Texas Woman’s University
College of Arts & Sciences
School of the Arts
Department of Dance

Doctoral Cohort & Advisor Handbook
Summer 2008

Texas Woman’s University is an accredited institutional member of the National Association of Schools of Dance
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A Brief History of Dance at Texas Woman’s University

Dance has long been an important part of the academic and artistic community at Texas Woman’s University. Dance classes have been offered since the founding of the University in 1901. Every year, dating back to 1926, dance artists have visited and performed on the campus. In the early years academic study in dance at TWU was developed under the auspices of Physical Education and with the guidance of educators Dr. Anne Schley Duggan and Dr. Aileene S. Lockhart who were committed to the development of dance as a discipline in higher education. The first dance degree offered by TWU was the Bachelor’s degree in 1953. Three years later, in 1956, the Master of Arts in Dance and Related Arts was approved and in 1957, TWU became one of a very few universities in the United States to offer a doctoral program in Dance. Through the 1960’s and 70’s we continued our close association with Physical Education and shared many courses and policies for the administration of our degree programs. During these years, a growing community of dance scholars helped shape dance as a discipline with its own modes of inquiry, theories, concepts and language. Dance developed not only as an art form but also as a specialized area of study in colleges and universities throughout the country. In 1974, after many years as part of a single Health, Physical Education, and Recreation component, Dance became an autonomous department within the College of Health, Physical Education Recreation & Dance.

As part of a university-wide strategic planning effort, the university implemented a new plan for academic reorganization in fall 1989. At this time we became the administrative unit Programs in Dance located in the Department of Performing Arts in the College of Arts and Sciences. Joining together with Drama and Music aligned us with the other performing arts at TWU and allowed us to formalize the many interdisciplinary efforts that have long been characteristic of our work. In fall 2002, the expansion of our collaborative artistic endeavors led to the forming of the School of the Arts which is comprised of the Departments of Dance, Music and Drama, and Visual
Arts. In addition to our collaborative work with the other arts, we have developed many other cooperative academic and artistic initiatives with several programs on campus such as Education, Women’s Studies, Nursing, History, Rhetoric, and Kinesiology.

During the period from 1995-1999, Dance Teacher magazine ranked college and university dance programs based on a survey of dance department heads in the U.S. and Canada. Each year TWU was ranked one of the "Top Ten Dance Programs in the U.S. and Canada." In 1998 we were invited to join the Council of Dance Administrators, an invitational group of approximately 20 institutions providing a roundtable for dance executives to discuss current issues of importance to dance in higher education. In fall 2001, Texas Woman’s University became an accredited member of the National Association of Schools of Dance.

With the emergence of distance learning technologies, the academic landscape began to shift dramatically throughout the University. In summer 2005, we taught our first 100% online course and in fall 2006, we will offer six sections of 100% online courses for University Core Curriculum credit. A 12-credit area concentration in Dance Studies comprised of 100% online courses for the Bachelors of General Studies Program will be inaugurated in fall 2006.

Established in 1958, the doctoral program at TWU is the oldest continuing Ph.D. program in Dance in the U.S. Building on our long history with doctoral study, in summer 2006 we entered a new era of graduate programming with the inauguration of the Low-Residential Format of the Ph.D. in Dance program. Responding to the needs of the field and the increasing numbers of full-time professionals seeking doctoral degrees, we redesigned the schedule format of the Ph.D. program to make it accessible to accomplished working professionals. In summer 2006, we welcomed the first Low Residential Doctoral Cohort, the first dance doctoral program of its kind in the United States. The 2008 Doctoral Cohort marks the 50th anniversary of the Ph.D. in Dance degree.
**Administrative Structure**

*Chair, Department of Dance*  
Dr. Penelope Hanstein

*Director, School of the Arts*  
Dr. Penelope Hanstein

*Dean, College of Arts and Sciences*  
Dr. Ann Staton

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In keeping with the mission of the Texas Woman’s University to emphasize liberal arts and professional programs, the mission of the Department of Dance is to prepare liberally-educated and socially responsible dance professionals (artists, educators and scholars) who are well-grounded in the practice, theories and contexts of dance. To achieve this mission the Department of Dance provides a comprehensive liberal arts-based program and fosters an environment in which individuals, particularly women, are encouraged to develop artistic excellence, integrity and social responsibility, prepare for careers in the dance field and explore their leadership potential.

**Goal: Liberal Arts-Based Programs of Study**

To prepare dance artists, educators and researchers who possess an in-depth and integrated knowledge of dance making and who can critically engage in the aesthetic, cultural and historical contexts of dance as an art form and cultural phenomenon.

**Objectives**

- Offer graduate and undergraduate programs of study that are grounded in the values and assumptions of liberal education and are fundamentally process-oriented.

- Create a teaching/learning community that values and fosters diversity and difference as well as encouraging social responsibility.

- Enhance programmatic opportunities by incorporating experiential/real-life academic and artistic content throughout the curriculum.

- Emphasize the creation, development, implementation and assessment of personal pedagogies that have their origins in scholarly practice (art making and research).
Goal: Collaboration, Integration, Interdisciplinarity

To provide a creative and collaborative learning environment which challenges students to develop unified physical, intuitive, and intellectual endeavors.

Objectives

• Facilitate integrated learning through the development of "networks of content" between and among courses.

• Provide scholarly (art making and research) opportunities for students to engage in collaborative projects.

• Establish mediums/forums/venues through which interdisciplinary discussions and exchanges can occur.

• Participate in campus opportunities to promote interdisciplinary thinking/doing as related to scholarship, teaching, and service.

• Partner with academic components that encourage interdisciplinary work and provide models of interdisciplinary scholarship and pedagogy.

Goal: Student and Faculty Scholarship

To foster opportunities for faculty and students to engage in scholarly endeavors—art making and research—that will advance the knowledge of dance as a discipline and art form.

Objectives

• Emphasize praxis1 throughout the curriculum as the foundation for scholarship (art making, research, art making/research, research/art making).

• Create a “culture of intellectual possibility” that values diversity in qualitative scholarly pursuits and provides opportunities for students to be scholars throughout their programs of study as they experience the processes of choreographing, performing, presenting, writing, designing, and composing their work.

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1 Praxis is defined by Paulo Freire as a teaching/learning process that goes from action to reflection and from reflection upon action to new action. It is used here to emphasize the integration of theory/practice and reflects our search for more inclusive, less oppositional, language to describe our departmental philosophy and pedagogical vision.
• Mentor students in submitting scholarly work to conferences, festivals, publications, and other art making and research venues.

• Encourage and support faculty scholarship that will enhance the national and international profile and stature of the Department of Dance and the University.

**Goal: Future-Oriented Teaching/Learning**

To prepare dance professionals (artists, researchers, educators, leaders) to meet the demands of an ever-changing dance world.

**Objectives**

• Weave process-oriented experiences throughout the curriculum designed to educate students for the future by engaging them in such activities as questioning, recontextualizing, discovering problems, solving problems, thinking about their own thinking, and considering ideas from multiple perspectives.

• Create a teaching/learning community that emphasizes personal agency and social responsibility.

• Integrate appropriate uses of technology in teaching, art making and research.

• Utilize online technology to enhance teaching/learning and the exchange of ideas in face-to-face classes as well as making courses and programs more accessible to working professionals.

**Goal: Leadership, Ethics and Integrity**

To provide role models for leadership and the advancement of the significance of dance in society and to emphasize the importance of participating in the profession with the highest regard for ethical practice and integrity.

**Objectives**

• Engage students in discussions about artistic integrity and ethics related to and in the context of diverse practical settings and experiences.

• Emphasize the importance of maintaining personal health and wellness through demonstrating a value for diverse body types, attending to health/wellness issues in courses, offering and integrating bodywork in the technique program and communicating current information on issues, programs, and workshops.
• Provide students with opportunities to serve in the role of “artistic citizen” in practical/experiential settings.

• Maintain active professional roles as faculty in order to share experiences with students and to integrate current knowledge/information in coursework appropriate to the content.

• Provide opportunities for students to have contact with working professionals in the field.

• Ensure ethical practice in research and teaching through careful mentoring/supervision of students and monitoring compliance with the Federal laws and institutional policies protecting the rights and welfare of human participants in research.

**Goal: Dance in General Education**

To provide dance experiences as part of a basic arts education which aim to provide all university students with the knowledge and skills to understand and appreciate the arts.

**Objectives**

• Offer both studio and theory courses in a variety of dance forms and formats, including 100% online courses, to fulfill University Core Curriculum requirements.

• Offer dance coursework in support of other University programs such as the BGS and MAT programs.

• Maintain a presence in University-wide courses through serving as guests lecturers and performers.

