

# Integrated Dance Learning: Critical Thinking for Embodied Minds

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The mercurial field of dance challenges dance educators to cultivate critically connected, integrated movement artists who can manage and sustain diverse careers. This chapter deconstructs the conceptual framework, critical learning goals, and integrated coursework for “Introduction to Dance Studies.” The course merges scholarly and studio dance practices, establishing connections between choreographic intent and decision-making, embodied practice, oral discussion, and analytic and evaluative writing. The pedagogical strategies and scaffolded course activities described can be adapted for middle, high school and post-secondary students to reinforce the value of body/mind integration and the benefits of using both physical and cognitive intelligences to maximize learning.

The mercurial field of dance emplaces a need for dance education to produce critically connected, integrated movement artists. Coursework should bolster the critical thinking necessary for graduates to manage and sustain diverse careers. Scaffolding students through integrated dance learning is an essential start.

This chapter deconstructs the conceptual framework, critical learning goals and integrated coursework for *Introduction to Dance Studies*. The course and its format were originally created by Dr. Jeff Friedman for first-year students majoring in dance at Rutgers University. Co-instructor Barbara Angeline, with her research in critical thinking for dance education, elucidated and expanded higher order thinking throughout the course. Dance curricula are often divided into “academic” and “studio” classes. This course merges scholarly and studio practices, establishing connections between choreographic intent and decision-making, embodied practice, oral discussion, and analytic and evaluative writing. Dance Department students complete this course in their first semester—prior to their first choreography course—as one step in the curricular scaffold that creates thinking artists who successfully navigate the field.

As a first-year, first-semester university course, *Introduction to Dance Studies* provides a bridge between K-12 and post-secondary learning, thinking, and doing. The ideas and activities described below could be easily transposed for middle and high school students to reinforce the value of body/mind integration and the benefits of using both physical and cognitive intelligences to maximize learning.

## Critical Thinking - Introduction and Review of Literature

Critical thinking (CT) provides the mechanism by which students can explore, deconstruct and examine ideas to arrive at their own reasonable, articulate, defensible conclusions. The Association of American Colleges states, “The key to educational excellence lies not in the memorization of vast amounts of information, but rather in fostering habits of mind that enable students to continue their learning [and] engage new questions” (Kuh, Chen, & Nelson Laird, 2007, p. 40). Knowledge and reasoning that are domain-specific provide a framework for the practice of CT skills (Facione, 1990). Studies show that post-secondary students who learn critical thinking skills demonstrate more achievement in their specific study areas than students who don’t (Lampert, 2006). In the few studies that assess post-secondary student CT achievement, findings show that students make their greatest gains during freshman year (McBride & Reed, as cited in Angeline, 2010). This means that educators teaching first-year students need to prioritize critical thinking goals, making their significance and value explicit to students. “[Providing] opportunities for student and teacher agency allows the classroom to become a laboratory for generating, researching, and discussing new ideas and perspectives in relations to the content area. . . . Students and teachers assume active roles in the development of knowledge and create personal voices within the content” (Ottey, 1996). A critical “journey” of learning can guide students through the shift from receivers of information to contributing collaborators.

In a research study of educators with five to twenty-five years of post-secondary teaching in dance, participants stated that the number one obstacle to critical thinking in dance coursework is student resistance.

Previous training, education and/or cognitive development pre-disposed students to either embrace or resist the teachers’ efforts to get them to think. Students who were not given opportunities to think in previous educational experiences developed habits of movement [and recitation] rather than habits of thought. (Angeline, 2010)

Another significant challenge was balancing course learning between critical thinking and content goals (Angeline, 2010).

Modeled or implicit CT may not be enough. Critical thinking is promoted when teachers establish criteria for students to use within a lesson, then let students form, examine and adjust their own conclusions (Chen, 2001; Dewey,

1916; Mosston, 1998). A critical learning environment is facilitated, not dictated, by the educator:

1. The teacher models critical thinking for students, and students are encouraged to rationally question, examine and assess processes in class—including teaching methods and choices.
2. Students are encouraged and expected to explore cognitive and metacognitive thinking efforts, actions and consequences.
3. Students are guided to expand on original thoughts by investigating and assessing all available information to develop alternative responses.
4. Students learn to consider the feelings and ideas of others, as well as their own personal biases, in order to form responses that are organized, reasonable, and justifiable (Chen, as cited in Angeline, 2010).

