

List of Course Titles and Dates

OPDI-112: Implementing the National Core Arts Standards (NCAS) in Dance (May 23 to August 14, 2022)

OPDI-120: Music Theory and Applications for the Dance Teacher (May 23 to August 14, 2022)

OPDI-121: Ethical Dilemmas in Dance Education (May 23 to August 14, 2022)

OPDI-M19: Dance Stagecraft and Production (June 13 to July 24, 2022)

OPDI-M22: Using Dance Pedagogic Content Knowledge (PCK) to Drive Programmatic Growth (June 13 to Aug. 7, 2022)

OPDI-M23: Creating an Ethics and Pedagogy of Teaching with(out) Touch (June 13 to July 24, 2022)

OPDI-M7: Ballet Theory and Composition (July 11 to Aug. 21, 2022)

OPDI-M20: Integrating Social Emotional Learning (SEL) in Dance Curriculum (July 11 to Aug. 21, 2022)

NEW~~ OPDI-M24: Classic Tap Repertoire – The Shim Sham Shimmy (July 11 to Aug. 21, 2022)

NEW~~ OPDI-M25: Hip Hop: History and Heritage – (Aug. 1 – September 11, 2022)

Course that starts on August 1, 2022

NEW~~OPDI-M25: Hip Hop: History and Heritage (Aug. 1 to Sept. 11, 2022) **Professor: E. Moncell Durden; Member Tuition \$295; Non-Member Tuition \$370; 1.5 NDEO-Endorsed PDCs; 6 weeks;** As dance educators, we have a responsibility to give credit and respect to all forms by including context, heritage, and history in our lessons. Understanding and sharing the rich cultural context and stories behind hip-hop dance can not only enhance your teaching, but also grow respect for the hip-hop genre and those who created it. Shaped by cultural and political circumstances in the 1970s and developed during economic struggles and environmental turmoil, hip-hop dance gave voices to the restless and tumultuous inner-city youth. Hip-hop's roots are found in the social fabric of African and Afro-Diasporic concepts of communication that have re-inventions in ragtime, jazz, blues, rhythm and blues, rock 'n' roll, funk, and soul which culminated in hip-hop.

This course will help you understand hip-hop vocabulary, terminology, and fundamentals as well as gain a contextual and historical overview of hip-hop dance and culture; its recurring cultural modes of discourse and practices woven into black vernacular / social dance, and its intersecting economic, political, and social dynamics of race, gender, sexuality, and class. In this online course, you will engage in reflection, choreographic explorations, and written dialogue with your classmates to illuminate your personal, social and cultural dynamics of ethnic diversity. Additional course components include reading, video viewing and analysis, and writing assignments that allow you to focus your understanding of hip-hop dance.

Professor Durden will host a live weekly Q&A Zoom discussion with the class on Sunday's at 5pm EST in lieu of written feedback to each student. He will be on hand to answer your questions and provide additional insight into the weekly topics. These sessions will be recorded for those that cannot attend the Live session. *Book required:*

Durden, E. Moncell (2018) Beginning Hip Hop Dance: An interactive dance series. Human Kinetics. [View book order option here](#) or <https://www.amazon.com/Beginning-Hip-Hop-Dance-Interactive-ebook/dp/B07CV4LKZ9>

- Aug. 7 at 5pm EST - What is Hip-Hop
- Aug. 14 at 5pm EST - The Influences of Gang Culture in Hip-Hop
- Aug. 21 at 5pm EST - The Continuum - Authentic/Vernacular Jazz
- Aug 28 at 5pm EST - Hip-Hop Theory and Practice
- Sept. 11 at 5pm EST - What I've Learned about Hip-Hop Dance

Due to the unique nature of the M25 course, all students (including those auditing) are encouraged to fully participate in this course as peer-to-peer written feedback is a critical component of the Discussion Board posts. Peer-to peer feedback benefits participants by: 1) enhancing and practicing feedback skills; 2) providing opportunities to share thinking; 3) sharing lesson and curricular planning, and 4) creating networking opportunities and community support.