• Provide formal and informal concerts/performances/lecture demonstrations by students, faculty, and guest artists in a variety of venues and schedules to reach diverse audiences.

• Maintain an active role in governance and policy development through University committee service and leadership.
**Goal: Dance Advocacy in Regional, National and International Communities**

To provide dance and performance arts programs for festivals and organizations by facilitating student experience in the development and realization of community-based dance programs at the regional, national, and international level.

- Offer a variety of dance experiences and programs to the regional community and provide opportunities for TWU students to teach and organize these programs. Such programs include but are not limited to, the TWU Community Dance Center, Career Day for Dancers, *KidsDance: Rhythms for Life*, Dance for the Planet, and *DanceWorks* lecture-demonstrations and workshops, as well as, formal and informal concerts and annual dance guest artist residencies.

- Engage students in organizing and implementing community-based performances in K-12 schools and various social, residential, and community centers.

- Provide opportunities for students to present their scholarly endeavors (performance and research/writing) at national conferences, festivals, workshops and other venues.

- Provide opportunities for students to share their scholarly work in face-to-face and online formats with international dance communities (Japan, Korea, New Zealand, Egypt, Poland, etc.)

*Approved Fall, 1988*
*Updated Fall, 1997*
*Objectives Added Spring, 2000*
*Revised, May, 2006*
Graduate Programs

Graduate Degrees Offered

The Department of Dance offers M.A., M.F.A., and Ph.D. degrees in Dance. The M.A. degree is a two-year program and is an initial graduate degree. This program is designed with considerable flexibility for those interested in enhancing their knowledge of dance with a particular personal or professional goal in mind. The M.A. is also the appropriate degree for those interested in developing research skills and scholarly competencies leading to doctoral study, as well as those seeking to develop broad-based preparation in dance as a foundation for pursuing the M.F.A. The M.F.A. program is a three-year program emphasizing dancemaking (choreography and performance) and is designed to prepare the working artist for professional venues and/or teaching positions in higher education. The Ph.D. program is a research-oriented program designed to prepare dance researchers and writers. In addition to the desire to delve deeply into scholarly approaches to theorizing artistic practice, many seek a doctoral degree to support their aspirations to assume leadership positions in higher education as well as in public and private arts agencies.

Terminal Degrees

In most colleges and universities that offer dance programs, both the M.F.A. and Ph.D. degrees are considered terminal degrees. A terminal degree is the highest degree conferred in a particular field of study, and in most cases, is required for a faculty member to be tenured and promoted through the professorial ranks to the rank of full professor. The arts as disciplines in higher education are distinguished by two primary types of scholarship: 1) research and writing, like most other disciplines, resulting in publications and presentations and 2) art making in the form of choreography, performance, exhibitions, and designs. The appropriate terminal degree is directly related to the specific role of a faculty member and the teaching and scholarship expectations associated with her or his academic position.

Studio faculty who have primary teaching and mentoring responsibilities in the areas of technique, performance, improvisation, composition, choreography, and production are expected to have academic credentials and scholarship profiles that are directly related to these experiences. In this case, the appropriate terminal degree is the M.F.A. and scholarly activities include performance, choreography and other art making endeavors in national venues.

Faculty who mentor research students and teach theory courses in areas such as aesthetics, cultural studies, pedagogy, history, and research methods typically hold the doctoral degree and are expected to engage in a research agenda that leads to the presentation of research and the publication of books and/or articles in national forums.
For many faculty members who have M.F.A. degrees, seeking a doctoral degree is a choice to pursue new career directions which, in addition to research, may include academic leadership and administration.

It is important to remember that studio and theory work are not mutually exclusive and individuals have several different options when deciding which academic degree to pursue. Many faculty members with M.F.A. degrees teach a variety of undergraduate and graduate theory courses in their areas of expertise and dance faculty with Ph.D. degrees often teach technique as well as choreograph and perform. While their scholarship may be primarily art making or research, M.F.A. faculty often write about their teaching and artistic practice, design curricula, and administer programs; faculty with doctoral degrees often produce their artistic work, engage in a variety of collaborative art making enterprises, and serve as artistic mentors.

The decision to pursue an M.F.A. or a Ph.D. as a terminal degree is primarily a decision of career emphasis and how one hopes to shape her or his future teaching and scholarship practice. Many dancers with M.A. degrees and a deep interest in studio work decide to pursue the M.F.A. in order to make a transition to higher education teaching where an M.F.A. is, almost in every instance, required to be competitive in the job market for tenure-track positions in dance. There are also those dancers who have an interest in research and writing, and while developing their skills as dance artists in their M.A. programs, also develop the theoretical background and research skills necessary to pursue a doctoral degree. Another typical scenario of career path and terminal degree is the university faculty member with an M.F.A. degree and several years of teaching experience who decides that she or he would like to pursue scholarly discourse in the form of researching and writing in a particular area of interest. Engaging in doctoral study provides this opportunity and, in the end, the doctoral degree is earned.

**Graduate Study: An Integration of Theory and Practice in Dancemaking and Research as Scholarship**

The professional roles of artist, educator, and researcher in academe are defined by teaching, scholarship and service to the profession. The content and experiential nature of the graduate programs at TWU are also shaped by this traditional integration of teaching, scholarship and service. However, at TWU, particularly in the Department of Dance, we use the term “scholarship” rather than “research,” the traditional and more limiting term. For us scholarship encompasses contributions of new knowledge in diverse forms and expressions including performance, choreography, new media artistic work, publications, and presentations. The important feature of our Department is the belief that at the core of all scholarly endeavors in dance is the actual experience of dance making in its many and diverse contexts. In this sense, physicality is a core value of the graduate program and guides our work as we theorize from our practice and use these insights to inform our practice – choreographing, performing, researching, writing. While courses may be classified as studio or theory based on emphasis, all of the graduate course work is characterized by this integration of theory and practice. The experiences of doing and
reflecting, making and perceiving, dancing and thinking/talking/writing about dancing are interwoven throughout the programs of study for all graduate degrees.

Graduate Standards

Graduate students are expected to pursue excellence in all aspects of their work in the Department of Dance. *No grade below a “B” will be accepted for any graduate degree in Dance, this includes the M.A., M.F.A. and Ph.D. degrees.*

Academic Standards for Ph.D. Degree in Dance

*A grade of “C” in any one of the core courses required for the Ph.D. program will result in dismissal from the program.* Core courses include all DNCE courses comprising the first two-years of doctoral coursework, with the exception of Individual Study courses. The Qualifying Examinations assess breadth and depth of knowledge and the skills and competencies necessary to conduct independent research. In particular, the exams focus on the application of knowledge and competencies to the specific area of scholarly research that will lead to the successful completion of the dissertation. The course work throughout the first two years covers discipline content, qualitative research methodologies, and breadth of knowledge to both support and focus dissertation research. The doctoral coursework and the Qualifying Examinations represent two distinct areas of study and achievement in the program. Thus, earning the grade of “A” in all required courses does not necessarily guarantee successful completion of the Qualifying Examinations. For this reason, doctoral students are expected to be continuously engaged in a program of self-directed researching and reading in areas outside of the coursework, and specifically related to their research interests.
The Ph.D. in Dance is a research-oriented program connecting theory with practice in such contexts as artistic process, dance studies, pedagogy, and the scholarship of teaching. The goal of the program is to provide opportunities for accomplished dancers, choreographers, teachers, and other practitioners to develop qualitative methodologies for theorizing artistic practice as well as the research/writing skills necessary for contributing new theoretical knowledge to the field of dance.

The objectives of the Ph.D. Program are:

1. To develop an understanding of what it means to be a strong contributing member of a progressive and generous scholarly community and to engage in ethical/responsible knowledge practices.

2. To develop an understanding of praxis as it relates to current issues and developments in relevant areas of research.

3. To develop a conceptual understanding of dancemaking processes in a variety of aesthetic, cultural, historical, social, and political contexts as the foundation for engaging in praxis-oriented research and writing.

4. To develop in-depth theoretical and methodological skills and knowledge necessary for designing and carrying out theory-generating research in personally-relevant areas of dance practice and praxis.

5. To develop and/or enhance understandings of pedagogical content and processes, articulate a personal pedagogical philosophy grounded in a scholarly vision, and apply this pedagogical theory in teaching/learning contexts.

6. To develop and realize a personally meaningful scholarly agenda that will contribute to greater understandings about the nature of practice and praxis in dance.

