeletal discomfort rating scores and time-loss injuries among professional dancers. Paper presented at the Performing Arts Medicine Association Symposium. Snowmass, CO: July 2015

## Robin Kish, MFA, MS

Teaches: **OPDI-110: Dance Kinesiology and Applied Teaching Practices and OPDI-M20: Building an Online Course – Process and Product**

**Current:** Assistant Professor of Dance at Chapman University. Member of the International Association of Dance Medicine and Science, the Performing Arts Medicine Association, the American College of Sports Medicine, the Pilates Method Alliance, and NDEO.

**Past:** Author, Researcher and Presenter.

**Alma Mater:** MFA, University of California/Irvine, MS and BA, California State University/Fullerton.

**Specialties:** kinesiology, pedagogy, massage therapy, Pilates, injury prevention, ballet, exercise physiology, movement anatomy, biomechanics, dance in world cultures.

## Marijeanne Liederbach, PhD, ATC, PT, CSCS

Teaches: **OPDI-116: Harkness Center for Dance Injuries: The Applied Science of Dancer Health and Injury Prevention**

**Current:** Research Assistant Professor, NYU School of Medicine; Director, Harkness Center for Dance Injuries at NYU Langone Orthopedic Hospital

**Past:** Research Associate and Supervisor of Sports Physical Therapy, Nicholas Institute for Sports Medicine and Athletic Trauma; Lenox Hill Hospital, Director, Dance Medicine Services; Joffrey Ballet Instructor; Dance Department, Teacher College, Columbia University

**Alma Mater:** New York University, PhD, Biomechanics

**Specialties:** Dance Medicine Clinical Care; Dance Medicine Research

**Honors:** Winner, 2013 Team Award, New York University Langone Medical Center; Winner, 2013 National Athletic Trainers Association, Advanced Education Committee Competition; 2010 Hall of Fame Inductee, International Committee for the Dance Library of Israel; Bellevue Medical Center Award, Most Valued Partner for Excellence in Education; author of numerous articles and books.

## Marcia McCaffrey, BS, MA

Teaches: **OPDI-M16: Introduction to the Dance Entry Level Teacher Assessment**

**Current:** Arts Education Consultant, Office of Academics and Professional Learning, NH State Dept. of Education; Board member of the NH Dance Alliance;

**Past:** President, State Education Agency Directors of Arts Education (2013-2015); contributing author for 1 book; state dance standards review for Nebraska, Colorado, and Minnesota; co-director New England Arts Assessment Institute; dance teacher for the Montclair, NJ public schools; adjunct faculty for Plymouth State University (Plymouth, NH), Cornell (Ithaca, NY) and Lane Community College (Eugene, OR).

**Alma Mater:** MA, Teachers College, Columbia University; BS, Iowa State University.

**Specialties:** Standards-based arts education, arts assessment, arts policy

**Honors:** New Jersey Governor's Award in Dance Education (1990); panelist for National Endowment for the Arts "Learning and the Arts" grant awards (2009, 2010); NDEO President's Award (2016); NH Art Educator's Recognition Award (2017).

## Susan McGreevy-Nichols, BS

Teaches: **OPDI-M1: Pedagogy - Learning Styles and Theories, OPDI-M3: Rubrics & Portfolio Assessments, OPDI-M8: Designing Model Cornerstone Assessments**

**Current:** Executive Director/CEO of NDEO. National Arts Education Consultant.

**Past:** Co-Author of *Experiencing Dance* (2004, 2014), *Exploring Dance Forms and Styles* (2010), *Building Dances* (1995, 2004), *Building More Dances* (2001), *Dance About Anything* (2006) and *Exploring Dance Forms and Styles* (2010). Co-Founder of the Professional Development Institute at Rhode Island College, Founder and Director of the Roger Williams Middle School Dance Program (Providence, RI).

**Alma Mater:** BS, University of Rhode Island (Kingston, RI).

**Specialties:** professional development, program development, curriculum development, national dance standards, educational reform, advocacy, arts assessment, arts integration.

**Honors:** National Dance Teacher of the Year (1995).

## Dr. Elizabeth McPherson, PhD, MA, BFA

Teaches: **OPDI-M16: Introduction to the Dance Entry Level Teacher Assessment**

**Current:** Associate Professor and Coordinator of the BA and MFA in Dance at Montclair State University (Montclair, NJ); Executive Editor of *Dance Education in Practice*; Board member of the Martha Hill Dance Fund; Advisory Board of NDEO; Professional Advisory Committee of the Dance Notation Bureau; Educational Consultant for the New York City Department of Education

**Past:** Adjunct Professor at New York University, Long Island University, and The City College of New York; Educational Consultant for the New Jersey Department of Education and NDEO; Movement teacher in the elementary schools of The Convent of the Sacred Heart and Fieldston Lower; Author of 1 book; Editor of 1 book; Co-Author of 1 book; Author of many articles for publications including the *Journal of Dance Education*, the *Journal of Movement Arts Legacy*; *Ballet Review*, and *Dance Teacher Magazine*

**Alma Mater:** PhD, New York University, MA, The City College of New York, BFA, The Juilliard School.

**Specialties:** dance history, arts education, editing

**Honors:** New York State Dance Education Organization's Outstanding Researcher in Dance Award (2014), Teaching Fellowships at The City College of NY and New York University; Principal Investigator for an American Masterpieces grant from the National Endowment for the Arts awarded to Montclair State University (2010)

## Beth Megill BFA, MFA, LOD Specialist

Teaches: **OPDI-119: Motif Notation Literacy through the Language of Dance® Approach: Your Move, Your Choreography; OPDI-M20: Building an Online Course – Process and Product**

**Current:** Dance Faculty Moorpark College, Artistic Director Megill & Company, LOD Certification Course Instructor through the LODC

**Past:** Past-President of California Dance Education Association; Co-author Online Dance Appreciation Online,

**Alma Mater:** MFA, University California Irvine, BFA University of California Santa Barbara

**Specialties:** Language of Dance®, Choreography, Improvisation, Jazz Dance, Laban-based theory and notation based pedagogy

**Honors:** Horton Award winner for community service 2017

## Lynn Monson, BA

Teaches: **OPDI-107: Creative Dance in Early Childhood; OPDI-M6: Introduction to Creative Dance for Early Childhood**

**Current:** Executive Assistant of Arizona Dance Education Organization. Member of the Dance Notation Bureau, International Council of Kinetography Laban, and National Dance Education Organization.

**Past:** Board Member of the Arizona Alliance for Arts Education and Arizona Dance Arts Alliance. Co-Director for branch school of Hartford Ballet. Secretary and president of Arizona Dance Education Organization, Member of Thursday in the Dark Dance Co.,

Administrator and Education Developer at Carmel Community Arts and Technology Charter School.

**Alma Mater:** BA, Arizona State University (Tempe, AZ), Hartford Ballet Company, and Dance Notation Bureau.

**Specialties:** ballet, creative movement, modern, jazz, tap, Labanotation, curriculum development, standards writing, assessment development, program development.

## Dr. Naima Prevots, PhD, MS, BA

Teaches: **OPDI-106: Choreographic Explorations in Dance Since 1953; OPDI-M9: Choreographic Sharing & Exploration**

**Current:** Professor Emerita at American University (Washington D.C.)

**Past:** Director of Dance and Department Chair of American University Performing Arts Program, Board Member of Fulbright Association, CORD, ADG, SDHS, NDEO, Panelist for National Endowments for Arts and for Humanities, Department of Education, and Arts and Humanities Council of Washington, D.C., Author of 3 books and many articles including *Dance for Export: Cultural Diplomacy and the Cold War*.

**Alma Mater:** PhD, University of Southern California, MS, University of Wisconsin, BA, Brooklyn College.

**Specialties:** dance history, arts advocacy, humanities researcher, arts education and cultural diplomacy.

**Honors:** Recipient of 6 Fulbright Awards, NEH Fellowship Recipient, American Ballet Theatre Grant Recipient, CORD, Outstanding Publication, Pola Nirenska Life- Time Award, Metro D.C. Dance Outstanding Achievement in Dance Education.

