



CHICAGO NATIONAL ASSOCIATION FOR DANCE MASTERS

# Application for Certification Master Dance Educator (MDE)

**REQUIREMENTS:**

- Hold the CDE designation
- Complete an additional 160 credits. Credits awarded on the basis of ten credits per day for Training School, Convention, Dance & More, Fall Workshop, and Ballet Forum (ages 16 and up).
- By Dec. 1<sup>st</sup>, submit completed application and proposed research paper topic along with \$40 application fee.
- By Jan. 1<sup>st</sup>, submit a Graduate Portfolio including a brief research paper on a historic educator or figure in the field of dance. Materials will be reviewed and Candidate will be allowed to make recommended changes.

Name \_\_\_\_\_

Home Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone \_\_\_\_\_ Email Address: \_\_\_\_\_

Studio Name \_\_\_\_\_

Studio Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Studio Phone \_\_\_\_\_ Website (if applicable) \_\_\_\_\_

I will be attending:  Training School  Convention

I will  I will not  be attending the Banquet

Year I became a CNADM Member: \_\_\_\_\_ Year I received CDE: \_\_\_\_\_

I have attended \_\_\_\_\_ Training Schools in the years \_\_\_\_\_

I have attended \_\_\_\_\_ Conventions in the years \_\_\_\_\_

I have attended \_\_\_\_\_ Fall Workshops in the years \_\_\_\_\_

The Topic for my research paper, subject to approval by Dec. 1<sup>st</sup>, is (see attached sheet for preparation standards): \_\_\_\_\_

\_\_\_\_\_

*By signing below, I indicate that I am a member in good standing (all dues current) of Chicago National Association of Dance Masters.*

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

**PLEASE ATTACH A CHECK MADE OUT TO CNADM FOR \$40.00 TO COVER THE APPLICATION FEE.**

Return to: CNADM, 6845 Weaver Road, Suite 300, Rockford, IL 61114

# MDE Portfolio and Brief Research Paper

Use the following websites for the guidelines for writing your portfolio and paper.

<https://owl.english.purdue.edu/owl/resource/560/01/>

On your Title Page, the institutional affiliation would be your studio affiliation, otherwise note that you are an Independent.

The Main Body should use headers as explained at :

<https://owl.english.purdue.edu/owl/resource/560/16/>

References for the research section of your paper should follow the format of <http://www.bibme.org/>

Please include:

## I. Title Page

Include: Name; Address; E-mail; contact phone number; studio affiliation/independent

The two dance disciplines you will use; the topic of your research paper on a historic, noted figure in the field of dance.

## II. Table of Contents

## III. Introduction

- Teaching philosophies on dance and/or your hopes and aspirations.
- Dance disciplines and levels you are qualified to teach.
- Introduce your teaching methods
- Explain why you chose your sample skills for analysis in three levels.
- The reason for your research choice

## IV. Training

- Tell us how you started to dance. When did you decide to make it a career and why?
- Explain your early dance training; additional training; secondary or master degrees.
- List how you continue your dance education.
- Years of CNADM membership; years of membership with other dance related organizations.

## V. Lesson Plan

- List the age, ability level, and dance disciplines.
- Include the length of the class.
- Provide details on how you instruct the students from the time they walk through the door until dismissal.

## VI. Teaching Process (see example below)

- Choose two dance disciplines (Ballet, Tap, Jazz, Modern) If you tested in Ballet for your membership, please use it as one of the two dance disciplines.
- Choose three ability levels that you work with in this dance discipline. Identify the age group.
  - o Explain how you would introduce a specific skill at the lowest of these ability levels.
    - Do not use Plié as your skill since it was given in the example.
  - o Explain how you would progress the students to the second/intermediate level of that age group.
  - o Explain how you work with your students so they become proficient/the third level of this skill level.
- Explain a problem you may have had with each level when introducing a particular skill.
  - o List the ways you worked on a solution to this problem.
    - Be specific. Did your first attempt work or fail?  
If you failed, what was your next attempt at a solution?  
Explain the end result.

## — TEACHING PROCESS EXAMPLE —

### **Dance Discipline - Ballet Skill: Pliés**

**Ability Levels** - Pre-Ballet (3-5 yrs.), Beginner Ballet (6-7 yrs.), Beg. Intermediate Ballet (8-10 yrs.)

**Introducing Pliés:** At the Pre-Ballet level I do not take my students to the barre for their warm-up exercises. I prefer working in a circle or scattered randomly throughout the room. Before introducing “plié” I like to make sure they have an understanding of “open & close” and “push & pull.” I also make sure they are able to name the parts of their leg from their toes to their hips. Once I am satisfied of their understanding of these terms I have them do knee bends in a neutral first position. When doing this I verbalize on how their knees come forward over their toes. Depending upon their age, I would then begin to have them work in a turned out first position and then second position.

**Work in Progress:** As the students continue their training at the second level I will take them to the barre. Here I have them face the barre using two hands. As we progress from demi pliés to grande pliés it can be tricky. I may have them visualize small hands “pulling” their knees out over their toes. Then these hands “push” the knees back to straighten the leg. I ask the student to take the demi plié position and hold. Then we may just raise the heels, hold, place the heels back on the floor and push the knees together. After working on this technique for a few weeks (depending upon the students) from the demi plié position, hold, lift the heels, continue to pull the knees out as you go down into grande plié. As you rise from grand plié, push the knees in, lower the heels so that you have returned to the demi plié position, and then continue to push the knees together. Some problems that may arise as we work on grand pliés may include rolling in on the ankles or extending their derriere. For these problems I may place a yard stick from their arch up the inside of their leg. I gently hold it against their leg as they plié down. Should they begin to roll in on the ankle, the yard stick will move. I have also had students work as partners back to back. As they plié down, there should be no touching against each other.

**Proficient:** As the students work on this skill through their beginning stages of Ballet, I continue to stress the importance of knees over toes and body alignment. As the child matures with age and experience they become more proficient. Generally by the age of 8 or 9 years they should be able to execute a demi and grande plié in first, second, third and fifth positions. I usually introduce fourth position grande plié towards the end of the dance season with the 9-year-olds.

## VII. Historical Educator or Figure in Dance Research Paper:

- Title Page, a paper consisting of approximately six to ten paragraphs, and minimum of three references
- Identify the dance educator you chose. A one to two paragraphs introduction to include:
  - o Name
  - o Credits
  - o Philosophies
- The aspect of his /her teachings or philosophies to which your paper refers. – One or two paragraphs
  - o Explain your agreement or non-agreement with their teaching technique or philosophies. – One or two paragraphs
  - o In response to your findings, would you implement any of his/her techniques or philosophies and to what advantage? One paragraph.
  - o If historical figure, are his/her contributions to dance relevant today?
- Conclusion summary – One paragraph.
- Cite at least 3 references.

### **Publication Copyright**

Once approved, manuscripts may be considered for publication by CNADM. All authors must sign a copyright release form. Authors transfer copyright ownership of the manuscript to the Chicago National Association of Dance Masters. Upon request, authors may receive permission to reprint their own articles, in part or whole, as long as CNADM copyright ownership is referenced in the publication in which the reprint appears.

### **Copyright Release Form**

The undersigned author transfers all copyright ownership of the article entitled [title of article], including text and artwork, to the Chicago National Association of Dance Masters. The undersigned author warrants and represents that the article is original and has not been published previously. I sign for and accept responsibility for releasing this material on behalf of myself.

Signature: \_\_\_\_\_ Date: \_\_\_\_\_