7. To develop and/or enhance the scholarly competencies necessary to function as an independent researcher/writer who is prepared to make substantive contributions of knowledge to the field.
General TWU Requirements for the Ph.D. Degree

1. Completion of at least 90 semester hours beyond the bachelor's degree (courses designated as graduate status). At least 50 percent of the work (45 graduate credit hrs.) toward the doctoral degree must be composed of courses having residence status at the Texas Woman's University.

2. No grade below a “B” can be accepted toward the doctoral degree. A grade of “C” in any one of the core courses required for the Ph.D. program will result in dismissal from the program.

3. Satisfactory completion of the required sequence of core courses and required on-campus residencies.

4. Satisfactory completion of the research tool requirement.

5. Admission to candidacy as a Ph.D. candidate only after successful completion of the written and oral portions of the Qualifying Examination, demonstration of professional promise, and successful completion of 2, 3, and 4 above. Admission to candidacy requires the successful completion of prerequisites and unconditional admission to the Graduate School.

6. Satisfactory completion of the Prospectus for a Dissertation.

7. Satisfactory completion of a dissertation.

8. Satisfactory completion of the oral defense of the dissertation.

9. Satisfactory completion of all degree requirements within ten consecutive calendar years from the date doctoral credit is first earned. (See p. 81, TWU Graduate Catalog, 2006-2008.)

It is the responsibility of the student to review carefully the Graduate School policies and procedures for doctoral degrees contained in the Graduate Catalog. Students should take particular note of the policy on doctoral hours exceeding the legislated limit of 99 credit hours. (See p. 81, TWU Graduate Catalog, 2006-2008.)
Low-Residential Format for Dance Professionals and Full-time In-residence Program

The low-residency Ph.D. program is structured to meet the needs of students wanting to maintain their professional responsibilities while pursuing doctoral studies. On-campus residencies consist of summer intensives, as well as one-week campus visits during the fall and spring semesters. Students will be continually engaged in their coursework throughout each semester and will work closely with faculty and their doctoral colleagues in the program. The residential intensives, interwoven with web-based interactions, will facilitate scholarly discourse intended to connect the exploration of artistic practice and pedagogy with students’ professional and research interests.

The low-residential format is designed for students entering the program with strong backgrounds in artistic practice, dance writing, analysis, and/or pedagogical practice. The sequence of courses and degree requirements are premised on the understanding that members of the Doctoral Cohort have been engaged in professional practice in higher education and/or artistic settings for five or more years, as well as having breadth of knowledge in the discipline of dance and well-developed professional writing skills.

Students pursuing the Ph.D. degree in the low-residential format must be continuously enrolled throughout the duration of the coursework and registered for the prescribed sequence of required courses. Attendance is required for all on-campus residencies.

Students may also pursue the Ph.D. program as full-time in-residence students. The core program of study will be the same for full-time in-residence students and those pursuing the degree requirements in the low-residential format. However, in-residence students will have the opportunity to take advantage of our long-standing transdisciplinary collaborations with Women’s Studies and other University programs. These students may also augment the required doctoral coursework with other dance graduate courses, including studio work.

It is also possible for those enrolled in the low-residential format to be in-residence should they be on sabbatical or granted professional leaves. If this is possible, students may elect to be in full-time residence for a semester or longer. In every instance, we encourage doctoral students to connect their professional practice to their coursework in the program and their personal research agendas. On-going conversations between the TWU faculty and doctoral students, both on and off campus, shape and stimulate scholarly discourse that will lead to personally and professionally relevant contributions of new knowledge to the field of dance.

Length of Study

The doctoral course work requires at least two years of study (3 summer intensives with week-long residencies in the fall and spring semesters) followed by the Qualifying Examinations, and typically 2-3 years for researching and writing the dissertation. The
length of time to complete coursework, however, will depend on the academic and dance background of the student in relation to her or his proposed area of research. The timeline and schedule for each student will be determined through advisement in accordance with the policies established by the Graduate School (See the Graduate Catalog, “General Requirements and Regulations for Doctoral Degrees”).

Given the nature of the low-residential program, it is extremely important that doctoral students pursuing the degree in this format adhere to the sequence of courses and scheduled residencies. The length of time to complete the dissertation depends on the nature of the research, as well as personal and professional obligations. Currently, the majority of our dissertation students are pursuing full-time employment while working with their dissertation advisors via telephone and on-line technology. The average time to completion from first course to graduation is 6 years.

**Required Hours**

Work leading to the Ph.D. in Dance requires the completion of at least 90 semester graduate credit hours beyond the bachelor's degree. It is possible to transfer up to 45 credit hours from work leading to the master's degree or courses taken at another accredited institution. In some cases, a candidate may need to complete more than 90 semester hours in order to meet the individual requirements determined by her or his Advisory Committee. The completion of a number of hours, however, is not in itself sufficient; the nature, quality, rigor, and currency of work are the major considerations. All degree requirements, including dissertation, must be completed within ten consecutive years from the date doctoral credit is first earned.

Hours that are part of a completed master's degree are not subject to the 10-year time limit and may be used toward the 90 hours required for the doctoral degree. In consultation with the Advisory Committee, a student may elect to take graduate courses at another institution and transfer those hours to TWU. Any transfer hours not part of a completed master’s degree are subject to the 10-year time limit. At least fifty percent of the work counted toward the doctoral degree program must be composed of courses taken at TWU. All courses presented to meet degree requirements must be graduate-level with a grade of “B” or higher.

**Program Requirements**

Predicated on the notion that focused study in related areas will lead to new understandings within the discipline and the conceptualization of new theoretical models for dance, the goal of the doctoral program of study is to provide a holistic learning experience interweaving discipline-specific content and processes with transdisciplinary inquiry. The Preliminary Program Proposal, prepared in consultation with the advisor, serves as a guide for developing a cohesive and unified program of study that allows a student to pursue areas of scholarly interest and expertise.
Ph.D. Program of Study

The doctoral program of study is comprised of: 1) Coursework, including research tools, 2) Qualifying Examinations, and 3) Dissertation.

Coursework and Residency Calendar for 2008 Doctoral Cohort

Note: The last digit of the course number indicates the number of semester credit hours. Nine semester credit hours are required in Fall and Spring semesters (not summer) to remain eligible for out-of-state tuition waiver scholarships. Out-of-state tuition waiver scholarships cover Fall, Spring, and Summer enrollments for the two years of coursework.

Summer 2008 Residency Dates: June 2 – July 3, 2008  (5 weeks)

DNCE 6113  Seminar: Scholarly Inquiry in Dance
DNCE 6113  Seminar: Epistemology of the Body
DNCE 5222  Workshop: Movement Observation and Analysis as a Research Tool

Fall 2008 Residency Dates: Saturday, October 18 – Saturday, October 25, 2008

DNCE 5243  Pedagogical Foundations for Dance
DNCE 6113  Seminar: Designing Online Learning
DNCE 6913  Individual Study: Directed Reading or Individual Project (Optional)

Spring 2009 Residency Dates: Saturday, February 21 – Saturday, February 28, 2009

DNCE 6113  Seminar: Choreography Process: The Aesthetics of Art Making
DNCE 6213  Current Issues in Historical Inquiry
DNCE 6913  Individual Study: Directed Reading or Individual Project (Optional)

Summer 2009 Residency Dates: May 21 – July 3, 2009 (7 weeks*)

*Optional 3-week Maymester Courses (May 18-June 5, 2009)
DNCE 5333  Curriculum Inquiry (3 weeks)
DNCE 5233  SummerDance: Guest Artist Workshop (2 weeks)

Required 4-week Residency (June 8-July 3, 2009)
DNCE 6313  Philosophical Inquiry
DNCE 6113  Seminar: The Performance & Pedagogy of Scholarly Writing
Note: DNCE 6113 & DNCE 6313 will be team taught as one 6 SCH course.
Fall 2009 Residency Dates: Saturday, October 17 – Saturday, October 24, 2009

DNCE 5233 Workshop: Theorizing Performance Process
DNCE 6113 Seminar: Qualitative Research Methodologies
DNCE 6913 Individual Study: Directed Reading or Individual Project (Optional)

Spring 2009 Residency Dates: Saturday, February 20 – Saturday, February 27, 2010

DNCE 6023 Critical Analysis: Theory Analysis & Theory Development Research
DNCE 6913 Directed Reading (Required)

Summer 2010 Two-Week Residency Dates: June 19 – July 3, 2010 (2 weeks)

DNCE 6023 Critical Analysis: Research Colloquium

Research Tools

The doctoral degree is granted in recognition of a marked capacity for research and independent and comprehensive scholarship. Therefore, in addition to the other requirements for the degree, doctoral students are required to demonstrate competence in scholarly inquiry and in the use of research tools related to their research interests and the field of dance. Students must demonstrate competency in their research tools prior to taking the Qualifying Examinations. These research tools comprise coursework equivalent to a least 14 credit hours and include the following: 1.) Movement observation and analysis applied to research contexts, 2.) Research conceptualization and design, and 3.) Data gathering, analysis and interpretation related to specific instances of researching dance praxis. Competency may be demonstrated by completion of approved courses, examinations, or appropriate certifications. (See Graduate Catalog 2006-2008, p. 82)