## Lori Provost, MA, BA

Teaches: **OPDI-M7: Ballet Theory and Composition**

**Current:** Adjunct Professor, Dance Company Manager at Towson University. Director of Dance at the JCC Owings Mills and Instructor at Towson University Community Dance.

**Past:** Dance Director at Melvin J. Berman Hebrew Academy, Ballet Instructor at Ballet NoVA Center for Dance, Special Projects Coordinator at NDEO

**Alma Mater:** MA with ABT Pedagogy, New York University (New York, NY). Teaching Certification in American Ballet Theatre's National Training Curriculum.

**Specialties:** American Ballet Theatre National Training Curriculum Levels 1-7 and partnering, pointe, tap, jazz, creative movement, production, composition and choreography, dance education, dance history.

## Dr. Doug Risner, PhD, MFA

Teaches: **OPDI-102: Dance History 1800 to Present; OPDI-105: Introduction to Dance Education Research; OPDI-**

### 113: Foundations of Dance Pedagogy; and OPDI-121: Ethical Dimensions in Dance Education

**Current:** Professor of Dance at Wayne State University. Senior Program Consultant for OPDI.

**Past:** Contributor to the journals *International Journal of Education & the Arts*, *Research in Dance Education*, *Arts Education Policy Review*, and *Teaching Artist Journal*. Editor-In-Chief Emeritus of *JODE*, Author of four books including *Stigma & Perseverance in the Lives of Boys Who Dance* (Mellen Press, 2009), *Hybrid Lives of Teaching Artists in Dance and Theatre Arts: A Critical Reader* (Cambria Press, 2014) and *Dance and Gender: A Collection of New Research* (2016).

**Alma Mater:** PhD and MFA, University of North Carolina at Greensboro.

**Specialties:** social issues, gender in dance, curriculum design, pedagogy, dance in higher education, online learning.

**Honors:** Recipient of the President's Excellence in Teaching Award and Faculty Mentoring Award from Wayne State University. Recipient of NDEO's Visionary (2007), Presidential (2012) and Outstanding Dance Education Researcher (2014) Awards. The Doug Risner Prize for Emerging Dance Researchers was established in his honor in 2016.

### Marty Sprague, MA, BFA

Teaches: **OPDI 115: Dance Integration: Re-envisioning the Creative Process; OPDI-M13: Modern Dance Theory and Composition; OPDI-112: Implementing the New National Core Arts Standards in Dance; OPDI-M18: Intro to Choreography in Dance Education: A Process to Teach Your Students How to Create Dances; M19: Dance Stagecraft and Production**

**Current:** Teacher at Juanita Sanchez Educational Complex High School (Providence, RI). Arts Education Policy Review Editorial Board.

**Past:** Associate Professor and Clinical Supervisor at Roger Williams University Education Department (Bristol, RI).

**Alma Mater:** MA and BFA, Teachers College at Columbia University (New York, NY)

**Specialties:** program and curriculum development, policy development and advocacy support for the arts, and NCAS dance standards writing.

**Honors:** Dance Teacher Magazine Dance Teacher of the Year, K-12 (2004), NDEO Dance Educator of the Year K-12 (2005).

### Kristen Stevens, MA

Teaches: **OPDI-116: Harkness Center for Dance Injuries: The Applied Science of Dancer Health and Injury Prevention**

**Current:** Harkness Center for Dance Injuries at NYU Langone Health (Program Coordinator of Education and Marketing); American Ballet Theatre JKO Children's Division (faculty); New York City Ballet Education Department (Teaching Artist)

**Past:** American Academy of Arts and Letters; Harlem School of the Arts; Norwegian National Ballet; BalletMet Columbus.

**Alma Mater:** Teachers College, Columbia University; The New School for General Studies.

**Specialties:** Dance education, classical ballet, arts administration, educational programming, event management.

**Honors:** Educating the Educator to Reduce Risk of Dance Student Injury (NDEO Conference 2017); The Resurgence of Dance in Museums (MA Thesis, Teachers College, Columbia University, 2012)

### Sandra Stratton-Gonzalez, MA

Teaches: **OPDI-114: Teaching Dance to Students with Disabilities**

**Current:** Dance Educator and Arts Coordinator at PS 372 in Brooklyn, NY. Staff Development Facilitator for the NYC Department of Education. Member of Dance Education in Practice Editorial Board and NYS Dance Education Association Board.

**Past:** Hofstra University Adjunct Professor teaching *Dance in Elementary Education*, Staff Developer District 15 Brooklyn, NY. Founding member of NYC Dance Educators. Founding Artistic Director Soundance Repertory Company. Co-author *Dance for Diverse Learners* (with Gallant, Duggan). Published in *Dance: Current Selected Research Volume 7* and *Dance Education in Practice*.

**Alma Mater:** Empire State College, BA and MA.

**Specialties:** Dance for students with autism, dance education in the inclusion classroom, assessment in dance, dance and environmental action, facilitating student choreography, dance production.

**Honors:** NYS Dance Education Association (NYSDEA) award for *Outstanding Research in Dance Education*, Brooklyn Arts Exchange award for *Excellence in Dance Education*.

## Margot Toppen

Teaches: **OPDI-M20: Integrating Social Emotional Learning (SEL) in Dance Curriculum**

Margot is a visionary leader who works at the intersection of SEL, arts, and physical education. In 2006, Margot developed Dancing with Class, now a highly sought-after program delivered in 100+ schools each year. In 2014, Margot celebrated the publication of JITTERBUGS!, a dance-along children's book, and in 2018, she launched EduMotion: SEL Journeys, a digital platform that delivers SEL-themed movement activities inspired by world dances. Margot is a dynamic presenter who frequently appears at conferences related to SEL, arts, and physical education. A graduate of Northwestern University, she recently completed Kellogg's Non-Profit Executive Scholars program, with a focus on innovation and leadership. In 2018, Margot began serving as a member of the SHAPE America Task Force on SEL in Health and Physical Education. She also serves on the Partnerships and Professional Learning Panel for Ingenuity, a leader in arts education advocacy and research. Most recently, Margot became a founding member of CASEL's SEL Providers Council. As a dancer, Margot has enjoyed an extensive teaching and performing career. She has danced live on stage with Wynton Marsalis and the Lincoln Center Jazz Orchestra and is a featured instructor as part of the City of Chicago's SummerDance series. Her choreography has been featured twice in Dance Chicago and she has a number of screen credits including "The Road to Perdition."

## William Zinser, ATC

Teaches: **OPDI-116: Harkness Center for Dance Injuries: The Applied Science of Dancer Health and Injury Prevention**

**Current:** Harkness Center for Dance Injuries at NYU Langone Health (Athletic Trainer)

**Past:** Graduate Assistant George Washington University **Alma Mater:** The University of Texas at Austin

**Specialties:** Injury Prevention, Strength and Conditioning

# Application Requirements and Costs

Before you enroll in your first OPDI course, you must first submit an OPDI Application. Once admitted, you can register for courses and pay the tuition fees as long as you have a current NDEO membership.

## The Application

In addition to basic contact information, you will be required to provide detailed information about your educational background (schools, degrees, dates) and answers to the following questions:

**Question 1:** Summarize your dance training and performance history. (150 words)

**Question 2:** Summarize your teaching experience in the field of dance. (150 words)

**Question 3:** Summarize other activities, certifications, or work experience that you feel relevant to your acceptance into the Institute. (150 words)

**Question 4:** Statement of Purpose – what are your career goals and how OPDI can help you achieve these goals. (150 words)





The application questions are a *vital* part to planning the next few years of your OPDI education. They will also help professors assign you to an appropriate discussion group. Please try to answer the questions as specifically as you can.

## Deadline

OPDI students are accepted on a rolling basis. Applications are reviewed in order of receipt, and applicants should expect to hear from NDEO within a week of their submission date. Please submit your OPDI application at least a week prior to the start date of your desired course start date in order to allow for processing time.