## Critical Thinking—Definition

What do we mean when we say “critical thinking”? Lack of a clear definition of CT may illuminate the greatest challenge to installing critical thinking as an educational priority, particularly in domain-specific arts education environments. Expert theorists, educators and philosophers have worked to analyze and interpret elements of critical thinking. Reflections on a common definition of critical thinking and pedagogy for its delivery in dance education expand possibilities for developing dancers who use critical thinking skills both in and out of the dance studio (Angeline, 2010). In 1990, the American Philosophical Association asked Dr. Peter A. Facione to investigate a definition of Critical Thinking. Using the Delphi research method, Facione facilitated 43 critical-thinking experts’ coming to consensus. Through several rounds of written, anonymous debate, post-secondary professors from around the country used their own CT abilities to hone a definition. Critical thinking was deemed to have two major components: cognitive skills and affective dispositions (see Table 15.1):

## Affective CT Dispositions

*Definition:* Delineated habits of using, or the aptitude to use and see the value of critical thinking.

*Dispositions:* Truthseeking, Open-Mindedness, Systematicity, Critical Thinking, Self-Confidence, Maturity of Judgment, Inquisitiveness

- Facione, as synthesized in Angeline (2010)

**Table 15.1: Consensus list of CT cognitive skills, sub-skills and affective disposition characteristics**

CT Skill	Sub-Skills
1. Interpretation	Categorization Decoding Significance Clarifying Meaning
2. Analysis	Examining Ideas Identifying Arguments Analyzing Arguments
3. Evaluation	Assessing Claims Assessing Arguments
4. Inference	Querying Evidence Conjecturing Alternatives Drawing Conclusions
5. Explanation	Stating Results Justifying Procedures Presenting Arguments
6. Self-Regulation	Self-Examination Self-Correction

## CT and Course Design

The development of critical thinking is contingent on the design of class activities and assignments and the pedagogical practices that support an integration of course content and critical thinking goals. Examining the ways in which we communicate to and with students is key. “The use of questions and how they form the basis of knowledge, decision making, and actions are integral to the promotion of critical thinking” (Myrick, as cited in Myrick & Yonge, 2002). Different types of questions elicit different types of thinking, and all are valuable to scaffolding CT. Below is a table of question categories, definitions and thinking elicited by each type of question. Correlating course activities for *Introduction to Dance Studies* are included to show how activities discussed in the chapter address these different types of thinking.

**Table 15.2: Question categories, definition, connected thinking and course activities**

<b>Question Type</b>	<b>Definition</b>	<b>Thinking</b>	<b>Course Activity</b>
<b>Factual</b>	“Requires the students to state a fact . . . generally explicitly stated in the curriculum material. Fact questions usually have a single correct answer.”	Provides domain knowledge necessary to connect CT to course or discipline content.	–Online Reading Response –Critical Dance Analysis, Parts I & II –Paper #1 –Paper #2
<b>Criteria</b>	Generally has more than one answer, but the possible answers come from a finite pool of facts related to content.	Scaffolds domain knowledge and helps to establish a system of evaluation that is a necessary component of CT.	–Class Discussion –Critical Dance Analysis, Parts I & II –Paper #1 –Paper #2
<b>Higher cognitive</b>	Includes “analysis, synthesis and evaluation questions and cannot be answered using rote memory. . . . Several answers usually are plausible and defensible.”	“Requires the student to respond with an inference, evidence, generalization, explanation, solution, prediction, or opinion which cannot be obtained directly from the curriculum materials.”	–Online Reading Response –Class Discussion –Critical Dance Analysis, Part III –Paper #1 –Paper #2
<b>Analysis</b>		Elicits “motives or causes of observed events; inferences, interpretations, or generalizations; and/or evidence” to support all of these.	–Critical Dance Analysis, Part III –Paper #1 –Paper #2
<b>Synthesis</b>		“Elicits predictions, solutions to problems, original communications.”	–Critical Writing, Part III –Paper #1 –Paper #2
<b>Evaluation</b>		“Elicits opinions about issues, judgments about the validity of ideas, judgments about the merit of problem solving.”	–Class Discussion –Paper #2

*Note: Synthesized and adapted from Gall et al., cited in Angeline (2010)*

The reciprocal value of critical thinking and writing is well known.

