ARIZONA STATE UNIVERSITY

GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.

Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE 1/25/11

1. ACADEMIC UNIT: School of Dance

2. COURSE PROPOSED: DCE 350 Dance in the Classroom: Learning Through Movement

3. CONTACT PERSON: Name: Sunny Kuo Phone: 480-965-1208

4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965-0739.

5. AREA(S) PROPOSED COURSE WILL SERVE. A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. (Please submit one designation per proposal)

Core Areas

- Literacy and Critical Inquiry—L □
- Mathematical Studies—MA □ CS □
- Humanities, Fine Arts and Design—HU □
- Social and Behavioral Sciences—SB □
- Natural Sciences—SQ □ SG □

Awareness Areas

- Global Awareness—G □
- Historical Awareness—H □
- Cultural Diversity in the United States—C □

6. DOCUMENTATION REQUIRED.

(1) Course Description
(2) Course Syllabus
(3) Criteria Checklist for the area
(4) Table of Contents from the textbook used, if available

7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

This course explores theories of learning, thought development and knowledge construction through aesthetic movement experiences. Learning in dance is viewed as a way to express, convey and develop aesthetic concepts and ideas that are grounded in one’s embodied and cultural experiences and understandings. In the course, students will look to theories from the fields of aesthetics, phenomenology (study of lived experiences), somatics (study of the soma or bodymind), sociology and epistemology (theory of knowledge) to understand how the intertwined relationship of human thought development and movement patterning can affect children’s learning and development. Students will be led to consider the possibilities aesthetic experiences in dance hold for enhancing the lives of individuals, and thus human existence.
ARIZONA STATE UNIVERSITY

CROSS-LISTED COURSES:  ☒ No □ Yes; Please identify courses: ____________________________

Is this a multisection course?:  ☒ No □ Yes; Is it governed by a common syllabus? ______

Simon Dove
Chair/Director (Print or Type)

Date: 1/27/14

(Simon Dove)
Chair/Director (Signature)
Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student’s awareness of the diversity of human societies and cultures. The fine arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the fine arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student’s ability to perceive aesthetic qualities of art work and design.

The Humanities, Fine Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Fine Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Fine Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised October 2008
Proposer: Please complete the following section and attach appropriate documentation.

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
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</thead>
<tbody>
<tr>
<td>☑</td>
<td>☐</td>
<td>1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.</td>
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<tr>
<td>☑</td>
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<td>2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.</td>
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<tr>
<td>☑</td>
<td>☐</td>
<td>3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.</td>
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</tbody>
</table>
| ☑  | ☐  | 4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:
   a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought. | syllabus |
| ☑  | ☐  | b. Concerns aesthetic systems and values, literary and visual arts. |
| ☑  | ☐  | c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design. | syllabus |
| ☑  | ☐  | d. Deepen awareness of the analysis of literature and the development of literary traditions. |

THE FOLLOWING ARE NOT ACCEPTABLE:

- Courses devoted **primarily** to developing a skill in the creative or performing arts, including courses that are **primarily** studio classes in the Herberger College of the Arts and in the College of Design.

- Courses devoted **primarily** to developing skill in the use of a language – However, **language courses that emphasize cultural study and the study of literature can be allowed.**

- Courses which emphasize the acquisition of quantitative or experimental methods.

- Courses devoted **primarily** to teaching skills.
<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Criteria #1: Study of values, philosophies, belief systems, ethics and aesthetic experience</td>
<td>Investigation and development of one's pedagogical philosophy involves an examination and understanding of values, philosophies, belief systems, ethics and aesthetic experience. Students work the entire semester towards developing and articulating their personal pedagogical philosophy and teaching values for children's dance through facilitated processes that involve examining the beliefs, perspectives and assumptions that undergird their current teaching and learning philosophies that inform their practices. Students utilize theoretical knowledge gained from the study of these themes to conceptualize and design meaningful aesthetic learning experiences for children that are grounded in ethical thought.</td>
<td>course description paragraphs 1, 2, 4 and final paragraph in this section; Course objectives #1 and 2; course readings list; course content section; final writing assignment: personal pedagogical philosophy of teaching and statement of teaching values essay; weekly reading reflection assignments.</td>
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<tr>
<td>Criteria #2: Comprehension and analysis/interpretation of aural and visual texts</td>
<td>Students engage in aural and text interpreting activities throughout the semester. The Laban Movement Analysis system is studied specifically as a modality for observing, interpreting, understanding and facilitating visual texts of movement. Students also examine the aural instructional texts of teachers working with children and are similarly brought to analyze their own as well as peers' aural texts for teaching as a way assessing the aesthetic educational constructs they have designed within the course.</td>
<td>course description paragraph 3; course content section; course objective #6; course readings list; weekly reading reflection writing assignments.</td>
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</table>

Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.
<table>
<thead>
<tr>
<th>Criteria #4a: Concerns the development of human thought and the emphasizes analysis of philosophical systems of thought</th>
<th>There is a great emphasis throughout the course on investigating the development of human thought and ways of thinking, especially in relationship to stages of human development and learning in children. Students are brought to consider how specific developmental, learning and epistemological theories might inform their developing philosophies and practices as potential future teachers and/or parents of children. Students are encouraged to consider the complex integrated relationship of thought patterns to the soma (the experienced body) as well as movement patterning. Students consider notions of embodied knowing and thinking and contemplate the connections between thought development and the ability to express oneself nonverbally as well as verbally through the body. They further consider how these new understandings could inform current learning frameworks for children's dance.</th>
<th>course description paragraphs 1 and 4; Course content; course readings list; weekly reading reflection writing assignments.</th>
</tr>
</thead>
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<tr>
<td>Criteria #4b: Emphasizes aesthetic experience in the visual and performing arts</td>
<td>Students engage in experiences throughout the semester that allow them understand the foundations of aesthetic experience and how to construct a learning framework and environment for children that fosters children's aesthetic experiences in dance in addition to the larger world beyond the classroom. This understanding is applied in their final written curriculum portfolio assignment where they design aesthetic learning experiences for children that are developmentally and age-appropriate for children.</td>
<td>course description paragraphs 1 and 4; course content; course readings list; weekly reading reflection writing assignments; final written curriculum portfolio assignment.</td>
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Arizona State University
DCE 350 Dance in the Classroom: Learning Through Movement*
Fall 2010 T/Th 12-1:15
PEBE 190
Instructor: Sara Malan-McDonald
Email: smalanmc@asu.edu

Office Hours: After class or by appointment.

Course Description: This course explores theories of learning, thought development and knowledge construction through aesthetic movement experiences. Learning in dance is viewed as a way to express, convey and develop aesthetic concepts and ideas that are grounded in one’s embodied and cultural experiences and understandings. Emphasis in this course is placed on understanding how children learn through embodied aesthetic experiences and through investigating nonverbal modes of communication and patterns of thought that arise from somatic experiences. In the course, students will look to theories from the fields of aesthetics, phenomenology (study of lived experiences), somatics (study of the soma or bodymind), sociology and epistemology (theory of knowledge) to understand how the intertwined relationship of human thought development and movement patterning can affect children’s learning and development. Students will consider how current learning and developmental theory might positively influence pedagogical practices for dance in the classroom as well as inform lesson content for particular age groups.

Students will construct a framework for children’s dance education (informed by theories they read about and discuss in class) through observations of children of various ages, in addition to experiencing, creating and teaching dance lessons in a variety of contexts including public pre-school through middle school classrooms. As part of this development, students will examine personal and socio-cultural values, philosophies, ethical perspectives and belief systems that lie beneath and shape their own developing pedagogical values, teaching philosophies and approaches to teaching children’s dance.

The course will emphasize the comprehension, analysis and interpretation of written, aural and visual texts, through facilitated processes of contemplating readings, analyzing aural texts developed and used by teachers in their instructional language and communication with children, and utilizing the Laban Movement Analysis System (LMA) as a way to analyze and interpret the ways in which people move and express themselves non-verbally through movement and dance. This system of observation, description, analysis and interpretation, will help students to conceptualize, create, implement and evaluate learning strategies and content for children, and will help students to draw meanings from their experiences teaching dance to children. To accomplish these objectives, classes will engage students in lecture, group discussions, observations and movement experiences with children geared towards these aims.