## Application Fee

The application fee for non-NDEO members is \$25. **The fee is waived for all current NDEO members.** To take out an NDEO membership prior to applying to OPDI, please [click here](#). Your application will not be reviewed until payment is received.

## Tuition Fees

- 12-week Courses (3 NDEO CEUs): \$520\*
- 8-week Courses (2 NDEO CEUs): \$350\*
- 6-week Mini Courses (1.5 NDEO CEUs): \$295\*
- 4-week Mini Courses (1 NDEO CEU): \$200 \*

Select courses offered with undergraduate or graduate college credit from University of North Carolina Greensboro for an additional \$495 + \$25 app fee for a 3 credit course.

## Membership Policy

**All accepted OPDI students must have a current individual membership with NDEO** (OPDI, Professional, Young Professional, Graduate Student, Undergraduate Student, Retiree, or PhD/EdD Membership) before they can register for courses. To see current membership types and rates, [click here](#). If you are the main contact on an institutional membership, please call 301-585-2880 or email [opdi@ndeo.org](mailto:opdi@ndeo.org) to request your complimentary OPDI Membership.

## Refund Policy

**For 8 or 12-week courses:**

In order to be eligible for a refund or credit, the student must notify NDEO by email at [opdi@ndeo.org](mailto:opdi@ndeo.org) and confirm that the email was received. The \$50 administration fee is subtracted from all tuition payments. Thereafter, if the request is received before the start date of the course and before student has accessed the course, 100% refund or credit of all NDEO tuition is granted. If the request is received by day 7 (end of the first week) of the course, 75% refund or credit of NDEO tuition is granted. If the request is received by day 14 (end of the second week) of the course, 50% refund or credit of tuition is granted. No refunds or credits after the end of the 2nd week of the course. Refunds will be sent to the student in the form of a check, while credits will be placed in the student's NDEO membership account and can be used against future NDEO transactions. There are NO refunds of fees from University of North Carolina/Greensboro.

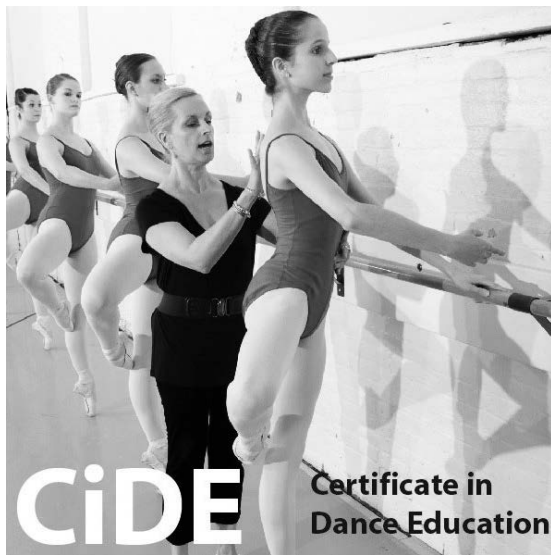
**For 4-week or 6-week Courses:**

In order to be eligible for a refund or credit, the student must notify NDEO by email at [opdi@ndeo.org](mailto:opdi@ndeo.org) and confirm that the email was received. The \$50 administration fee is subtracted from all tuition payments. Thereafter, if the request is received before the start date of the course and before student has accessed the course, 100% refund or credit of tuition is granted. If the request is received by day 7 (end of the first week) of the course, 75% refund or credit is granted. No refunds or credits after the end of the first week Mini Courses. Refunds will be sent to student in the form of a check while credits will be placed in the student's NDEO membership account and can be used against future NDEO transactions.

## Total Summary of Fees

- OPDI Application Fee: \$25 (free for current NDEO members)
- NDEO Membership: For membership types and rates, visit [www.ndeo.org/membertypes](http://www.ndeo.org/membertypes).
- Course Tuition: Varies by course (see above)
- University of N. Carolina Greensboro undergrad or grad credits for select courses (optional): \$495 + \$25 app fee per 3 credit course

# CERTIFICATE IN DANCE EDUCATION (CiDE)



## What is a CiDE?

The **Certificate in Dance Education (CiDE)** credential is conferred on a student candidate who successfully completes 33 Continuing Education Credits (CEUs) in Dance Education through OPDI.

The CiDE is a highly personalized program of study designed to help the student become highly qualified in any environment in which he or she teaches – K-12, college or university, private studio or community center, or as a teaching artist. Students choose what courses to take based on their prior training, teaching experience, and future career goals.

NDEO's OPDI offers CEUs for individual courses, college credit on select courses, and the CiDE for the successful completion of 11 to 15 courses.

## How does it work?

The **Certificate in Dance Education (CiDE)** supports all dance educators working in diverse teaching environments, promotes lifelong learning, enhances credentials, and attests to a well-rounded training experience, all of which inevitably benefit the students of the dance educator who earns a Certificate in Dance Education. The Certificate in Dance Education (CiDE) credential is conferred on a student candidate who successfully completes 33 Continuing Education Units (CEUs).

- To earn 33 CEUs a student would need to successfully complete between 11 and 15 OPDI courses.
- Each time a student successfully completes a course, they earn NDEO-endorsed CEUs.
  - 12-week courses = 3 NDEO-endorsed CEUs
  - 8-week courses = 2 NDEO-endorsed CEUs
  - 6-week courses = 1.5 NDEO-endorsed CEUs
  - 4-week courses = 1 NDEO-endorsed CEU
- To date, 36 online courses are offered on a rotating basis
- There are 8 to 10 courses offered per semester.
- Tuition per course ranges from \$200 to \$520 depending on length of course and CEUs awarded. Tuition subject to increase.
- There are three semesters a year - Spring, Summer, and Fall.
- All successfully completed OPDI courses count toward the Certificate in Dance Education (CiDE).
- Students can take a few courses based on what interests them or what they need for professional development, or they can continue taking courses until they earn the full CiDE.
- Select courses are eligible for undergraduate or graduate college credit (where noted) from University of North Carolina Greensboro. Special registration procedures and additional fees apply.
- Earning a CiDE will help you become a better dance educator and enhance your credentials and resume, but it does not guarantee you a certain job, position, or promotion. It is up to the student to confirm with their school, district, state, or employer what they will or will not accept as proof of professional development.

## How do I declare a CiDE?

After the successful completion of the first nine CEUs of OPDI course work (3 to 5 courses), the student who wants to earn a CiDE must declare their intention to pursue the CiDE by completing our online form found at [www.ndeo.org/cide](http://www.ndeo.org/cide). The student is assigned a mentor from the OPDI professorial staff so they can jointly develop a 33-unit program of study that addresses the student's future needs based on prior training and experience. The time in which a CiDE can be completed depends on the student's work schedule and availability. Upon successful completion of the CiDE, the office issues an NDEO-endorsed Certificate in Dance Education.

## Costs and Requirements

- As with all OPDI students, CiDE students must be **accepted into OPDI** and be **current NDEO members**.
- All courses require a minimum of 6-8 hours/week of study to fulfill course requirements – complete required readings, execute and post required assignments, share work with other classmates, write essays, and make, view, and critique videos, etc.
- NDEO CiDE (33 units) = approx. \$5,750 - \$6,000 over 3-5 years (excludes UNCG fees detailed below)
- In cases where a student needs **transcripts endorsed by an accredited postsecondary institution (UNCG)**, the student may pay additional fees for select courses. Payment of these additional fees must be made by the student prior to the start of the course and are not retroactive to prior coursework.

## What a CiDE is NOT

### 1. The NDEO CiDE does not constitute nor replace state dance certification.

**To teach in U.S. public K-12 education**, the dance teacher must have an undergraduate degree, preferably a major or minor in dance, take all required credits in education theory and practicum mandated by the local education agency (LEA), and pass a teacher's exam to obtain a K-12 state dance certification license or credential. Assuming the OPDI dance educator is already certified by the state to teach in K-12 schools, the dance educator must check with his/her LEA to find out what evidence that LEA requires for continuing education units, endorsements, pay raises, HQT status, etc. Many LEAs accept NDEO endorsed CEUs.