[Critical] writing is about selecting ideas, analyzing and interpreting them, imagining objections and responding to them, identifying and questioning assumptions, clarifying the reasons behind a conclusion, and presenting those reasons in a structured form . . . .

The ability to generate a rational argument for your beliefs is a primary expression of intellectual maturity. We should be able to explain why we believe what we believe, or why we do what we do—not in terms of the causes or origins of the belief, but in terms of reasons. (Coe, 2011)

Integrated course activities help students to develop, expand and hone their critical writing.

## Introduction to Dance Studies— Foundational Course Information

Once a clear definition of CT is concretized, the connection between writing and critical thinking can be made clear to students via well-crafted writing prompts and rubrics. However, CT as a means to serve artistic practice may be harder to elucidate, though writing and CT have reciprocal benefits. “Hands-on activities” should not be included merely to serve critical thinking goals. Critical thinking may also be of value in forwarding artistic decision making, creativity, and depth in artistic thinking. In *Introduction to Dance Studies*, we forward activities that help students practice the connection between critical thinking, writing, discussion, dance viewing, dance embodiment and dance composition experiences.

Opportunities for our diverse students to explore how they fit into their chosen field is pragmatically age-appropriate. Self-identification is a temporal process that is lifelong, with a fluid quality that potentially enables a variety of identities over the life-course. For the purposes of expanding critical thinking about themselves, others, and their passionately chosen art-form, the course provides opportunities for cultivating a body-based sensibility that informs the technical development of dancers, their creative capacities as choreographers, and their procedural and philosophical competencies as critical thinkers and writers. The course introduces students to the categories of artistic choice-making made by dance choreographers that frame audience experience and interpretation of their dance works. Categories are scaffolded in the semester to move students from proximal areas of familiar territory toward more multifarious topic areas:

**Table 15.3: Scaffolding of Topic Areas for Introduction to Dance Studies (Friedman, 2003)**

<b>DIFFERENT TYPES OF FRAMES</b>
Social frames (demographics, audience engagement)
Architectural frames (theater types, site-specific practices)
<b>CONTENTS OF THE FRAME</b>
Technology (sound, lighting, video, editing, screendance)
Costumes/Props/Accessories (color coding/descriptive vocabulary, historical time period, class/status, cultural affiliation, abstract/literal use)
Set design (historical time period, class/status, cultural affiliation, abstract/literal use)
Lighting design (location, mood, color, lighting/darkening, time of day/season)
Sound score (types of sound, live/recorded, mood, movement/sound alignment, historical time period, cultural affiliation)
<b>BODIES IN THE FRAME</b>
Body Idealism/Disability/Physically Integrated Dance (debates and considerations, expanded virtuosity)
Gender and Sexuality (biological sex, gender identity, gender expression, sexuality, constructs, conventions, debates and considerations)
Race, Ethnicity and Culture (debates and considerations, coloniality, hybridity, cultural contexts)

Theories, concepts and vocabulary on the topics of gender, sexuality, race and disability are challenging for first-semester undergraduates. For the benefit of new students coming into the program, there is a unique opportunity to examine the often-generalized, “default” dance body—Euro/upper class/abled/female/heterosexual—through the lens of dance studies. Our goal, as instructors, is to help students begin to parse that generalized body to become, instead, a series of more specific, individualized types having to do with the actively raced/ethnicized, classed, abled, gendered, and sexed bodies, often matching the diverse population of our incoming first-year class. Because of this relatively congruent match, we are aware that affective dispositions for critical thinking can and should be elicited. Based on an existing empathy towards equitable representations of their cohort as evolving dance artists, our students are primed for developing skills to fulfill that empathy in a schooled manner. Considering questions of sex, gender, race, ethnicity and disability in dance choreography and performance gives students a chance to address bias and explore from a critically-enhanced perspective of inquisitive open-mindedness. We want to nurture affective CT dispositions through stimulations of extant yet implicit demographic realities of the dance field. All the topic areas of the default “conventional body” are addressed in our curriculum.

## Integrated Course Activities (See Appendix for Additional Course Activities)

After two weeks of foundational dance literacy coursework, each subsequent week follows a structured format, with a distinct topic of study that is folded into the mix of knowledge and thinking from previous units. Course activities are integrated to provide diverse approaches to absorbing, deconstructing, critically considering and *experiencing* each topic. Critical thinking and writing are integrated with embodied dance experiences, so student learning is not solely cerebral. We make explicit the equal, integrated, and mutually dependent values of artistic practice and critical thought.