Course material will draw from constructivist learning theory, Jean Piaget’s developmental learning techniques and psycho-physical theories of human development, Howard Gardner’s multiple intelligence theories, and other supportive theoretical constructs from the fields of somatics, sociology, phenomenology, etc. In exploring various psycho-physical development theories and constructs, students will investigate how one’s ways of thinking affect one’s ways of understanding and expressing one’s “self” through the body, and further, how one engages in the world. As one’s paradigms for learning and social philosophies are connected to one’s values and belief systems, this course will examine how personal and cultural values and belief systems impact one’s developing teaching philosophies and pedagogical practices for teaching children’s dance. Further, students will explore how one’s ethical viewpoints influence relationships in the classroom and shape students’ aesthetic experiences in the classroom.

More emphasis will be placed in this course on helping students to design learning constructs that facilitate children in meaningful aesthetic experiences in dance, rather than on adopting and duplicating particular aesthetic values. Students will be led to consider the possibilities aesthetic experiences in dance hold for enhancing the lives of individuals, and thus human existence.
Course Materials:

Text:
In Search of Understanding: A Case For the Constructivist Classroom, by Jacqueline Grennon Brooks and Martin G. Brooks

Additional Readings List:
“Dancing in Your School,” by Anne Dunkin
“Multiple Intelligences in the Classroom,” by Jennifer L. Nolen
“Commentary: Reforming School Reform: Comments on Multiple Intelligences The Theory and Practice,” by Robert J. Sternberg
“Body Learning,” by Micheal L. Gelb
“A question of fun: Adolescent Engagement in Dance Education,” by Sue Stinson
“I feel like I’m going to take off: Young people’s experiences of the superordinary in dance,” by Karen Bond and Sue Stinson
“Ways of knowing in nursing: The historical evolution of a concept,” by Patricia Zander
“A/r/Tography as an ethics of embodiment: Visual journals in preservice education,” by Lisa Jevic and Stephanie Springgay
“Challenges in fostering ethical knowledge as professionalism within schools as teaching communities,” by Elizabeth Campbell
“Professional Ethics in Teaching: towards the development of a code of practice,” by Elizabeth Campbell
“Ethical bases of moral agency in teaching,” by Elizabeth Campbell
“Moral lessons: the ethical role of teachers,” by Elizabeth Campbell
“Embodied ethical decision making,” by Lenore Wadsworth Hervey
“Piaget for Dancers: A theoretical study,” by Sue Stinson
“Merging traditional technique vocabularies with democratic teaching perspectives in dance education: A consideration of Aesthetic Values and their Sociopolitical Contexts,” by Becky Dyer
“Increasing psychosomatic understanding through Laban Movement Analysis and Somatic-Oriented Frameworks: Connections of performance processes to knowledge construction,” by Becky Dyer

Course Objectives and Competencies:

Students should be able:

1. Understand and articulate key philosophical, aesthetic, ethical and developmental learning foundations for constructing physical learning experiences for children through dance.
2. Develop and articulate a personal philosophy and mission statement for teaching children’s dance.
3. Understand, design and incorporate appropriate learning strategies into lesson plans for preschool through middle school children
4. Design appropriate assessment methods for students that are aligned with Arizona Dance Standards and complement the teaching philosophy, lesson objectives, curricular activities and instructional procedures for each lesson
5. Recognize and account for the individual processes of how students learn through aesthetic experiences in dance
6. Demonstrate the ability to use a variety of perspectives, methods, materials and resources (including the Laban Movement Analysis framework) to effectively construct and effective and appropriate lesson plans for children
7. Create and maintain a learning environment that maintains standards of mutual respect, demonstrates effective classroom management, and encourages student motivation, responsibility and self-discipline
8. Demonstrate and encourage appreciation for dance as an art form, and apply dance content knowledge to teaching situations that is specific and appropriate for designated populations and learning contexts
Course Itinerary: Subject to Change. Additional information about due dates will be posted on the Blackboard after the first week of classes.