### 2. The NDEO CiDE does not constitute nor replace international requirements to teach dance.

**If you teach internationally**, NDEO advises that you check with your institution and its administrative services to learn what evidence that country requires to prove teacher competency. Requirements differ between countries just as requirements differ between the US 16,000+ school districts. Only your institution and country administrative offices can provide that information.

# Tracks

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The OPDI program is divided into a series of “tracks” or disciplines. The current tracks offered are listed below:

## **Arts Integration**

OPDI-115: Dance Integration: Re-Envisioning the Creative Process

## **Assessments**

OPDI-103: Foundations for Assessments in Dance

OPDI-M3: Rubrics and Portfolio Assessments in Dance

OPDI-M8: Designing Model Cornerstone Assessments

## **Choreography**

OPDI-106: Choreographic Explorations in Dance Since 1953

OPDI-M9: Choreographic Sharing and Explorations – School, Studio, and Personal

OPDI-M18: Introduction to Choreography in Dance Education: a Process to Teach Your Students How to Create Dances

M19: Dance Stagecraft and Production

OPDI-119: Motif Notation Literacy through the Language of Dance® Approach: Your Move, Your Choreography

## **History**

OPDI-102: Dance History 1800 to the Present

OPDI-111 ab: Dance History – Global, Cultural and Historical Considerations

## **Kinesiology, Neuroscience, & Movement Analysis**

OPDI-110: Dance Kinesiology and Applied Teaching Practices

OPDI-M10: Movement Behavior Analysis and Profiling in Dance

OPDI-116: Harkness Center for Dance Injuries: The Applied Science of Dancer Health and Injury Prevention

## **Leadership and Administration**

OPDI-M5: Writing Successful Funding Proposals

OPDI-117: Developing Strategic Leadership in Dance and Life

OPDI-M21: Building an Online Dance Course: Process and Product

OPDI-121: Ethical Dimensions in Dance Education

## **Music for Dance**

OPDI-120: Music Theory & Applications for the Dance Teacher

## **Pedagogy and Teaching Methods**

OPDI-107: Creative Dance in Early Childhood

OPDI-113: Foundations of Dance Pedagogy

OPDI-114: Teaching Dance to Students with Disabilities

OPDI-M1: Dance Pedagogy – Learning Styles and Theories

OPDI-M2: Elements of Dance

OPDI-M4: Developmental Domains in Dance

OPDI-M6: Introduction to Creative Dance for Early Childhood

OPDI-M7: Ballet Theory and Composition

OPDI-M12: Jazz Dance Theory and Practice

OPDI-M13: Modern Dance Theory and Composition

OPDI-118: Dance Education Laboratory (DEL) Essentials

OPDI-M20: Integrating Social Emotional Learning (SEL) into Dance Curriculum

## **Research**

OPDI-105: Introduction to Dance Education Research

## **Standards/Portfolio**

OPDI-101: Introduction to the Professional Teaching Standards for Dance Arts (PTSDA)

OPDI-112: Implementing the New National Core Arts Standards in Dance

OPDI-201: Professional Portfolio Development using the Professional Teaching Standards for Dance Arts (PTSDA)

## **Test-Prep**

OPDI-M16: Introduction to the Dance Entry Level Teacher Assessment

# Course List



Below is an in-depth description of each course along with its **track**, its professor, amount of CEUs, and duration. Please note that courses are taught at various times during the year

## **Retired Courses:**

OPDI-104: Creative Process for Dance Integration

OPDI 108: Intro.to Dance Education in K-12 – Theories and Practices

OPDI-109: Conference Research Study

OPDI M11: Exploring Dance Education History, Legacy, and Literacy through DELRdi

OPDI-M15: Focus on Dance Education: NDEO National Conference

## **Combined Courses:**

OPDI-M14 & M17: Music Theory & Applications combined into OPDI-120

### **OPDI-101: Intro to the Professional Teaching Standards for Dance Arts (PTSDA) – Standards / Portfolio**

**Professor: Patricia Cohen**

**3 NDEO-Endorsed CEUs**

**12 weeks**

This course offers an introduction to the *Professional Teaching Standards for Dance Arts (PTSDA)*. It will deepen the student's understanding of standards and give them the tools to apply them in their daily teaching environments. The PTSDA provides eight industry standards for teaching dance. Within some of the standards, students will explore examples of other teacher's portfolio items that provide evidence of mastery of that particular standard. Students will reflect on how they teach and how they can improve their teaching and the overall experience for their students. Given this deep reflection, it is suggested that registrants for this course have a minimum of 3 years of teaching experience.

### **OPDI-102: Dance History 1800 to Present – History**

**Professor: Dr. Doug Risner**

**3 NDEO-endorsed CEUs**

**12 weeks**

This course investigates the ways in which dance in Western Europe developed through various cultural influences from the romantic ballet scenario in the nineteenth century to American artistic compositions of the twenty-first century in the present day. It is intended to expand students' understanding of dance as both an art form and as a social and cultural artifact. Study includes concert dance forms (ballet, modern, jazz/musical theatre) and numerous social and ballroom dances from 1800 to present. Particular attention focuses on developing students' ability to become highly-qualified dance educators and to assist them in developing their own students as informed and literate audience members for dance and related dance arts performances.

### **OPDI-103: Foundations for Assessments in Dance - Assessments -- UNCG graduate credit optional**

**Professor: Dr. Rima Faber**

**3 NDEO-Endorsed CEUs**

**12 weeks**

This course is based on authentic assessment experiences that you can use in your dance classes. Some questions explored are: What is assessment? What functions do assessments serve? How are different types of assessment tools developed and used? How can assessments measure student learning and growth? This course helps teachers understand their students using formative, summative and authentic assessments. Students will use a wide variety of assessment techniques, tools, and instruments to support their learning process, build their own assessments in dance, and construct traditional educational testing instruments. Consider the following: 1) Grants are now requiring assessment procedures that are academically sound, 2) Most dance educators have never been trained to clearly determine student achievement nor learned how to foster improvement through assessments techniques, 3) For teachers who received certification a good while ago, assessment



procedures have changed greatly in the past decade, especially for dance educators, and 4) New teacher evaluation systems being considered by many states are based on proof of student learning.

**OPDI-105: Introduction to Dance Education Research – Research -- UNCG undergraduate credit optional**

**Professor: Dr. Doug Risner**

**3 NDEO-Endorsed CEUs**

**12 weeks**

This course provides a survey of current research paradigms in dance education inquiry with particular emphasis on research process, design, methodology, and pedagogical implications for dance teaching and curriculum. In addition, an overview of empirical and exploratory research drawn from historical, philosophical, descriptive, ethnographic, case study, survey, action research, interpretive, and critical approaches is explored. Student learning outcomes include the ability to read research in informed and critical ways, analyze research findings, and formulate their own research question(s) and appropriate methodologies. This 3-unit course is appropriate for dance educators interested in developing their knowledge about research, using research to enhance teaching, seeing their studios and classrooms as research labs, and constructing their own research studies for improving student learning and teaching practices.

**OPDI-106: Choreographic Explorations in Dance Since 1953 - Choreography – UNCG undergraduate credit optional**

**Professor: Dr. Naima Prevots**

**3 NDEO-Endorsed CEUs**

**12 weeks**

This course covers choreographers working in modern, ballet, hip hop, tap, and cultural forms since 1953 and takes a thematic rather than chronological approach, allowing for close study of feeling, form, and historical context. Themes include: Non-narrative dance; Myth; Gender; Culturally Specific Explorations; Social and Political Commentary; Music. Do you want to better understand the values, ideas, social events, and cultural influences inspiring today's concert dance choreographers? Do you want to integrate your work in dance with other disciplines such as literature, visual art, theatre, music, history, women's studies, and African and Asian studies? Do you want to inspire your students with new ideas for dance projects? Emphasis is on viewing numerous works rather than extensive readings and on finding fresh applications to a wide variety of teaching situations. Artists covered include Martha Graham, Alwin Nikolais, Erick Hawkins, Meredith Monk, Alvin Ailey, Twyla Tharp, Trisha Brown, Christopher Wheeldon, George Balanchine, Bill T. Jones, Lucinda Childs, Doug Varone, Urban Bush Women, and many others.