**Online Reading Response**—Prior to the first classroom meeting, students read an article or book chapter about the week’s topic. This reading is selected to expand, challenge and provoke thinking by identifying societal conventions and constructs as they relate to dance and the ways in which dancers, dance writers, and choreographers respond to these constructs. Students write online responses to two prompts: “Fact Check” makes sure students have absorbed significant information from the reading; “Think About” requires students to critically connect their learning from the reading to open-ended, original conclusions.

1. *Fact Check*: List three important aspects of the work that “Danceability Project” artists Alito Alessi and Emery Blackwell choreograph and perform together.
2. *Think About*: Should the word “disabled” be used to describe people? Why or why not? (This is not a trick question—people advocate for both sides of this debate, so it’s okay to express your own, supported ideas.)

The online response allows instructors to pre-assess student knowledge. Misunderstandings can be ascertained, as can the level of prior knowledge that individual students bring to the topic area. Students are asked to print out and bring their answers to class for discussion. This assignment has many benefits: The online environment provides both time and a safe space for every student to arrive at deeply considered, individual ideas. Students who need confidence in speaking in class, or do not have “rapid-fire” responses in face-to-face discussions, are emboldened by having their answers in hand. Discussions are also able to move more quickly into higher cognitive connections, since thinking about the topic has already been guided in this direction.

### Class Meeting 1

The first class of each week meets in a traditional classroom. The class begins and ends with student ideas, writing and development of critical connections.



*Critical Dance Analysis, Part I:* This writing activity supports the development of decoding skills. At the start of class, a dance video is played for students. During the video, students practice what we call “Impressionist Writing.” Students respond immediately to an embodied performance stimulus by translating what is seen in the video into impressionistic streams of evidence. We encourage students to use all resources at hand: single words, phrases, bullet lists, mind-map, and/or graphic drawing formats allow for multiple types of conceptual relationships; writing need not follow a grammatical prose format but can flow without punctuation. Students are asked to consider all topic areas covered by the course up to that point and to include course vocabulary in their note-taking whenever possible.

*Class Lecture/Dance Viewing/Discussion:* After the video, the lecture begins. Intertwined with domain-specific knowledge are dance video examples to illustrate the concepts and vocabulary of that week’s topic. Facione’s consensus divided critical thinking elements into six main categories. In order to acquire or expand these skills, our students need a solid foundation for the selected topic. To forward the CT skill of Interpretation, we provide vocabulary to support more complex thinking. Video excerpts are carefully organized to progress from extant (and comfortable) student comprehension toward areas of expanded complexity. The lecture continues, reinforcing the process of moving from comfort zones of preformed ideas into proximal zones of new thinking.

Vocabulary is provided as a medium with which students can discuss, debate and write about the topic. Class discussion, interspersed throughout the lecture, allows students to practice this new vocabulary and individually respond to traditional and challenged constructs in the course content, consider expanded ideas about choreographic intent in the videos and explore alternative ideas with their peers. The integration of domain knowledge, video examples and discussions shifts students towards querying evidence, a sub-skill of Inference. Discussions generally “camp” in one of two places: student clarification of domain content and critical connections expanded by the content. When student questions arise, we redirect them back to the questioner’s peers. If time is allowed, there is usually an aggregate understanding, and the students’ answering questions for each other allows the topic to be discussed in a collaborative, idea-generating environment. Critical connections are made when provocative questions are posed. For example, in a “Race and Ethnicity” lecture, students were asked, “Is it okay for a white choreographer to compose a dance about black suffering?” Discussion can reveal the ambiguities and seeming contradictions embedded in the course content and dance videos. Simple forms of categorization are challenged, creating room for alternative explorations. Diverse perspectives and debates are presented and valued in lecture material, videos and student discussions.

*Critical Dance Analysis, Part II:* At the end of the lecture, students re-watch the video that they decoded at the start of class. Again, they are asked to stream

their observations and impressions of the dance. Seen through eyes opened to new conceptual territory, students engage their new vocabularies, adding evidence grounded in newly learned concepts and diverse constructs. By challenging simple categorization and considering alternative categorizations, students reach towards new, more complex conceptual categories and develop meta-cognition skills.