Courses that starts on July 11, 2022

OPDI-M7: Ballet Theory and Composition (July 11 to Aug. 21, 2022)

Professor: Lori Provost; Member Tuition \$295; Non-Member Tuition \$370; 1.5 NDEO-Endorsed PDCs; 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 helpful if 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, you can complete alternate assignments, just make sure to inform the instructor of your situation. **Book required:** *Technical Manual and Dictionary of Classical Ballet* by G. Grant. (2014) New York, NY: Dover Publications.

OPDI-M20: Integrating Social Emotional Learning (SEL) in Dance Curriculum (July 11 to Aug. 21, 2022)

Professor: Colleen Uspensky; Member Tuition \$295; Non-Member Tuition \$370; 1.5 NDEO-Endorsed PDCs; 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.

NEW--OPDI-M24: Classic Tap Repertoire – The Shim Sham Shimmy (July 11 to Aug. 21, 2022)

Professor: Thelma Goldberg; Member Tuition \$295; Non-Member Tuition \$370; 1.5 NDEO-Endorsed PDCs; 6 weeks; The Shim Sham Shimmy is a classic piece of tap dance repertoire that dates to the 1920s (Vaudeville era). It is the national anthem of tap dancers and is used as the finale in many tap performances throughout the world. This course introduces you to the early history of tap dance, to the history of this classic repertoire, to the steps of the Shim Sham Shimmy, and to the important individuals who created it and have kept it alive for almost 100 years! Teachers learn how to integrate the history of tap into technique and choreography lessons.

REGISTRATION CLOSED – COURSES IN PROCESS

OPDI-112: Implementing the National Core Arts Standards (NCAS) in Dance (May 23 to August 14, 2021)

Professor: Susan McGreevy-Nichols and Marty Sprague; Member Tuition \$520; Non-Member Tuition \$595; 3 NDEO-Endorsed PDCs; 12 weeks; This course will delve into the National Core Arts Standards in Dance that were created as part of a collaborative effort with all the major art forms including dance, music, theater, visual arts and media arts. These 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-120: Music Theory and Applications for the Dance Teacher (May 23 to August 14, 2022)

Professor: Jon Anderson; Member Tuition \$520; Non-Member Tuition \$595; 3 NDEO-Endorsed PDCs; 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 is 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.

OPDI-121: Ethical Dilemmas in Dance Education (May 23 to August 14, 2022)

Professor: Dr. Doug Risner; Member Tuition \$520; Non-Member Tuition \$595; 3 NDEO-Endorsed PDCs; 12 weeks;

In this course, we explore ethical dimensions of dance education based upon the pedagogical premise that each of us will teach as we were taught unless we seriously scrutinize our pedagogical choices, teaching approaches, and ethical decision-making. Participants are encouraged to investigate carefully their teaching practices and leadership potential by stepping back and objectively observing, considering, and assessing individual values and assumptions in ethical decision-making. There is always a tendency when facing a problem to look for the correct answer, however, as with all ethical dilemmas, the difficulty comes not in choosing right over wrong, but in deciding between conflicting choices that are neither all *right* nor all *wrong*. Ethical dilemmas in education are ones in which teachers must take action that will benefit one party at some expense or inconvenience to another. Resolving ethical dilemmas presses dance educators to prioritize among the conflicting wants, needs, and interests of students, parents, colleagues, and the larger culture. In other words, making one right choice in an ethical dilemma usually means that an individual cannot make another choice, which is equally right and equally important. Ethical decisions are difficult because no single option clearly dominates the alternatives. Given the social nature of ethical decision-making, the pedagogical approach to this course promotes and supports a collaborative learning community. With clear instructions and a set goal, partners and small groups explore collaboratively, experiment within themselves and work with open communication. *Book required: Ethical Dilemmas in Dance Education by Doug Risner and Karen Schupp; Can be ordered from McFarland Books at <https://mcfarlandbooks.com/product/ethical-dilemmas-in-dance-education/>*

OPDI-M19: Dance Stagecraft and Production (June 13 to July 24, 2022)

Professor: Marty Sprague; Member Tuition \$295; Non-Member Tuition \$370; 1.5 NDEO-Endorsed PDCs; 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-M22: Using Dance Pedagogic Content Knowledge (PCK) to Drive Programmatic and Self Growth

(June 13 to Aug. 7, 2022)