**OPDI-107: Creative Dance in Early Childhood - Pedagogy and Teaching Methods**

**Professor: Lynn Monson**

**3 NDEO- Endorsed CEUs**

**12 weeks**

This course provides an in-depth study of the NDEO Standards for Dance in Early Childhood and gives participants an understanding of developmentally appropriate pedagogy for children from birth to 5 years. Students will be immersed in the study of the concepts and content of creative dance/movement, cognitive and child development, standards/ assessment, pedagogy and best practices. Through readings, research, interactive activities and assignments, students will gain an understanding of how to develop and implement a creative dance curriculum. Students will apply their knowledge and understanding in an actual classroom.

**OPDI-110: Dance Kinesiology and Applied Teaching Practice - Kinesiology, Neuroscience, and Movement Analysis  
UNCG undergraduate credit optional**

**Professor: Robin Kish**

**3 NDEO-Endorsed CEUs**

**12 weeks**

This course provides an introduction to the field of dance kinesiology with an emphasis on applied teaching practices. The course will provide participants with a strong foundation in anatomy and kinesiology to help maximize performance and minimize potential injuries of their students. Participants will learn how to create environments to promote healthy approaches in the training of dancers, which include injury basics, developmentally safe practices, nutrition and the creation of a medical support network. The information provided in the course is based upon proven principles and methodologies gathered from current research. As an educator it is important to clearly define the anatomical potential and limitations of individual dancers in order to maximize technical training and performance. This course will provide you with the confidence that you are using safe and effective training principles to minimize injury in your students.

**OPDI-111ab: Dance History: Global, Cultural and Historical Considerations - History -- UNCG undergraduate credit optional**

**Professor: Patricia Cohen**

This course provides an overview of dance history in cultural and historical context, from its earliest documentation (pre-historic times) to current practices, including the emergence of new dance forms through transmigration (e.g. Kathak to Flamenco, Clogging to Tap, Gumbo to Stepping). Global in its perspective, the course equally emphasizes Western and Non-Western dance forms. Using context as its primary lens, the course covers theatrical, folk and social forms of dance in socio-economic, religious, and political environments. The effects of culture on what and how we dance and the corresponding influence of dance on its society will also be explored. Among other dance forms, participants will explore examples of dance influenced by politics (e.g. Kurt Jooss' *Green Table*, and the trajectory of Cambodian court dance), economics (social dances of the Depression and Swing eras), religion (e.g. Bharata Natyam, as performed by the devadasis, and Sufi "whirling dervishes"), and myths and legends (e.g. Graham's *Errand into the Maze*, or variations on Apollo from Louis XIV through Czarist Russia to Balanchine.) The course is intended to serve the needs of a wide variety of students including: 1) dance students, professional dancers and educators who desire a global overview of dance history, 2) students, professional dancers and educators who are curious about the interconnections of dance and society, 3) students who need a dance history prerequisite for further study, or 4) dance educators preparing for K-12 certification content exams in certain states such as New York.

**OPDI-112: Implementing the New National Core Arts Standards in Dance - Standards/Portfolio**

**Professor: Marty Sprague, Susan McGreevy-Nichols**

**3 NDEO-Endorsed CEUs**

**12 weeks**

This course will delve into the new national core arts standards in dance that were launched in October 2014 as part of a collaborative effort with all the major art forms including dance, music, theater, visual arts and media arts. The new dance standards focus on the 4 artistic processes of creating, performing, responding and connecting. Participants will go in-depth with the standards and learn how to apply the standards in their own classrooms or studios. During this course participants will develop curriculum and lesson plans based on the new standards.

**OPDI-113: Foundations of Dance Pedagogy for All Dance Environments – Pedagogy & Teaching Methods**

**Professor: Dr. Doug Risner**

**3 NDEO-endorsed CEUs**

**12 weeks**

This course provides a survey of educational foundations in dance pedagogy with particular emphasis on social and cultural aspects of pedagogical theory in multiple settings (K-12, private studio, higher education, and dance in community). Study includes the historical context of education and dance education, education theory, the art and science of teaching, the sociology of school organization and culture, and the ethical dimensions of teaching. Applied experiences include field observations in diverse dance teaching environments and social immersion projects. Consider taking this course if you are interested in 1) expanding the development of a personal pedagogy and philosophy of teaching appropriate for your dance education setting, and 2) developing theoretical and applied understandings of critical pedagogical concerns in dance education including teaching and learning theory, social and cultural issues in education, cultural diversity, and reflective practice. This course is appropriate for any dance educator, whether new to the field or a seasoned veteran, who is interested in answering the question: "What does it mean to be responsible for someone else's learning?"

**OPDI-114: Teaching Dance to Students with Disabilities - Pedagogy and Teaching Methods**

**Professor: Sandra Stratton-Gonzalez**

**3 NDEO-endorsed CEUs**

**12 weeks**

This course provides an in-depth study of dance for students with disabilities as a means for them to express and communicate feelings and ideas, collaborate with others and learn new movement possibilities. All students need opportunities to learn, create, perform and respond to dance in all its forms. Through this course educators will learn instructional strategies that successfully include students with disabilities in the P-12 dance program. The course also addresses legislation related to students with disabilities, current issues for inclusion, people first language, characteristics of different disabilities, Individual Education Plans (IEP), Assessment and Goal development, accessible learning environments, and content and teaching modifications for learning in dance education. Educators who teach in the P-12 schools, private studios, higher education, and community dance programs will find this course can assist them with the knowledge and learning experiences to provide meaningful dance education programs for students with disabilities.

**OPDI 115: Dance Integration: Re-envisioning the Creative Process - Pedagogy and Teaching Methods -- UNCG**  
**undergraduate credit optional**

**Professor: Marty Sprague**

**3 NDEO-endorsed CEUs**

**12 weeks**

Dance Integration is an exploration of arts integration through use of the creative process as a method for developing movement, dance phrases, dances, and entire units of study. This course helps dance educators (teaching artists, K-12 educators, studio teachers, instructors at company schools, university professors along with their pre-service student teachers) integrate dance across the curriculum through: understanding the creative process (from concept, investigation and exploration through selection, development, refinement and exhibition); creating dance-making activities and lessons; designing and assessing integrated projects; understanding the use of different teaching styles, and selecting and adding appropriate national, state, or local standards, and applicable 21st Century Learning Skills. The content of this course is also useful for teacher preparation programs and professional development (for dance and non-dance educators). *Book required: Dance About Anything by Susan McGreevy-Nichols, Marty Sprague, and Helene Scheff available on NDEO website [www.ndeo.org](http://www.ndeo.org) in the Online Store.*

**OPDI-116: Harkness Center for Dance Injuries: The Applied Science of Dancer Health and Injury Prevention - Kinesiology, Neuroscience, and Movement Analysis**

**Professors: Marijeanne Liederbach with Joshua Honrado, Kristen Stevens, and William Zinser**

**3 NDEO-endorsed CEUs**

**12 weeks**

Dance educators in every genre of dance serve a myriad of student populations. The goal of this evidenced-based course is to present you, the dance educator, with key principles of overall health in a way that will allow you to critically interpret the information, apply it to your dance education setting, and formulate a dance injury prevention plan of action in your teaching practice. Participants will explore the relationship, or spectrum, between overall health and dance injuries in order to consider what a dance injury prevention plan of action would include in any given environment. Topics covered will include physical, psychodynamic, and environmental factors; motor skill development; strength and conditioning principles; common dance injuries and their formal nomenclature; common myths about injury and training; adolescent dancer health; basic functional anatomy/biomechanics and nutrition; and teacher self-care. Upon analyzing the course material, participants will design an action plan for their students and receive feedback from Harkness Center for Dance Injuries (HCIDI) clinicians. At the end of this course, students will demonstrate knowledge of what factors constitute overall health and how they can use this knowledge to develop and deepen their own teaching practices, regardless of educational setting. It is strongly encouraged but not required that prior to engaging in this course, that participants have previously taken NDEO's OPDI-110 Dance Kinesiology and Applied Teaching Practice or another anatomy/kinesiology course. ***Required Materials:*** *Lectures from HCIDI's DanceMedU online learning platform (\$60). These will be ordered during the course.*