Unit 1 (Week 1-4)
Understanding how children learn through embodied aesthetic experiences
Value and assumption in teaching and learning
Considering teaching and learning strategies and their impact on children in the classroom.
Nonverbal modes of communication and patterns of thought that arise from somatic oriented experiences
The relationship of human thought development and movement patterning in children’s learning and development
Theories of learning and aesthetic experience
-Reading Reflections are due weekly
-Lesson Plan 1 Due in Week 4
-Practical Classroom Experiences in Week 3 & 4

Unit 2 (Week 5-10)
Laban Movement Analysis and dance as a tool for interpreting visual texts
Interpreting patterns of communication in teaching: analyzing aural texts developed and used by children’s dance teachers
Utilizing the Laban Movement Analysis System (LMA) as a way to analyze and interpret the ways in which people move and express themselves non-verbally through movement and dance
Personal and socio-cultural values, philosophies, ethical perspectives and belief systems that shape pedagogical philosophies and practice
Jean Piaget’s developmental learning techniques and psycho-physical theories of human development
-Reading Reflections are due weekly
-Lesson Plan 2, 3 Due in Week 6 and Week 9
-Practical Classroom Experiences in Week 7 and Week 10

Unit 3 (Week 11-15)
Investigating Howard Gardner’s multiple intelligence theories in relationship to learning in dance
Understanding and utilizing the National and State Standards
Developing teaching philosophies, values, teaching vision and mission statement
Evaluating teaching perspectives and approaches
Ethical perspectives and their impact on aesthetic experiences
Comprehensive curricular design informed by theoretical thought
Benefits, controversies and approaches to teaching children technical skills and performance
Merging theory and practice: engaging in self-reflective practice
Implementing child development theories and teaching for understanding frameworks
-Full Lesson Plan Due in Week 11
-Final Written Assignment Due on the last of the class
--Reading Reflections are due weekly
-Written Curriculum Portfolio Due TBA

Course Requirements:

1. Comprehend theoretical concepts informing pedagogical practices for teaching children's dance and demonstrate this through discussion, writing and teaching.
2. Prepare for class discussions, curricular and teaching assignments and complete all course projects and assignments.
3. Regular punctual attendance and full, invested participation in all class discussions and experiences.
4. Keep a journal/notebook contributing to your semester portfolio to be submitted at midterm and the end of the semester including all class notes, teaching and writing assignments, assessments, and ongoing personal reflections and evaluations of your journey this semester.
Requirements for all Course Readings:

Students are expected to be prepared for each class. Students are required to read, print, and bring to class all texts posted on blackboard, as these will provide the bulk of content for many class lectures and/or discussions. Further, students are expected to participate in class discussions pertaining to assigned readings. Failure to do so will be detrimental to your final grade.

Requirements for all Written Work:

All written work must be typed single-spaced with one-inch margins in 12 pt font. Students are required to keep a copy of all assignments. Written work must be handed in at the beginning of class. As your instructor I take written work in all disciplines extremely serious, so should you. If I find more than 5 grammatical and/or spelling errors in any given assignment turned in to me I will quit reading it and the assignment will receive a “failing” grade. Revise and edit your work. The product you turn in to me should be your best work. You will not be given the opportunity to revise your work. One final note on written work, I require a hard copy of all written work. Electronic versions WILL NOT be accepted.

Assignments:

Final Writing Assignment: Personal Pedagogical Philosophy of Teaching and Statement of Teaching Values Essay. This will be a 6-7 page double spaced essay that is informed by theories studied during the semester. (15 %)

Written Curriculum Portfolio: (35 %)
Throughout the semester students will be creating materials for a portfolio including:
- Mission and Vision Statements and Over arching Objectives as Educators
- Unit Plans and Lesson Plans
- Learning Frameworks and Strategies
- Assessment Strategies and Models
- Associated Classroom Management Strategies

Lesson Plans—
Lesson Plans—Students will Creating an effective lesson plan is essential this course. Within these lesson plans you must design and implement innovative representations of the Elements of Dance: Create methods for bringing the Elements of Dance into your classroom. You will be expected to bring dance education framework to dynamic life. Some of the possible methods which I can dream of are: charts, interactive media, stories, games, audio tapes, imagery/illustration, and video. The physical content composing each lesson plan is of your choice, but must include the components listed and must be age-appropriate.

Three Mini Lesson Plans—each student will develop Three Mini Lesson Plans.
One Full Lesson Plan—each student will develop One Full Lesson Plan.

Unit Plan—
As a Final Teaching Group, you will compile your 6 full lesson plans into a unit plan that centers on and teaches an interdisciplinary subject ex: math or writing. This book should be organized with a table of contents and nicely bound. Further details will be articulated throughout the semester.