Professors: Dr. Elizabeth McPherson and Dr. Dale Schmid; Member Tuition \$350; Non-Member Tuition \$425; 2 NDEO-endorsed PDCs; This course provides students with a useful conceptual framework to inspire thoughtful and informed curricular decisions about the allocation of instructional time and focus in K-16 dance education (elementary school to college) and to reflect on and renew one's personal teaching practice. The conceptual framework explored is the 10 Pedagogic Content Knowledge (PCK) Skills Clusters that comprise the DELTA (Dance Entry Level Teacher Assessment) stemming from the National Core Arts Standards for Dance. These clusters include: 1) Performing Dance as an Intentional, Expressive Art Form (guiding principles), 2) Choreography (exploring, planning, revising), 3) Integrated Approaches to Historical, Cultural & Contemporary Dance Studies, 4) Dance Language, Literacy & Critical Analysis, 5) Pedagogical Theory & Practice, 6) Knowledge of the Learner, 7) Assessment Literacy, Evaluation & Reflective Practice, 8) School-based Policies, 9) Dance Classroom, and 10) Technical Production. Anyone with an interest in dance education and dance teacher preparation would benefit from this course, from new teachers to seasoned dance education professionals from any teaching environment. It is designed to support and extend dance education content knowledge while expanding personal and professional expertise.

OPDI-M23: Creating an Ethics and Pedagogy of Teaching with(out) Touch (June 13 to July 24, 2022)

Professor: Nicole Perry; Member Tuition \$295; Non-Member Tuition \$370; 1.5 NDEO-Endorsed PDCs; 6 weeks;

Dance teachers in every setting have long used touch as a teaching method. It is employed for correction or support, to provide a goal, impart kinesthetic feedback, or other reasons. With disclosures of sexual misconduct at top artistic institutions, the rise of the #MeToo movement, startling statistics regarding young people who have experienced trauma, and ongoing concerns around coronavirus, we now have an excellent opportunity to address the pedagogy of touch. Different approaches, such as imagistic language, prop work, or other types of touch may provide for safer learning environments, empower students, and/or provide new depth to the creativity and teaching practices already employed. This course combines knowledge of best practices of physical contact in dance and theatre performance with Laban/Bartenieff Touch-for-Repatterning practices. It examines consent and power dynamics in the studio, creating an ethics of touch for movement classes, and low-touch/no-touch teaching options. Those enrolled in the course will be encouraged to strategically offer opportunities for students to practice consent and exercise agency when touch is

employed. The course encourages personal reflection and choice-making for effective teaching. The material is applicable to dance teachers in any environment.

Important Information

OPDI Application: You no longer have to apply to take OPDI courses.

NDEO Membership Policy: Members and Non-Members may take these courses. Members receive a discounted tuition rate compared to non-members. If you are not a current NDEO member and only want to take one course, then it makes financial sense to register as a non-member. But if you plan to take more than one course in any 12-month period, then it makes sense to sign up for an NDEO membership so you can receive the discounted tuition rate. To learn more about Membership [NDEO > Membership > Member Types, Benefits, Dues Rates](#).

OPDI Tuition Chart	4 week course	6 week course	8 week course	12 week course
Member Discounted Tuition	\$200	\$295	\$350	\$520
Non-Member Tuition	\$275	\$370	\$425	\$595

How to Register for a Course: Visit the Upcoming Courses webpage [OPDI online courses for dance teachers \(ndeo.org\)](#) and click on the Register for Courses button.

Professional Development Credits (PDCs) – Upon successfully completing an NDEO OPDI course the student earns PDCs. They earn 3 PDCs for a 12 week course; 2 PDCs for an 8 week course; 1.5 PDCs for a 6 week course; 1 PDC for a 4 week course. Prior to 1-1-22, NDEO used CEUs (continuing education units) instead of PDCs for its OPDI / CiDE program. CEUs are still used with our Conference and Webinar programs as 10 hours of lesson/session time equals 1 CEU. PDCs are used to differentiate the type and amount of professional development involved in an online course that spans a month or more.

Certificate in Dance Education (CiDE) – Students who earn a total of 33 PDCs will be awarded the Certificate in Dance Education. A student can declare their intent to earn a CiDE after completing 9 PDCs. For more information [Certificate in Dance Education \(ndeo.org\)](#).