The following required courses (11 credit hours) provide partial fulfillment of the research tool requirement:

DNCE 5222 Workshop: Movement Observation and Analysis as a Research Tool
DNCE 6113 Seminar: Scholarly Inquiry
DNCE 6113 Seminar: Qualitative Research Methodologies
DNCE 6023 Critical Analysis: Theory Analysis & Theory Development Research

In addition to these required courses, an elective research tool is required (3 credit hours or equivalent). The selection of an appropriate elective research tool is determined in consultation with the doctoral advisor. The following are suggested options:

- C.M.A. Certification or coursework in Laban Movement Analysis
  Documentation: Attach certificate to degree plan or transcript of graduate credits earned.
• Certification or coursework in another movement analysis system (e.g. Feldenkrais Method or Alexander Technique)
  Documentation: Attach certificate to degree plan or transcript of graduate credits earned.
• Elementary and Intermediate Labanotation Certifications
  Documentation: Attach both certificates to degree plan.

• Professional Notator Certification
  Documentation: Attach certificate to degree plan.

• Foreign Language
  Equivalency Examination (Contact Department of English, Speech and Foreign Languages)

• American Sign Language
  Equivalency Examination (Contact Department of Communication Sciences)

• Electronic information retrieval and online searching
  Graduate-level Library Science course such as LS 5013, LS 5513 or LS 5573.
  (See Library Science courses in the Graduate Catalog, p. 237-244.) Most Library Science courses are offered online as part of distance learning degree programs. Transfer courses presented to satisfy this option cannot be older than 5 years from the date of the first enrollment in the doctoral program.

**Independent Study Options**

The independent study option (DNCE 6911 or DNCE 6913) are available for those interested in pursuing a problem of individual or professional interest that does not fall within the context of organized courses. In addition, the independent study option is the appropriate course for developing and pursuing a comprehensive reading program in preparation for the Qualifying Examinations and/or to support the research agenda. In consultation with the doctoral advisor, students may initiate independent study problems/projects with members of the University graduate faculty.

A syllabus for the independent study developed by the student and approved by the faculty member facilitating the independent study is **due no later than the end of the 2nd week of class in the fall/spring semesters and by the end of the first week of classes in the summer session.**

The syllabus should include at least the following:
  Course description/focus of the independent study
  Goals, objectives and/or learning outcomes
  Plan of work to be accomplished
  Nature of the final product or documentation
  Criteria for evaluation
A summary document of work accomplished during the independent study must be prepared by the student and submitted to the faculty member at the conclusion of the semester in which the independent study was undertaken. The summary should be no longer than 2 pages and should provide a synthesis or abstract of the work for which credit will be awarded. The summary document will serve as a record of the independent study and will be placed in the student’s file as documentation.

All independent studies must be completed in the semester for which the student was registered for the course. No incompletes should be awarded for independent studies.

Qualifying Examinations

The Qualifying Examinations are comprised of written and oral examinations and will cover four areas proposed by the student and approved by the Qualifying Examination Committee. The oral portion of the Qualifying Examination must take place on campus. (See below for details.)

Dissertation -- 12 Credit Hours

The dissertation is based upon research that makes an original contribution to the literature in the field of dance. Students are encouraged to develop an association with members of the faculty early in their studies with a view to identifying a problem of mutual interest. In addition to required courses, students are expected to develop a plan of focused reading that will lead in a direct way to the breadth and depth of knowledge needed to complete dissertation research. Up to 12 credit hours of dissertation may be counted toward the 90 hours required for the degree.

DNCE 6983 Dissertation I (Prospectus)
DNCE 6983 Dissertation I (Prospectus/Dissertation)
DNCE 6993 Dissertation II (Dissertation)
DNCE 6993 Dissertation II (Dissertation)

Final Oral Examination (Dissertation Defense): An oral defense of the dissertation is required and is a public presentation for the Department of Dance and invited guests. The Dissertation Defense must take place on campus.

Progression of Doctoral Study (See Appendix A)
Course Descriptions for Required Doctoral Coursework

DNCE 6113  Seminar: Scholarly Inquiry in Dance. Theoretical models and practical methodologies for developing rigorous and credible approaches to the study of praxis-oriented endeavors that are shaped by the reciprocity of reflection and physicality. Focus will be on qualitative traditions as well as innovative analytical and interpretive strategies for theory-generating research.


DNCE 5222  Workshop: Movement Observation and Analysis as a Research Tool. Exploration of diverse methods for describing the moving body in space within a studio setting. Emphasis is placed on discovering how verbal and written descriptions communicate meaning as well as how these images are specific to the observer’s individual perspective.

DNCE 6113  Seminar: Choreography Process/The Aesthetics of Art Making. Exploration of the nature of art, dance, and aesthetic inquiry as points of entry for studying how we articulate, question, and consider possibilities in the dancemaking process. Using “what-we-do-as-artists-in-the-studio” as the paradigm, this course focuses on the ideas, reflections, explorations and physical practices that lead artists to their own aesthetic theories of dancemaking.

DNCE 6113  Seminar: Designing Online Learning --Experiencing the Virtual Body in Space. Exploration of pedagogical questions underlying the design of online learning/teaching experiences in the visual and performing arts. Students will create an online course in a subject of their choice and submit it in the format of an online shell. Each course will be supported by appropriate resources, assessments, and learning outcomes.

DNCE 5243  Pedagogical Foundations for Dance. Exploration of the relationship between pedagogical vision and the principles that inform the processes of theorizing a personal pedagogical philosophy for teaching dance in higher education. Beginning with the body as the universe of discourse, and using it as a metaphor for examining the concept of engaged pedagogy, this course addresses the politics of race, class, sex, age, ableness, gender and body type, and its influence on the scholarship of teaching in the 21st century.

DNCE 6213  Current Issues in Historical Inquiry. Investigation of how dance practice over time and across cultures has shaped the presentation of dance in contemporary society. The role of movement appropriation, dance reconstruction, and current theories of gendered bodies in relation to movement will be addressed. Developing methods for writing history as a living art will be practiced.
DNCE 6313  **Philosophical Inquiry.** Engagement in philosophical aesthetics as a process of questioning and examining ontological and epistemological issues related to the individual research interests of the students. Metaphoric process, hermeneutics, critical theory, and the presence of physicality in philosophical writing will provide points of entry for writing projects. This course will be integrated with *The Performance & Pedagogy of Scholarly Writing.*

DNCE 6113  **Seminar: The Performance & Pedagogy of Scholarly Writing.** Exploration of the ways writers create evocative physical imagery in writing as a performance world into which others may enter. Focus will be on ways of working with ideas to create written and visual images that can open possibilities for new readings and for disrupting the authoritative role of the researcher or image-maker. Class discussions, writing improvisations, peer critiques, and a variety of writing/image-making projects ranging in scope will provide practical experiences for developing an expanded notion of “academic writing” and for discovering one’s own approach to scholarly writing. This course will be integrated with *Philosophical Inquiry.*

DNCE 5233  **Workshop: Theorizing Performance -- Mapping the Personal Performance Process.** Exploration of the performance process and the interactive relationship of the performer’s body and the choreography within the context of a performance-in-the-making. A theoretical framework of personal history, self-directed learning, personal empowerment and physical engagement provides a way to examine the praxis of the performer as both knowledge user and knowledge producer.

DNCE 6113  **Seminar: Qualitative Research Methodologies** Exploration of qualitative research methodologies including phenomenological, critical, and feminist perspectives in connection to the student’s particular research interest. Responsible and ethical practices for conducting interviews, engaging in participant observation, creating action research studies, and designing and implementing qualitative projects will be developed throughout the course.

DNCE 6023  **Critical Analysis – Part I: Theory Analysis & Theory Development Research.** Study of the evolving nature of discourse in dance, examination of the relationship between theory and research, and development of relevant strategies for analyzing, evaluating and creating/constructing theory. With a focus on investigating theoretical and/or meta-theoretical problems, students will pursue individual research inquiries with a view to preparing the groundwork for their dissertation studies.

DNCE 6913  **Individual Study: Directed Reading.** Development of an independent reading program in the area of dissertation research as well as the specific areas for the Qualifying Examinations.