**OPDI-117: Developing Strategic Leadership in Dance and Life - Leadership and Administration**

**Professor: Dr. Jane Bonbright**

**3 NDEO-endorsed CEUs**

**12 weeks**

This course looks at leadership as a complex process that has multiple dimensions. We begin with questioning: What is the role of ethics, integrity, and character in the leadership process? Is leadership more dependent on innate traits, skills and characteristics, or is it more learned behavior and strategy? This course focuses on the latter – learned behavior that requires one formulate and execute strategy. In narrowing our focus to lead with strategic thinking, we examine four ways effective leaders gain insight, drive change, and get results. In this journey, we draw on aspects of cognitive psychology, systems thinking, and game theory to inform strategy – a truly fascinating concept. When we integrate formulating strategy with executing strategy and apply intent to those functions, leadership types emerge – visionary, directive, incubating, and collaborate. We examine these in detail looking at core and applied competencies associated with strategic leadership. Case studies allow us to deconstruct and reconstruct concepts learned; ultimately understanding how formulating and implementing strategic thinking is critical to effective and successful leadership. In each module, students apply course content to personal and professional situations through doing many self-reflective inventories to provide baseline information about their own innate or acquired abilities; and building a Learning Opportunity case study applying lesson learned. Indeed the course provides the dance educator and administrator with important and practical ways to develop critical skills sets, develop actionable approaches to solving problems, and capitalize on innate strengths. *Book required: Leading with Strategic Thinking: Four Ways Effective Leaders Gain Insight, Drive Change, and Get Results by Aaron Olson and B. Keith Simerson (2015). Available on Amazon. This is a rigorous course that requires significant self-reflection and a minimum of 10 hours a week to complete assignments.*

**OPDI-118: Dance Education Laboratory (DEL) Essentials - Pedagogy and Teaching Methods**

**Professor: Ann Biddle**

**3 NDEO-endorsed CEUs**

**12 weeks**

The Dance Education Laboratory (DEL) was founded in 1995 by Jody Gottfried Arnhold with the mission to bring dance into children's lives and education by inspiring teachers to be life-long learners, by encouraging experimentation and observation

in teaching, and by enabling teachers to give children ownership of the art form as a means of communication. DEL Essentials course is an introductory course that provides an overview of the key components of the nationally acclaimed DEL model of teaching dance to children and teenagers. This new online course, developed and taught by Founding Faculty Ann Biddle, is based on the highly popular DEL Essentials course that is taught at DEL 92Y and at Jacob's Pillow. Participants will examine Laban Movement Analysis (LMA) as a framework for dynamic and scaffolded lesson planning, explore the DEL method of collaborative dance making, gain effective and inspired teaching strategies, and learn how to make connections between dance and other disciplines. If you are a first year teacher or seasoned dance educator who wants to refresh your practice, DEL is the course for you! Join the DEL community network and gain access to a wide range of dance education resources. #danceforeverychild

**OPDI-119: Motif Notation Literacy through the Language of Dance® Approach:**

**Your Move, Your Choreography - Choreography**

**Professor: Beth Megill**

**3 NDEO-Endorsed CEUs**

**12 weeks**

How do we refresh our choreographic dance making and that of our students? How do we find new ways of exploring meaning making through our movement? The Language of Dance® (LOD) approach—created and developed by Ann Hutchinson Guest—is a comprehensive system of dance literacy that bolsters the dance artist's and dance educator's practice. It provides deep awareness, meaningful understanding, enriched embodiment, precise language for communication, effective tools for analysis, and a playful means for generating movement and documenting it. This course takes the dance professional on a journey of self-discovery through meaningful dance creation using the lens of the LOD. Over the next twelve weeks, you will be exposed to LOD literacy processes while gaining familiarity and foundational fluency using the building blocks of motif notation. Employing graphic representation for dance making offers key insights into your aesthetic preferences and comfortable patterns in your body and new approaches and inspirations that emerge out of your exploration with course content. The tools found in the LOD approach to using motif notation to choreograph provide potential for a lifetime of infinite creative explorations for dance making. This course provides a bridge between cognitive awareness and embodied experience, opening a door to the world of making, notating, and reading notated dances. It is organized to deliver composition and dance notation experiences that are creative and interactive with the aim of achieving meaningful dance making and personal transformation. **Book required:** *Your Move (Second Edition)* by Ann Hutchison Guest and Tina Curran.

**New Course in 2020 ~ OPDI-120: Music Theory and Application for the Dance Teacher - Music for Dance**

**Professor: Jon Anderson**

**3 NDEO-Endorsed CEUs**

**12 weeks**

Understanding music is an essential tool for a successful dance teacher. In a classroom setting, it is beneficial to be able to articulate to your students where rhythmic patterns lie, and where specific accents of movements occur. The first half of the course will raise awareness of the relationship between music and dance, covering the concepts of Beat, Pulse, Meter, Tempo, Dynamics, Articulation, and Phrasing. The student will be given an opportunity to explore and apply to dance the concepts learned and write a short musical score to demonstrate overall comprehension. In the second half of the course, students continue to examine the symbiotic relationships that exist between music and dance finding meaningful ways to express those relationships in their teaching. Based on newly acquired musical knowledge and aided with a cadre of tools, students identify musical resources that support teaching and choreography needs. Participants will learn how to make effective music choices reflecting choreographic intent, build personal music libraries, and how to effectively communicate with live musicians in class and performance. In practicums, participants deconstruct a musical score and build a choreographic study derived from the musical structure. Finally, each student works collaboratively with the instructor in a composer/choreographer project with the instructor composing music for each student based on the student's articulated choreographic intent. By the end of this course, students have a very organic understanding of their relationship with music. No textbook required. This new course that is replacing our two of our 6-week courses M14 and M17.

**OPDI-M1: Pedagogy - Learning Styles and Theories – Pedagogy and Teaching Methods**

**Professor: Susan McGreevy-Nichols**

**1 NDEO-Endorsed CEU**

**4 weeks**

This Mini Course explores some of the educational theories that dance educators apply in the classroom and studio. A working knowledge of this material allows students to develop a tool kit of teaching approaches, which serves the educational needs of the students in their studios and classrooms. Each theory is accompanied with specific applications, usable in all teaching environments. In succession, this course will explore the work of Muska Mosston's *Spectrum of Teaching Styles*, Bloom's *Taxonomy*, Arthur L. Costa and Bena Kallick's *Habits of Mind*, and Howard Gardner's *Multiple*

**OPDI –M2: Elements of Movement – Pedagogy and Teaching Methods**

**Professor: Patricia Cohen**

**1 NDEO-endorsed CEU**

**4 weeks**

This Mini Course explores the universal language used to describe movement, and dance in particular. This language, or elements of movement, is applicable to all dance styles, genres and techniques. Through movement and online discussions, students will examine how the body moves in space, in time, and with energy (dynamics). A working knowledge of this material allows the student to identify and describe movement with specificity and clarity which can be useful in creating dances, documenting choreography and ensuring accurate interpretation of specific styles and techniques. In addition, this knowledge can improve students' ability to analyze, interpret and respond to dance choreography and performance.

**OPDI-M3: Rubrics and Portfolio Assessments in Dance - Assessments**

**Professor Susan McGreevy-Nichols**

**1 NDEO-endorsed CEU**

**4 weeks**

This Mini Course is the process of gathering evidence that may be used to effectively measure student learning. Assessments may be used in any dance education environment: private school of dance, conservatory, recreation center, preK-12, or post-secondary education. We can both monitor students' progress during the learning process (formative assessment) and at the end of a period of time (summative assessment), perhaps a semester, a season, or a year. This 1 unit course will give participants a basic understanding of assessment as it pertains to dance education and understand how to use rubrics and portfolios as tools for assessments.