*Critical Dance Analysis, Part III:* Reviewing and querying evidence gathered in the first impressionist writing, and considering the expanded knowledge represented in the second writing, students are asked to use the evidence before them to identify an artistic argument. Has the choreographer adequately persuaded the viewer toward a single interpretive “Big Idea”? Considering a conjecture about meaning can be clarified to answer the question, “What is the intended message of this dance work?” Students are required to cite evidence from their notes to substantiate their conclusions. Which observations and impressions connect to “show” the viewer the intent of the choreographer? Are there “outlier” pieces of evidence that challenge or shift a seemingly simple interpretation of the work? A consideration of concepts and ideas from lecture may lead the student toward another, more complex and less conventional conclusion. We ask students to use lecture concepts and vocabulary to engage the critical thinking elements of Interpretation, Analysis, Evaluation, Inference and Explanation.

This end-of-class, short prose-style paragraph requires students to cultivate their affective dispositions of inquisitiveness, open-mindedness, and truthseeking, toward self-confident critical thinking. The explicit progression of student ideas to conceptual illustrations, coupled with a progression of greater reliance on self-designed ideation supports the affective disposition of systematicity. In order to grow towards greater critical thinking, the systematic process of moving from the known to the unknown is crucial. The critical thinking skills of stating results, justifying procedures, presenting arguments, self-examination and self-correction are further developed in two, longer-form papers later in the course. Maturity of judgment will also be developed. For now, we have shown that students can be led, through a process of writing about embodied dance practices, toward acquisition of a variety of critical thinking competencies and affective dispositions that will guide them towards future expansion of their critical thinking skills.

## Class Meeting 2

The second meeting for our topic week convenes in the dance studio. A variety of events, including guest artist performances, class discussions and workshops (writing, interpreting and composing dance), take place that help students experience an embodied practice of the week’s topic. Active, “hands-on” learning can be a powerful tool for expanding critical thinking (Piergiorganni, 2014). We incorporate

this idea but in a manner that reinforces both artistic action and thinking as equally significant to the learning of both.

*Verb/Adverb Analysis and Dance Composition:* One example of an embodied workshop is the “Verb/Adverb” project. The purpose of this workshop is to spiral student experiences of writing, interpreting and composing dance towards an understanding of their reciprocal benefits. We frame this workshop as an encouragement towards more vivid writing for movement description in students’ papers. Pedagogically, we are also scaffolding an experience that deliberately integrates thinking/writing with movement/composition. The activities spiral recursively over the course of a single eighty-minute period, leading towards students’ increased awareness of how writing and movement experiences can be mutually informative.

Resources for this workshop are two reviews for the same dance event, published by dance critics affiliated with *The New York Times* and *The Village Voice*. Activities begin with students forming small groups. Each group analyzes the same dance critique, identifying and listing active verbs and accompanying adverbial descriptors. Then, the activity is repeated with the second critique. Since both critics reviewed the same event, we have the opportunity to support the value of vivid dance writing through a comparative analysis of their texts. A simple count shows one critic is clearly more engaged with using vivid active verbs and an extensive list of adverbs. A brief discussion acknowledges that some dance critics are or were active dance artists, invested in movement practice and choreography. Students develop a correlation between engaged movement practice and the ability to generate vividly descriptive writing about dance.

Each student then links four random pairs of verbs and adverbs/descriptors (e.g., “plummeting fleetingly,” “flailing quietly,” or “pushing, as if flying”) and generates a short movement composition that enacts these descriptive pairs in embodied format. Compositions completed, each student links with a partner and they perform for each other. Each student observes their partner and generates written movement descriptors that apply to each unusual movement combination, explicitly expanding their embodied imagination. Thus, the recursive structure of this embodied workshop spirals from text, to embodied practice, to combinatory text, to embodied dance composition and performance, and then returns to textual description, informed by embodied experience. This workshop frequently proves successful for students’ subsequent writing projects, where use of active verbs and adverbs becomes more vividly descriptive, as a consequence of the integration of thinking, writing, dance composition, dance performance, movement observation and analysis.