DNCE 6023  **Critical Analysis – Part II: Research Colloquium.** Presentation of research from Part I with critical responses and community discourse.
Preliminary Program Proposal – Course Planning Document

A preliminary program proposal is prepared in consultation with the advisor and submitted to the Department Chair no later than the end of the spring residency of the first full year of study. This preliminary program proposal is a planning document and should be viewed as a guide for shaping the program of study. Preparation of the Preliminary Program Proposal will include an analysis of transfer hours from the master's degree and an assessment of research tools and competencies, as well as consideration of course equivalencies. (Forms are available on the Department of Dance Website and in the Handbook Appendix) The official Doctoral Degree Plan submitted to the Graduate School is prepared and approved at the time parameters for the Qualifying Examinations are negotiated. This is typically during the third summer residency at the conclusion of the required coursework.

2008 Doctoral Cohort
Preliminary Program Proposals
Due on or before Friday, March 6, 2009

Qualifying Examinations

A written and oral examination is taken covering four areas selected by the candidate in consultation with the Advisory/Examination Committee. The purpose of the examination is to determine whether the student has developed 1) a comprehensive knowledge of the field in which to situate the dissertation research, 2) a knowledge base in the specific content area, mode of inquiry and research methodology proposed for the dissertation research, and 3) the competencies necessary to function as an independent scholar.

The Advisory/Examination Committee has primary authority and responsibility for the student's program and serves as the Examination Committee for the qualifying examinations. The content, format, administration, and evaluation of the examination are the responsibility of the Examination Committee. Exams are individually prepared for each student. Students may review copies of qualifying examinations written by previous students by requesting copies from the Department Chair or from their advisors.

Students are expected to undertake the Qualifying Examinations within one year of completion of the coursework.

Content and Format of the Qualifying Examinations

The Qualifying Exams are comprised of written and oral examinations. The student proposes four areas for the written portion of the examination: two areas focus on breadth in the discipline, one area focuses on the specific area of dissertation research, one area focuses on the research methods and scholarly competencies necessary to undertake
dissertation research. The format for the Qualifying Examination consists of researching and writing four scholarly 20-30 page papers during a 4-6 week period.

An oral defense of the qualifying examination is required and takes place two to three weeks after the examinations have been submitted to the committee for review. While the primary focus of the oral exam is on the written papers, students may be questioned in any area related to the coursework or area of dissertation research. The oral defense of the qualifying examinations is two hours in length, excluding the executive session, and is not open to observers. For Graduate School policies governing the Qualifying Examinations see the Graduate Catalog, 2006-2008. The oral portion of the Qualifying Examinations must take place on campus.

During the executive session, the committee will assess the student’s performance during the oral examination and immediately inform her or him of the committee’s decision. (See the rubric for the Assessment of Theoretical and Methodological Knowledge and Skills in the Appendix). Majority decisions of the committee will prevail. The committee decision takes one of several forms listed below:

1. Unqualified approval of both the written and oral portions of the Qualifying Examination: Student is recommended for admission to candidacy.

2. Qualified disapproval of any portion of the written examination: Student is required to re-write the portions that were not approved. This may include all four areas of the exam or only the areas considered unacceptable. Students will re-write the examinations following recommendations outlined by the committee and on a schedule established by the committee. The student will be informed whether she or he will be required to repeat the oral examination related to the written portion(s) of the examination not accepted.

3. Qualified disapproval of the oral examination: Student will be required to repeat the oral examination.

4. Unqualified disapproval of both the oral and written examinations: Student will be required to repeat the entire examination process beginning with the preparation and submission of revised areas for the examination and including the meeting to develop parameters for the Qualifying Examinations.

A student may repeat any portion of the examination or the entire examination only one time. Following a second disapproval decision the student must withdraw from the program without completing the degree. A student cannot advance to the dissertation phase of the program until the Qualifying Examinations have been successfully completed and all other requirements for admission to candidacy have been met (Graduate Catalog, 2006-2008, p. 82-83).

It is the responsibility of the student to schedule the oral portion of the Qualifying Examination and confirm the date, time and place in writing with each member of the
committee. It is recommended that students write their exams during the summer and schedule the oral portion of the exam during the early part of the fall semester. Other scheduling formats may be negotiated with the Examination Committee. Oral Exams should not be scheduled during the first or last week of classes in any semester.

**A STUDENT MUST BE REGISTERED DURING THE SEMESTER THAT ANY DOCTORAL COMMITTEE MEETINGS ARE HELD. THIS INCLUDES, BUT IS NOT LIMITED TO, THE MEETING TO PREPARE FOR THE EXAMINATIONS, THE ORAL EXAMINATION, DISSERTATION PROSPECTUS APPROVAL MEETING, AND THE DEFENSE OF THE DISSERTATION.**

**Planning for the Qualifying Examinations**

**Selecting an Advisory/Examination Committee**

During the third semester of study or when approximately two-thirds of the course work taken at TWU has been completed, an Advisory/Examination Committee comprised of at least 3 members of the Graduate Faculty is selected in consultation with the Advisor. The chair of the committee must be a member of the Department of Dance graduate faculty and hold the doctoral degree; the remaining members are selected from graduate faculty representing the Department of Dance and/or related areas. After the student and advisor have agreed on the committee membership, it is the responsibility of the student to invite each of the members of the committee to serve and ask all members to sign the *Appointment to Graduate Committee* form which is placed in the student's file.

The Graduate School has provisions for appointing non-TWU faculty to Doctoral Committees. If this is a desirable option, it is important that the student and her or his advisor consider carefully the requirements, expectations, logistics, and implications of such an appointment. It becomes the student’s responsibility to ensure that the non-TWU faculty member is present for all committee meetings. This may involve financial responsibility for travel, conference calls and/or teleconferencing. Proposed committee members who are not members of the TWU Graduate Faculty must be approved for temporary membership on the Graduate Faculty by the Dean of the Graduate School.

The student is responsible for scheduling a meeting of the Advisory/Examination Committee to discuss the parameters for the Qualifying Examination and approve the formal *Doctoral Degree Plan* which is submitted to the Graduate School after approval. A two-hour block of time should be scheduled.

**Preparing Materials for the Qualifying Examinations**

In preparation for this meeting the student prepares, in consultation with her or his advisor, documents outlining the parameters for the Qualifying Examinations (Preliminary Dissertation Proposal and Examination Areas) and the *Doctoral Degree*
Plan. These are submitted to the members of the Advisory/Examination Committee for review at least one week prior to the meeting.

The examination preparation meeting should be scheduled at least four weeks prior to the date the student plans to begin writing the qualifying exams. Allow at least three weeks working time with your advisor for preparation of the materials to be given to the Committee at least one week in advance of the meeting.

1. Doctoral Degree Plan. This is the official degree plan and is submitted through the Chair of the Department of Dance to the Dean of the Graduate School for approval. When approved and filed with the Graduate School this document becomes the official degree plan for the Ph.D. degree. Any changes must be sent to the Graduate School in writing by the advisor. (Use the forms available on the Graduate School web site – www.twu.edu/o-grad select ‘forms’ from the menu.)

2. Preliminary Dissertation Proposal. The preliminary dissertation proposal is approximately 5 pages in length and presents the purpose, problem, and method of inquiry for the proposed study. It is intended to help the committee understand the area of interest for dissertation research so that questions may be prepared to assess the knowledge and scholarly competencies necessary to undertake the proposed research. This is not the formal Prospectus for a Dissertation.

3. Areas and Parameters for the Qualifying Examination. This document includes a one-paragraph description of each of the four areas proposed for the examination. In addition to this description, it is helpful to provide a list of bulleted issues to define the focus and scope of each area. Included in this document is a bibliography of at least 25 sources for each area of the exam. The reading list provides the committee with an overview of the student’s theoretical and methodological interests and demonstrates breadth and depth of preparation in each area.

The student also provides suggested dates for taking the written and oral portions of the examination.

The four areas are comprised of:
- Research Methodology for Dissertation
- Area of Study for the Dissertation
- Theoretical Knowledge of an Area of the Discipline
- Theoretical Knowledge of an Area of the Discipline

Following the examination preparation meeting the advisor will send to each member of the Advisory/Examination Committee (with a copy provided to the student) a summary of the meeting discussion. Included will be any revisions to the examination areas that were discussed and agreed upon, a confirmation of the examination schedule.
including the date and time questions will be available to the student, a list of who will be 
responsible for preparing questions in each area, and a schedule for the committee 
members to submit questions and review a draft of the entire examination. 

Typically, the examination questions are e-mailed to the student with hardcopies sent 
via postal service. If the student is writing the examination in Denton, the examination 
questions may be picked up in the Dance Office on the agreed upon date. Specific 
directions for writing and preparing copies of the exams will be included in the packet 
containing the examination questions. 