**OPDI-M4: Developmental Domains in Dance – Pedagogy and Teaching Methods**

**Professor: Patricia Cohen**

**1 NDEO-endorsed CEU**

**4 weeks**

This Mini Course explores human development as it informs our teaching of students of all ages and abilities. Exploration will cover general domains including physical, cognitive, social, and emotional development. As dance educators, we need to be aware of our students' development in each of these domains. Participants will utilize this information in observing and identifying behaviors in each of the domains, and in creating learning environments in which all dance students can succeed.

**OPDI-M5: Writing Successful Dance Funding Proposals – Leadership and Administration**

**Professor: Dr. Jane Bonbright**

**1.5 NDEO-Endorsed CEUs**

**6 weeks**

This Mini Course guides participants through the essentials of developing grants from one-page foundation requests to extremely competitive state and federal matching-fund grant applications. Students learn how to write compelling, substantive, and well-articulated grants; build expert budgets that avoid red flags; and design evaluation tools to measure program success. Students are advised to bring samples of grant opportunities with them for direct application, if available. Otherwise, real-life grants will be used as samples and assignments.

**OPDI-M6: Introduction to Creative Dance for Early Childhood – Pedagogy and Teaching Methods**

**Professor: Lynn Monson**

**1.5 NDEO-Endorsed CEUs**

**6 weeks**

In this course, participants will explore the concepts and content essential for quality teaching and learning for creative dance for early childhood. Cognitive and child development, standards, assessment, pedagogy and the foundations of curriculum development will be investigated through readings, research, observation and interactive projects. The course will explore BrainDance, developed by Anne Green Gilbert, and its 8 patterns of movement (Breath, Tactile, Core-Distal, Head-Tail, Upper-Lower, Body Side, Cross Lateral, and Vestibular) to show how it addresses child development principles and current brain research. Participants will grapple with essential questions, and learn the skills to be able to develop and implement a creative dance curriculum outline for either 3-5 or 6-8 years of age. Assignments will include readings and accompanying writing assignments; Discussion Board postings; observing early childhood dance activities; research, analysis and evaluation; videotaping of practice teaching sessions; creating activities.



**OPDI-M7: Ballet Theory and Composition - Pedagogy and Teaching Methods**

**Professor: Lori Provost**

**1.5 NDEO-Endorsed CEUs**

**6 weeks**

This course examines the diverse and multilateral Western training systems of the French, English, Russian, Italian, Danish, and American schools. By examining historical approaches, students will compose their own syllabus for classroom training. Due to its emphasis on ballet technique and teacher performance, the course relies heavily on visual learning (viewing videos), video recording of classroom teaching, and video conference feedback. This course is beneficial for university students, dancers who are making the transition from a performance career to a ballet-teaching career, and current teachers who want to brush up on theory with online flexibility. It is recommended that students have at the minimum, an introductory knowledge of ballet terminology and technique. It is recommended that students enrolled in this course are currently teaching a ballet class or have instructional access to a group of students, in order to apply assignments that require student demonstrations. If you do not have access to students during this course, please inform the instruction immediately for alternate assignment. **Book required:** *Technical Manual and Dictionary of Classical Ballet* by G. Grant. (2014) New York, NY: Dover Publications.

**OPDI-M8: Designing Model Cornerstone Assessments - Assessments**

**Professor: Susan McGreevy-Nichols**

**1.5 NDEO-endorsed CEU's**

**6 weeks**

This course helps participants understand how to assess their students at benchmark grades of 2, 5, 8 and the three high school levels (proficient, accomplished, advanced) to demonstrate the type of standards-based evidence needed to show student achievement. This course follows OPDI-112 (Implementing the Standards). Model Cornerstone Assessments (MCAs) are a component of the new National Core Arts Standards.

**OPDI-M9: Choreographic Sharing and Explorations – School, Studio, Personal - Choreography**

**Professor: Dr. Naima Prevost**

**1.5 NDEO-endorsed CEUs**

**6 weeks**

This course is designed to encourage participants to share and explore choreographic projects created by them and others with the goal of expanding their own ability to create new material, review choreography already produced, and envision new creative possibilities. In the process, students will understand more deeply how to look at the work of others, and how to best explore and review their own methods and results. The course is designed for dance teachers and artists who create choreography for their students in concerts and workshops, as well as for those who create original choreography independent of work environments. Through sharing and exploring work and process with peers and faculty, dance teachers and artists will have opportunities to make their choreography stronger and more meaningful, and enhance the power of dance for themselves and audiences.

**OPDI-M10: Movement Behavior Analysis and Profiling in Dance - Kinesiology, Neuroscience, & Movement Analysis**

**Professor: Dr. Thomas Hagood**

**1.5 NDEO-endorsed CEUs**

**6 weeks**

Movement Behavior Analysis and Profiling (MBA/P) teaches dance educators, artists, choreographers, scholars, historians, and researchers how to observe and analyze movement in dance training and performance. In this course students will learn how to identify and chart their own movement behavior profile as well as that of others, identify inherited and learned capacities in movement that differentiate students engaged in the same movement activities, assess the kinetic options performers have in developing their talents in expressive movement, and integrate skills in observing and recording the dancer's characteristic use of space, time, and force. MBA/P was developed by Drs. Valerie Hunt and Sally Fitt, and is one of the two movement analysis systems used in dance.

**OPDI-M12: Jazz Dance Theory and Practice - Pedagogy and Teaching Methods**

**Professor: Lindsay Guarino**

**1.5 NDEO-Endorsed CEUs**

**6 weeks**

This course traces the continuum of jazz dance from its roots to its many manifestations today. Students will explore their own jazz dance identity through a process of examining historical jazz eras and styles (authentic, vernacular, theatrical, and contemporary) and by engaging in reflection, choreographic explorations, and dialogue with classmates. Additional course components include reading, video viewing and analysis, and writing assignments that allow students to focus their understanding of jazz dance. Whether you teach in a privately owned dance studio, in K-12, or in higher education, this

course will also offer participants the opportunity to practice a historically-rooted approach for teaching jazz dance that is relevant today in contemporary jazz dance practices. By applying essential jazz dance characteristics that are derived from the origins of jazz but are often forgotten in dance studios today, participants will be able to integrate a rich understanding of jazz dance to classroom exercises that are already in your tool box. Feedback from classmates and instructor will open the doors to a dialogue where, as a community, one can share successes and challenges. In turn, participants will complete this course with a series of class exercises that can be explored and integrated into regular studio classes. *Book required: Jazz Dance: A History of the Roots and Branches by Lindsay Guarino and Wendy Oliver. (2014). Gainesville, FL: University Press of Florida.*

### **OPDI-M13: Modern Dance Theory and Composition - Pedagogy and Teaching Methods**

**Professor: Marty Sprague**

**1.5 NDEO-endorsed CEUs**

**6 weeks**

In this course, students will engage in research and reflection on the following questions: As a teacher, what long term dance learning or enduring understanding do you wish to pass on to your students regarding modern dance? As a choreographer, do you know the lineage, from where your personal expressive style is rooted and developed, of your modern dance style? As a performer, how can an understanding of modern dance styles aid in clarity of execution in repertory pieces? From where do we develop our personal movement preferences and expressive capabilities? What or who has influenced these preferences and capabilities? Even if you are a “rebel”, as opposed to one devoted to passing on a legacy, you need to know from what or whom you are rebelling. By applying a known family genealogy, one is given a deeper sense of identity and so knowing the modern dance historical genealogy gives a deeper sense of one’s place in the modern dance world and thereby improve one’s dance products and students’ training experience. **Required Book:** Legg, Joshua. (2011). *Introduction to Modern Dance Techniques*. Hightstown, NJ: Princeton Book Company Publishers. **Optional additional text:** Strauss, Marc Raymond with Nadel, Myron Howard. (2012). *Looking at Contemporary Dance: A Guide for the Internet Age*. Hightstown, NJ: Princeton Book Company Publishers.