*Two Long Papers:* Students write two long papers in the course. Both are an extension of their Critical Dance Analysis writing practices and require attendance at live dance performances. Paper #1 asks students to interpret one dance from our BFA Senior Dance Concert. Works in this concert are solos and duets performed in

a black box theater, so elements of analysis are simple and fairly straightforward. In addition, the elements of analysis for this first paper pull from concrete categories, such as costume, lighting, and sound. Paper #2 requires critical analysis of two dance works from our faculty DancePlus concert, incorporating both the earlier, concrete categories and adding conceptual categories, such as race/ethnicity, gender and sexuality. For this paper, students are also required to compare, contrast, contextualize and evaluate the two dances, which are generally longer and more complex.



*Figure 15.1. Introduction to Dance Studies students deconstruct a dance critique for adjectives and descriptive phrases, then embody the adjectives and write about the peer dancing they observe (photo by the authors).*

# Conclusion

In conclusion, we propose the importance of integrating the observing, analyzing and embodying of dance with writing and speaking about dance, using the framework of critical thinking skills to ground dance students as critically embodied, thinking learners and artists.

CT is a liberating force in education and a powerful resource in one’s personal and civic life. The ideal critical thinker is habitually inquisitive, well-informed, trustful of reason, open-minded, flexible, fair-minded in evaluation, honest in facing personal biases, prudent in making judgments, willing to reconsider . . . reasonable in the selection of criteria . . . [and] focused in inquiry. Educating good critical thinkers means working toward this ideal. (Facione, cited in Angeline, 2010)

We need to identify CT when we use it, so students recognize that we model it and understand that we expect it. CT goals need to be included in assessments, with points explicitly connected in rubrics, so students see its value and they know when they have achieved specific elements of CT. For arts educators committed to cultivating critical thinking, the surest approach may be to practice our own affective critical thinking dispositions and exercise our critical thinking skills when planning curriculum.

**Table 15.4: Critical Thinking Skills and Curriculum Considerations (Adapted from Angeline, 2010)**

CT SKILL	CURRICULUM CONSIDERATIONS
1. Interpretation	How is critical thinking defined? What are the CT goals for this course? What will the progression or scaffolding of CT skills look like?
2. Analysis	How can content and use of questions be employed in service of CT? How can CT serve the content goals?
3. Evaluation	What role should critical thinking play in dance coursework? How will CT goals be balanced with domain content goals?
4. Inference	How will I know if students are achieving CT goals? How can I articulate CT goals in course activities, assessments and rubrics?
5. Explanation	What are the pedagogical strategies that forward CT?
6. Self-Regulation	Based on review of course assessments, are students successfully developing CT skills? Which assignments work best? Which didn’t work as expected? What adjustments need to be made pedagogically to facilitate this curriculum? How will these adjustments be made?

We suggest that lesson plans may also need to incorporate adjustments that forward the development of affective CT dispositions (Ennis, 1987; Facione, 1990). If students enter post-secondary education either unprepared to think or predisposed to resist the use of critical thought, it is essential to give them more time and more opportunities to explore critical processes, practice the articulation of defensible conclusions and experience critical thinking as an integral and valued part of arts education.

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## Appendix

*Additional Course Activities: Introduction to Dance Studies* is a rigorous, integrated academic course. In addition to the course activities and assignments discussed in the chapter, the following writing assignments are also included in the course:

Course Activity	Description	Thinking Promoted
<b>Dance Intelligences Essay</b>	Using Gardner's Multiple Intelligence theory, students apply appropriate intelligence categories to an analysis of dance roles such as choreographer, dancer, technician, musician, teacher, anthropologist, and critic.	Interpretation, Analysis, Evaluation, Inference, Explanation
<b>Dance Festival Proposal</b>	Students develop a proposal for a fantasy dance festival, with criteria including a selected theater style, appropriate commissioned artists, inferred audience demographic and engagement through publicity. Critical connections among all elements must be integrated to support the selected festival theme or mission (charitable, artistic, etc.)	Interpretation, Analysis, Evaluation, Inference, Explanation, and Self-Regulation
<b>Descriptive Writing and Dancing</b>	Studio event—Students participate in trios. One student improvises a dance, while the other two write descriptive prose about the movement. After each student has performed and written, students read the descriptions written about their dance to see if the intent of the improvisation was strongly interpreted. Performer considers adjustments that could be made to achieve stronger intent.	Interpretation, Analysis, Evaluation, and Self-Regulation
<b>Final Exam</b>	Exam includes factual, criteria, higher cognitive and analysis questions.	Interpretation, Analysis, Evaluation, Inference, Explanation