Upon successful completion of the written and oral portions of the Qualifying 
Examinations, the student becomes a candidate for the Ph.D. degree and may use the 
distinction A.B.D. (“all but dissertation” *not* “all but dead”). 

**Dissertation**

**Selecting a Dissertation Committee**

Following the successful completion of the Qualifying Examination, the student 
selects a director for her or his dissertation research. The doctoral advisor may continue 
in this capacity or a student may choose to select a mentor whose research expertise and 
interests are more closely aligned with the student's dissertation topic. In consultation 
with the dissertation advisor, the student also selects additional members of the graduate 
faculty to serve on the Research Committee. All doctoral committees must have at least 
three members. The dissertation advisor and at least one member of the committee must 
be members of the Department of Dance graduate faculty; the remaining members are 
selected from graduate faculty with specific expertise related to the dissertation research. 
The Chair of the Research Committee must hold the doctoral degree. 

The Graduate School has provisions for appointing non-TWU faculty to Doctoral 
Committees. If this is a desirable option, it is important that the student and her or his 
advisor consider carefully the requirements, expectations, logistics and implications of 
such an appointment. It becomes the student’s responsibility to ensure that the non-TWU 
faculty member is present for all committee meetings. This may involve financial 
responsibility for travel, conference calls and/or teleconferencing. Proposed committee 
members who are not members of the TWU Graduate Faculty must be approved for 
temporary membership on the Graduate Faculty by the Dean of the Graduate School. 

**Dissertation Prospectus**

The Prospectus is the formal proposal for the dissertation and presents the *research 
design for the study* including methodology and proposed procedures. 

If human participants are being used, approval from the IRB must be received before 
the approved Prospectus is submitted to the Graduate School.
The Prospectus is limited to 10 double-spaced pages, excluding references and must be in the required Graduate School format. Use the official Graduate School signature page available on the Graduate School website.

In general, the Prospectus should include the following:

- **Introduction** (the context of the problem, significance, rationale)
- **Statement of the Purpose**
  - The purpose of this research is…
- **Statement of the Problem**
  - This research will be guided by the following questions…
- **Mode of Inquiry/Methodology/Proposed Procedures**
- **Review of Related Literature**

Depending on the problem and mode of inquiry, the following may be included as separate sections: Limitations, Delimitations, Rationale, Assumptions. Within the constraints of acceptable research proposal format, allow the problem and the mode of inquiry to define the form and content of the proposal. It is important to use concise, straight-forward language in the proposal. The goal is to make a clear presentation of the focus of the research study, how it will make a contribution of new knowledge to the field and how you plan to carry out the research.

**Writing the Prospectus**

The *Prospectus for a Dissertation*, as the formal proposal for the dissertation, is developed in consultation with the dissertation advisor and members of the Research Committee. The process for developing and writing the prospectus is part of the course content of DNCE 6023 Critical Analysis: Theory Generating Research. A notebook of approved dissertation proposals (the prospectus) is available for review in the Department of Dance library located in the Dance Building.

When the advisor agrees that the prospectus is in final draft form, it is submitted to each member of the committee for review and a meeting of the Research Committee is scheduled. This meeting is usually one hour in length. At this meeting the doctoral candidate presents her or his dissertation prospectus for discussion and consideration for approval. This is typically a “working meeting” at which time the candidate is able to engage in discussion with her or his committee members about specific issues related to initiating dissertation research and writing. It is an opportunity to utilize the resources of the Research Committee during one of the few occasions when they are all together at one time. The Dissertation Prospectus meeting must occur on campus.

The approved prospectus is forwarded through the Department Chair to the Dean of the Graduate School. It is filed in the Graduate School and the candidate will receive a written approval letter from the Dean of the Graduate School. Use the title page form
provided on the Graduate School web site, www.twu.edu/o-grad select ‘forms’ from the menu.

The candidate must provide each member of the committee with a final copy and two copies for the Department of Dance office -- one copy is placed in the Dance Library and the other is for the candidate's file.

Reseaching and Writing the Dissertation

The candidate continues to work closely with her or his dissertation advisor on the study until the final draft is in order, at which time, the candidate schedules a final oral defense of the dissertation with members of the Research Committee. An oral defense of the dissertation is required. Doctoral candidates are encouraged to utilize the expertise of the members of their committees and seek critical review of their work at appropriate intervals during the research and writing of the dissertation. To avoid a potentially disastrous outcome, committee members should not be given the entire dissertation at the end of the process without having had the opportunity to read and comment on individual chapters throughout the writing process.

Students should be aware that not all faculty are available during the summer sessions and should plan their work accordingly. When working with faculty who are on staff during the summer, it is important to ask for the dates that they will be available to receive and review work. Not all faculty schedules coincide with Summer Session I and II dates.

It is important to follow precisely the Graduate School guidelines and deadlines. See the Graduate Catalog, 2006-2008 (p. 79-89), the Graduate School Website and the Guide To the Preparation and Processing of Dissertations, Theses, and Professional Papers available on-line at the Graduate School web site.

Dissertation Consultation

STUDENTS MUST BE REGISTERED FOR DISSERTATION TO RECEIVE ANY FORM OF CONSULTATION FROM EITHER THE RESEARCH DIRECTOR OR MEMBERS OF THE RESEARCH COMMITTEE.

The Chair and each member of the committee have a minimum of two weeks to read and comment on all work submitted for review. Since summer presents a shortened time frame, typically the reading time is one week. After the required reading time has elapsed following receipt of the materials for review, it is appropriate (and recommended) to send committee members a gently worded “nag note” requesting to schedule a telephone appointment to discuss the materials.

In most cases, dissertation students are not in residence and therefore consultations are best conducted via telephone to facilitate productive and supportive mentoring throughout the dissertation writing process. Written comments and emails assist the
process, but do not provide the same opportunity for exploration of ideas and thoughtful dialogue that is possible in verbal conversations. It is the responsibility of the candidate to schedule telephone meetings with members of the Research Committee and make the call. It is helpful to confirm the telephone number, time, and date via email while remembering to be mindful of different time zones.

**Time Limit for Completion of the Dissertation**

The candidate **must** complete the dissertation within 10 consecutive calendar years from the date doctoral credit is first earned. Keep in mind that transfer credits from other institutions that are not part of the completed master's degree cannot be older than 10 years.

Extensions of the time limit are granted only in extraordinary circumstances and only in cases in which substantial progress has been made. “Substantial progress” means that at least half of the dissertation must be in draft form to be eligible to apply for an extension. In addition, the candidate must provide evidence that the dissertation can be completed within a timeframe not to exceed two additional semesters (fall, spring, or summer). Requests for extensions must be reviewed and approved by the Dean of the Graduate School.

If the time limit expires and no extension is granted, a candidate will be required to re-take expired coursework, as well as re-take all or portions of the Qualifying Examinations. These decisions are made by the Dissertation Committee and must be approved by the Chair of the Department of Dance.

**Submitting the Dissertation**

Once approved by the committee, the dissertation is submitted through the Department Chair to the Dean of the Graduate School for approval. Use the title page form provided on the Graduate School web site, [www.twu.edu/o-grad](http://www.twu.edu/o-grad) select ‘forms’ from the menu.

Distribution of copies of the dissertation is as follows:

**Graduate School Copies**

See Graduate School guidelines for submitting dissertations for specifications on number of copies, type of paper, and signature page requirements.

**One copy to each of the following:**

(Candidates may have these copies bound at a local copy center)

- Research Director
- Each Committee Member
Additional Forms and Copies of the Abstract

• **One** copy of the dissertation abstract is submitted to the University of Oregon for inclusion in *Completed Research in Health, Physical Education, Recreation and Dance*. The form *Permission to Reproduce Research in Microfilm* is available in the Department of Dance Office and should be completed, signed by the Department Chair (Institutional Representative) and mailed to the address indicated on the form.

• **Two** additional copies of the abstract are submitted to the Department Chair.

• Women and minority students should complete the forms for listing in the *Directory of Women and Minority Doctoral and Master's Students*. Forms are available in the Department of Dance Office or online.
Suggestions for Working with Your Research Advisor

The working relationship with the major professor is an important part of ensuring a successful research process and the timely completion of the dissertation, thesis, or professional paper. She or he serves as the student's scholarly mentor and guides the student's research and the writing process. It is understood that at this phase of the program, the student works independently and is responsible for establishing the pace of the work and completing the research document in accordance with all Graduate School and Department of Dance policies and deadlines.

The following suggestions may be helpful in facilitating productive discussions with your research advisor and establishing an effective working relationship.