### **OPDI-M16: Introduction to the Dance Entry Level Teacher Assessment – Test Prep**

**Professors: Elizabeth McPherson and Marcia McCaffrey**

**2 NDEO Endorsed CEUs**

**8 weeks**

This course is designed as preparatory course of study for people with an interest in sitting for the Dance Entry Level Teacher Assessment ([www.ndeo.org/delta](http://www.ndeo.org/delta)). The DELTA exam measures pedagogical content knowledge (PCK) and subject specific content knowledge in dance and was created jointly by the National Dance Education Organization (NDEO) and the State Education Agency Directors of Arts Education (SEADAE). The course explores the 10 Pedagogical Content Knowledge (PCK) skills clusters within DELTA’s three Domains of Knowledge (aka DELTA Conceptual Framework - [www.ndeo.org/conceptualframework](http://www.ndeo.org/conceptualframework)) which include: 1) Core Dance Processes, 2) Teaching and Learning, and 3) Policies, Facilities, and Technical Production. In addition, this course reviews the National Core Arts Standards in Dance, NDEO Opportunity to Learn Standards, NDEO Professional Teaching Standards for Dance Arts (PTSDA), and the NDEO Standards for Dance in Early Childhood, and explores the rationale for why DELTA is important to our field and how it was developed. The course concludes with a 20-question practice exam.

### **OPDI-M18: Intro to Choreography in Dance Education: A Process to Teach Your Students How to Create Dances – Choreography**

**Professor: Marty Sprague**

**1.5 NDEO Endorsed CEUs**

**6 weeks**

This course offers participants experience with a system that can be used to teach basic elements and principles of choreography and explores how to encourage self-expression through dance making. Many dancers have not formally studied the art of choreography. Perhaps someone is experienced in making dances but now wants support learning how to teach others. How does the studio teacher, or performing arts center instructor, teach the choreographic process to young performers? How does the education director of a dance company structure dance-making activities within school residencies? How does one teach pre- and in-service teachers, or instructors in community recreational programs, how to teach this process to students with little or no dance experience? In this course, participants will walk through, or model, a process that they can use to teach students how to create their own choreography. The course text is actually a student textbook and so it will be a small “leap” from course participation to application of this methodology in one’s teaching practice. Peer discussions, journal reflections and reflective essays will help in this application. **Book Required:** *Experiencing Dance: from Student to Dance Artist by Helene Scheff, Marty Sprague, and Susan McGreevy-Nichols. (2<sup>nd</sup>*

Edition). Can be ordered from Human Kinetics, [us.humankinetics.com](http://us.humankinetics.com). Hardcover or e-book available, both with online materials – be sure to request access to the online materials.

### **OPDI-M19: Dance Stagecraft and Production - Choreography**

**Professor: Marty Sprague**

**1.5 NDEO Endorsed CEUs**

**6 weeks**

This course introduces elementary technical theatre skills and knowledge. The content covers costumes and props, sound, lighting, scenery and sets as well as front of house and stage management. The purpose of the course is to: equip dance artists and educators with technical theater knowledge and abilities, incorporate stage production elements, and add clarity and richness to the artistic intent of their choreography. Further, information is given for the production of full concerts, recitals, and musical theater shows. The basics of sound, costumes, properties (props), lighting, sets and scenery are presented so that communications with technical designers and crews are clear and professional. Etiquette, respect, roles and responsibilities, cooperation among the departments, and order of the backstage hierarchy are presented. Some text and activities appropriate for middle or high school students will example how a teacher can incorporate stagecraft and production within a dance program. While the text, Drew Campbell's, *Technical Theater for Non-Technical People*, may provide more in-depth information than some of our dance people may need, one never knows when opportunities could arise to work in full theatrical productions in state-of-the-art theaters.

### **OPDI-M20: Integrating Social Emotional Learning (SEL) in Dance Curriculum - NEW COURSE in 2020**

**Professor: Margot Toppen**

**1.5 NDEO-Endorsed CEUs**

**6 weeks**

With an emerging evidence base connecting dance to Social and Emotional Learning (SEL) outcomes, it's important for dance teachers to understand and be able to articulate this connection. Additionally, any kind of dance teacher can strengthen their pedagogy and student outcomes with a more intentional and explicit focus on SEL. This course provides strategies for aligning dance curriculum to CASEL's "Framework for Systemic Social and Emotional Learning." CASEL stands for the Collaborative for Academic, Social, and Emotional Learning. Participants will learn about the CASEL framework and the research showing the strong connection between dance and SEL. The five broad SEL competency areas: Self-Awareness, Self-Management, Social Awareness, Relationship Skills, and Responsible Decision-Making. The course will wrap up with participants mapping out an action plan for how they can integrate explicit and intentional SEL approaches into their teaching.

### **OPDI-M21: Building an Online Dance Course: Process and Product ~ NEW COURSE in 2020**

**Professors: Jane Bonbright, Sue McGreevy-Nichols, Beth Megill, Robin Kish**

**1.5 NDEO-Endorsed CEUs**

**6 weeks**

The COVID-19 and social distancing have illuminated the need for all dance educators to develop the skills needed to not only teach online but also know how to develop a comprehensive online course. This is a course that takes the dance professional (OPDI student) through the process of the planning, designing, and implementing an online course. The course provides information regarding commonly used online Learning Management Systems (LMS), how to build a course outline, understand the basic structure for planning modules, identify resources, and design assignments, student work, and assessments. The same principles apply whether you are teaching dance technique or the academic side of dance. Participants should have an idea for a course outline that they would like to design by the end of this course.

### **OPDI-201: Professional Portfolio Development using the Professional Teaching Standards for Dance Arts (PTSDA) –**

**Professor: Patricia Cohen**

**Standards/Portfolio**

**3 NDEO-endorsed CEUs**

**Independent Study – 10 months**

This course guides participants through the essentials of developing a professional portfolio culminating in an organized, useful compilation of one's accomplishments, skills and pedagogical expertise. Each course module substantively references the Professional Teaching Standards for Dance Arts, providing solid evidence of one's deep understanding of the Standards manifested in statements of teaching philosophy, lesson plans and assessments for varied populations, videos of teaching moments, documented collaborations with colleagues, and one's place in the community as an advocate for dance in arts education. Professional portfolios are now also being used more and more as a tool for teacher evaluation and job promotion. *Pre-requisites: OPDI-101: Intro to PTSDA.*

## Courses eligible for credits from other universities

### University of North Carolina Greensboro

For an additional fee, students can get credits from the University of North Carolina Greensboro. Student must select this option during the NDEO registration process and pay the UNCG fees directly to NDEO. The student will then be asked to complete a separate form and email it back to NDEO staff so that their UNCG student ID can be created. The current additional fee is \$495 + \$25 app fee for the 3 credits. Eligible courses include:

**OPDI 103: Foundations for Assessments in Dance** (UNCG course #DCE 645) 3 GRADUATE credits (must already have a bachelor's degree prior to taking this course)

**OPDI 106: Choreographic Explorations in Dance** (UNCG course #DCE 446) 3 Undergraduate credits

**OPDI 105: Introduction to Dance Education Research** (UNCG course #DCE 445) 3 Undergraduate credits

**OPDI-110: Dance Kinesiology & Applied Teaching Practices** – (UNCG course #DCE 341) 3 Undergraduate credits

**OPDI-111ab: Dance History: Global, Cultural and Historical Considerations** (UNCG course #DCE206)  
3 Undergraduate credits

**OPDI 115: Dance Integration: Re-envisioning the Creative Process** (UNCG course #DCE245) 3 Undergraduate credits

**For Fall 2020 we will be offering OPDI-115 Dance Integration and OPDI-111ab: Dance History for UNCG Undergraduate Credits.**

**Spring 2021 – 2 courses TBD**

**Summer 2021 – 2 courses TBD**