Reading Reflections (25%)
Students will complete class readings related to the course of study and write weekly written reflections that are 1 ½ to 2 pages double-spaced.

Practical Classroom Experiences and Participation (25%)
In order for students to examine and develop their teaching philosophies and values and to construct effective frameworks for student learning, enrolled students will investigate their
developing ideas through praxis, the integration of theory and practice. A handful of practical teaching experiences as well as observations of children throughout the semester will be shaped for this purpose.

**Grading Percentages**

- **A+** 97-100%
- **A** 93-96%
- **A-** 90-92%
- **B+** 87-89%
- **B** 83-86%
- **B-** 80-82%
- **C+** 77-79%
- **C** 70-78%
- **D** 60-69%
- **E** 0-59%

**Attendance Requirements:**

Regular attendance is mandatory. As is dance department policy, each student has **two absences**. These two absences will not affect the students’ grade. However, with each additional absences beyond two your grade will be lowered a 1/3 letter grade on your final grade. For example, an A drops to an A-, an A- drop to a B+ and so on. Additionally, any student more than five minutes late will be considered tardy. Three tardies equals one absence. Students are responsible for all materials presented and discussed in class, including announcements about class procedures. There are no exceptions. One final note on attendance, the course calendar will be determined by the information we cover each day in class. If you are not in class you may miss an assignment including min-oral presentations and/or response questions. If you are absent you will not know what is due next class and will potentially miss out on participation points for not one, but two days.

**Wellness Attire**
The faculty at Herberger College Dance suggests the student wear attire that facilitates viewing of alignment, articulation of the body in space, and movement initiation. Any clothing that hides the student’s physical appearance will compromise successful evaluation. Hair back off the face in some fashion is to one’s advantage. Jewelry is not recommended.

**Student Code of Conduct**
All students must abide by the policies as stated in the following outline document pertaining to student codes of conduct such as definitions of academic dishonesty and the consequences for such actions (cheating/plagiarism). http://www.abor.asu.edu/1/theregents/policymanual/chap5/5SectionC.pdf

**Injuries:**
Students injured in class must notify the instructor immediately. All injuries incurred during class time must be reported to the Department of Dance office within twenty-four hours. Office personnel will officially document the injury at this time.

**Tactile Teaching:**
It is understood that the study of dance involves tactile teaching. The instructor may appropriately position the student’s body for better understanding of dance technique. If this is unacceptable to you, please inform the instructor ASAP via written note or email. All such correspondence will be kept confidential.

**Students will Disabilities:**
ASY Disability Resources must document students with disabilities for Students. Please inform the instructor the first day of classes to provide the necessary accommodations.
Incompletes:
Incompletes are awarded for the most special circumstances and are not handed out freely. Students who wish to apply for an incomplete must schedule an appointment with the Assistant Chair during the mid term period. Each incomplete is considered as an individual case to determined the extent to which they are warranted. There is no guarantee that incompletes negotiated after this time will be approved.

Students taking this class to fulfill an incomplete from a previous semester must meet with the instructor the first day of class to discuss the conditions for fulfilling the incomplete assignments. Students that do not inform the instructor at that time may not receive credit toward the completion of work performed in the class.

*The syllabus functions as a contract between the student and the instructor. The instructor retains the right to amend this syllabus at any time through the semester.
In Search of Understanding: The Case for Constructivist Classrooms

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Re: Your Signature is needed on the GSD covers for DCE 350/360

Thursday, January 27, 2011
2:43 PM

Sunny

Please sign for me as I approve these course submissions

Simon

Simon Dove
Director
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Herberger Institute for Design and the Arts
Arizona State University
P (+1) 480 965 3428 | F 480-965-2247
PO Box 870304 Tempe, AZ 85287-0304
http://dance.asu.edu

On 1/26/11 2:49 PM, "Yi-Chun Kuo" <Sunny.Kuo@asu.edu> wrote:

Simon,

I am trying to submit these two courses for General Studies Designations sometime tomorrow, Thursday 1/27 AZ time, before I take off on Friday.
Could you let me know how you want to indicate your approval signature on the forms?
I can either sign for you or print out your e-mail approval message.
Thank you!

** ASU Students: Please include your ASU Affiliate ID# (100# or 120#) in all e-mail communication.**

Sunny Kuo, D.M.A.
Operations Manager
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