• It is helpful to discuss working style early in the process, particularly how drafts will be submitted, reviewed and comment provided, as well as the process for submitting revisions and circulating work to other committee members.

• In consultation with your advisor, develop a working calendar for each phase of the research process -- preparation of the prospectus, data gathering and analysis, and writing the paper. Make sure to take into consideration your commitments as well as those of your advisor, the required two-week reading time, summer schedules, and university deadlines. These are particularly critical during the semester you are planning to complete the degree requirements and attempting to meet graduation deadlines.

• It is your responsibility to come fully prepared to meetings with your research advisor. You might find it helpful to prepare outlines, visual models, or idea maps to focus discussions. In addition to refining your research purpose and problems, some of the important issues that you will want to discuss early in the process with your advisor include: appropriate research methodologies and procedures, writing style, research necessary to ground the study, and whether the research will require approval by the Institutional Review Board.

• The content of the dissertation, thesis, or professional paper and the style of the writing are guided by the nature of the research. As the prospectus is being developed discuss the overall concept, content, and format of the paper with your advisor. Although these initial ideas may need to be revised as the research and writing progresses, it is helpful to have an overall idea of the type of document that will likely result from your research. You will find it productive to review course materials from DNCE 5023 Research Methods in Dance (master’s students), DNCE 6113 Qualitative Research Methodologies (doctoral cohort), and review recently completed dissertations, theses, and professional papers.
• All work submitted for review should be polished to the best of your ability and in correct form, including all citations in the agreed upon style format. Most students and faculty in the Department of Dance prefer to use the APA Style Manual. Recognizing that a first draft typically has problems that you have not been able to solve, it is helpful to provide your research advisor with this information. Sometimes it is useful to include specific questions to facilitate the critical review of your work.

• If an editor is to be used, discuss with your research advisor appropriate working relationships and responsibilities. She or he may want to schedule a meeting with you and your editor to clarify specific aspects of the writing process. Remember that the purpose of an editor is to assist you in polishing the formal rhetoric, grammar and syntax of your writing. The ideas and research must be your own. In the acknowledgments it is imperative that you acknowledge the contributions of your editor.

The Committee Process

Research Committee members are selected because they have particular knowledge and expertise related to the student's research interests and dissertation, thesis or professional paper topic. You should make every effort to utilize the members of your committee by seeking consultation at appropriate intervals throughout the process. However, committee members do not receive workload credit, therefore, the Chair of the Research Committee is responsible for the initial review of all written drafts and ensuring that these drafts are in polished form before being submitted to members of the committee for review. You should not impose upon the valuable time of committee members by asking them to read drafts that have not been carefully and thoroughly edited.

No drafts of the prospectus, dissertation, thesis, or professional paper should be submitted to the members of the committee without prior approval from the research advisor.
It is imperative any time human participants are used in research, that appropriate measures are taken to protect their rights and welfare. Federal law requires all institutions to have an Institutional Review Board (IRB) to review all research that involves human participants. This includes not only those studies involving experimental treatments but also all studies in which participants will be interviewed, observed, and/or surveyed. There are always potential risks to participants when they are involved in research and it is the ethical responsibility of the researcher to ensure that the rights of these individuals are protected; the IRB is responsible for overseeing compliance with Federal law.

The risks to participants as a consequence of participating in a research study may be physical, psychological, and/or social. In many cases the potential risks are minimal, even so, the researcher has an ethical responsibility to provide participants with a true and accurate statement of the purpose of the research, the conditions under which data will be collected, and how the results of the research will be used and made public. The researcher must obtain informed consent from all participants, and if anonymity cannot be protected due to the nature of the research, participants must know this before they consent to participate. Participants also have a right to know what the real purpose of the research is; what measures will be taken to protect their rights, including confidentiality; any benefits they may receive from participation; and who to contact if they have pertinent questions.

As soon as you know that you are likely to be using human participants in your research, discuss with your advisor the process for seeking approval from the INSTITUTIONAL REVIEW BOARD (IRB) and secure the necessary information and forms from the Graduate School web site. This packet of information will include specific guidelines that you must read very carefully and follow to the letter. If you are planning to use minors, such as working with elementary school children in a creative dance class, allow additional time for approval as all research using minors is subjected to more extensive review by the IRB. Your research advisor or a member of the IRB will be able to guide you through the human participants review process; it is your responsibility to seek the information and contact someone to assist you with this process. Request for approval forms must be signed by the Dissertation Advisor and the Department Chair for Dance. Allow several weeks for the review process and the receipt of notification from the IRB. **Data collection cannot begin until approval from the IRB has been received. Data gathered without IRB approval cannot be used in your dissertation.**

All students and faculty advisors engaged in research using human participants must complete the on-line IRB training module before IRB applications can be
submitted. The training module can be accessed through the TWU Office of Research and Sponsored Programs website or by going directly to: cme.cancer.gov/clinicaltrials/learning/humanparticipant-protections.asp

All members of the Doctoral Cohort should complete IRB online training no later than the beginning of the first fall Semester of the program.

**2008 Doctoral Cohort:**
**IRB Certificates due no later than**
**Sunday (midnight), September 13, 2008**

*Send your certificate to Dr. Caldwell via email.*
Final Oral Presentation and Examination for All Graduate Programs in Dance

When the research committee has approved the student’s written study (professional paper/project, thesis, dissertation) and all other requirements for the respective degree have been met as required by the Graduate School, the student stands for the final examination. In the Department of Dance, this examination is oral and takes the form of a public presentation open to all members of the Department of Dance – students, faculty and invited guests of the candidate. The length of the exam, format, and content are specific to the degree.

General Policies Governing the Final Oral Presentation and Examination

1. It is the responsibility of the doctoral candidate to schedule the oral defense of the dissertation in consultation with the members of her or his committee members at least three weeks in advance. After the time, date, and location have been set, the candidate should confirm these with each member of the committee in writing and give a copy to the Department of Dance Secretary. The Secretary will announce the Dissertation Defense in the on-line Dance Major ListServ and place a notice on the Academic Bulletin Board located in the DGL Building Dance Gallery.

In the case of master’s students completing degrees in May and August, the Final Oral Presentations and Examinations will all be held in mid-April on the same date. A schedule will be announced and posted during the first week of classes in the spring semester. The Department will schedule the time and location.

Master’s students completing degrees in December will follow the same procedures for scheduling the Final Oral Presentation and Examination as doctoral candidates scheduling the dissertation defense.

2. The candidate, in consultation with the Committee Chair, selects and schedules an appropriate location for the Dissertation Defense/Final Oral Presentation and Examination. The room must include sufficient seating for the candidate, members of the committee, AND observers. The Department of Dance Secretary can be of assistance in scheduling rooms. The following are suggestions: Library Lecture Hall (LB 101), Conference Rooms in ACT, Classrooms and Seminar Rooms in Pioneer Hall and ASB.

3. The major professor or research director chairs the Final Oral Presentation and Examination and follows a general outline which includes the following:
• Chair welcomes participants, introduces candidate and committee members and explains the format and protocol for the proceedings.
• Oral presentation by the candidate.
• Initial questioning by members of the candidate’s committee.
• Questions from observers after which they are thanked by the Committee Chair for attending and asked to leave.
• Continued questioning of the candidate by members of the committee.
• Committee deliberates in executive session (candidate leaves the room).
• Candidate returns and the Committee Chair, with members of the committee, informs the candidate of the results.
• Committee Chair informs the Graduate School, in writing, of the results of the Final Examination.

4. All candidates are expected to demonstrate knowledge of their specialized areas of study based on the course work and scholarly projects undertaken during their specific degree programs. The ability merely to reproduce facts from courses and the literature is not sufficient to merit awarding a graduate degree in Dance from Texas Woman’s University. Candidates should be able to demonstrate an understanding and an application to professional practice of significant ideas and modes of inquiry related to their programs of study. They should be able to speak articulately about their work and respond to questions with appropriate substance and authority. Candidates may find it helpful to review the goals for their specific degree programs as they begin preparing for their final examinations as well as the assessment rubrics in the Appendix.

5. Candidates who fail the Final Oral Presentation and Examination may repeat the examination once.

6. The Final Oral Presentation and Examination is a formal academic event at which the candidate is examined for the degree for which she or he is making application. All participants should remember that these are not social occasions and candidates are not expected to provide refreshments. The Chair of the examination committee reserves the right to ask observers to leave at any time.

Specific Requirements for Candidates for the Master of Arts Degree

The Final Presentation and Oral Examination for the M.A. degree is a synthesis of all work presented to meet the requirements for the degree. This includes course work, the professional paper or project, thesis, and any relevant projects undertaken as part of the degree. The examination is one hour in length, excluding the executive session. If the exam does not take place in April, candidates should schedule a one and one-half hour block of time.

If a thesis was written, the focus of the Final Oral Presentation and Examination will be a defense of the thesis research, however, the candidate will also be questioned in her or his major and minor fields of study. The final oral examination will begin with a 15-
20 minute oral presentation by the candidate on the major findings of the thesis and a
discussion of the significance of the research for the field. All members of the committee
will have read the thesis thoroughly, therefore, only a very brief synopsis of the thesis
should be given for the benefit of observers.

If a professional paper or professional project was undertaken, the focus of the
examination will include discussion of this project as well as extensive questioning in the
candidate’s major and minor fields of study. The final oral examination will begin with a
15-20 minute oral presentation by the candidate on a topic relevant to her or his
professional goals. This presentation should demonstrate how the course work and the
professional paper/project have shaped the ideas upon which the candidate will base her
or his professional practice following graduation with a Master of Arts degree.

Visual aids and handouts may be used. The candidate should discuss the format,
content, and style of the presentation with her or his research director. This is a
performance and candidates are expected to present a substantive and polished
presentation. It is advisable to practice several times in the actual space and rehearse
using all technological equipment.

The candidate’s research advisor will serve as the Chair of the Final Oral Presentation
and Examination and is responsible for bringing the Final Examination Form to the
meeting. If the candidate has successfully completed the examination, she or he will
make two copies of the Final Examination Form (one for the student’s file and one
personal copy), attach the title page of the professional paper or project (professional
paper/project candidates only), and take the original copy to the Graduate School. If a
thesis was written, follow the guidelines for submission of theses provided by the
Graduate School.

If a candidate does not pass the examination, the Final Oral Presentation and
Examination may be repeated once.

Specific Requirements for Candidates for the Master of Fine Arts Degree

The Final Presentation and Oral Examination for the M.F.A. degree is a synthesis of
all work presented to meet the requirements for the degree. This includes course work,
choreography/performance portfolio, and the professional paper. The examination is one
hour in length, excluding the executive session. If the exam does not take place in April,
candidates should schedule a one and one-half hour block of time.

The Final Presentation and Oral Examination will begin with a 20-25 minute formal
presentation. The focus of the presentation should be on the candidate’s artistic vision
and how it informs professional practice (i.e.: pedagogical philosophy, teaching
approach, research, future art making agendas). The professional DVD portfolio must be
part of the oral presentation, however, not more than 50% of the time should be taken up
by showing DVD material. The candidate should also include discussion of the
professional paper/professional project research in her or his presentation. The model for
these presentations is the kinds of public presentations applicants are asked to give when seeking positions in higher education. Additional visual aids and handouts may be used. The candidate should discuss the format, content, and style of the presentation with her or his major professor/Advisor. This is a performance and candidates are expected to present a substantive and polished presentation. It is advisable to practice several times in the actual space and rehearse using all technological equipment.

The candidate’s advisor will serve as the Chair of the Final Oral Presentation and Examination and is responsible for bringing the Final Examination Form to the meeting. If the candidate has successfully completed the examination, she or he will make two copies of the Final Examination Form (one for the student’s file and one personal copy), attach the title page of the Professional Paper, and take the original copy to the Graduate School.

If a candidate does not pass the examination, the Final Oral Presentation and Examination may be repeated once.

Specific Requirements for Candidates for the Doctor of Philosophy Degree

The primary focus of the Final Presentation and Oral Examination for the Ph.D. degree is the defense of the dissertation, however, the candidate may be questioned on topics related to her or his major and minor fields of study. The examination is two hours in length and includes the executive session. The Dissertation Committee accepts or rejects the completed dissertation in accordance with high standards of scholarship.

The dissertation defense should not be scheduled until the Chair of the Research Committee, in consultation with the committee members, agrees that the dissertation is a complete and defensible document. All members of the Dissertation Committee must receive a final draft of the dissertation no later than two weeks prior to the scheduled defense. The dissertation draft must be in final form and include all parts (preliminaries, body, references, appendices, etc.).

For Graduate School policies governing the defense of the dissertation and possible outcomes, see the Graduate Catalog. 2006-2008, p. 84-89 particularly the sections “Second Obligatory Meeting,” p. 88-89 and “Final Examinations,” p. 83.

The defense of the dissertation and the final oral examination will begin with a 20-25 minute oral presentation by the candidate on the major findings of the dissertation and a discussion of the significance of the research for the field. All members of the committee will have read the dissertation thoroughly, therefore, only a very brief synopsis of the dissertation and research process should be given for the benefit of observers. Visual aids and handouts may be used. The candidate should discuss the format, content, and style of the presentation with her or his research director. This is a performance and candidates are expected to present a substantive and polished presentation. It is advisable to practice several times in the actual space and rehearse using all technological equipment.
At the time of the defense, most portions of the dissertation will already have received thorough reviews and editing by the committee, however, following the defense, the candidate should expect to make some additional refinements and revisions to the final document. It is important to remember that the Dissertation Defense is a scholarly exploration and examination of the research rather than a group editing session. The defense is a celebratory occasion at which the candidate demonstrates her or his accomplishments and stature as an expert in her or his particular area of research.

The candidate’s dissertation research director will serve as the Chair of the Final Oral Presentation and Examination and is responsible for bringing the Final Examination Form to the meeting. If the candidate has successfully completed the examination, she or he will make two copies of the Final Examination Form (one for the candidate’s file and one personal copy) and take the original copy to the Graduate School. Follow the guidelines for submission of dissertations provided by the Graduate School.

The candidate should bring to the Oral Defense a final copy of the dissertation signature page formatted to the Graduate School specifications and printed on 100% cotton paper. If the defense is successful and the dissertation approved, this will eliminate the task of having to locate committee members to sign the signature pages.

If a second formal defense of the dissertation and oral examination is required, according to Graduate School policy, two such meetings may not be scheduled in the same semester. (Two consecutive summer terms are considered one semester.) A candidate must be registered in order for an examination to be held.

**IT IS THE RESPONSIBILITY OF THE CANDIDATE TO MAKE APPLICATION TO THE GRADUATE SCHOOL FOR GRADUATION, TO CHECK TO BE SURE ALL REQUIRED FORMS AND MATERIALS HAVE BEEN RECEIVED BY THE GRADUATE SCHOOL, AND TO MEET ALL DEADLINES FOR THE SUBMISSION OF PROFESSIONAL PAPERS, THESES, AND DISSERTATIONS.**

Candidates must be registered during the semester in which the Dissertation Defense/Final Presentation Oral Examination takes place.

Detailed information regarding deadlines, graduation application, and all Graduate School policies may be found on the Graduate School web site: http://www.twu.edu/o-grad
Appendix A: *Progression of Doctoral Study*

Appendix B: *Preliminary Program of Study* (Department of Dance Document)  
Form available on the Department of Dance Website

Appendix C: *Doctoral Degree Plan* (Graduate School Document)  
Download form from the Graduate School Website

Appendix D: *Assessment Rubrics for the Doctoral Program*

- *Ph.D. Assessment of Pedagogical Knowledge and Skills*
- *Ph.D. Assessment of Theoretical and Methodological Knowledge and Skills*
This preliminary program proposal is a planning document and should be viewed as a guide for shaping the program of study. Preparation of the Preliminary Program Proposal will include an analysis of transfer hours from the master's degree and an assessment of research tools and competencies, as well as consideration of course equivalencies. The Preliminary Program Proposal should be submitted to the Department Chair no later than one week following the spring residency of the first full year of study.

2008 Doctoral Cohort
Preliminary Program Proposals
Due on or before Friday, March 2, 2009

General Statement of Area of Research Interest (One or two succinct sentences):

Required Core Content Courses (30 Semester Credit Hrs.)

- DNCE 6113  Seminar: Epistemology of the Body
- DNCE 6113  Seminar: Choreography Process: The Aesthetics of Art Making
- DNCE 6113  Seminar: Designing Online Learning --Experiencing the Virtual Body in Space
- DNCE 5243  Pedagogical Foundations for Dance
- DNCE 6213  Current Issues in Historical Inquiry
- DNCE 6313  Philosophical Inquiry
- DNCE 6113  Seminar: The Performance & Pedagogy of Scholarly Writing
- DNCE 5233  Workshop: Theorizing Performance Process
DNCE 6023  Critical Analysis: Research Colloquium
DNCE 6113  Seminar: Preparation for Qualifying Examinations

**Required Research Tools Courses (11 Semester Credit Hrs.)**

_____ DNCE 5222  Workshop: Movement Observation and Analysis as a Research Tool
_____ DNCE 6113  Seminar: Scholarly Inquiry in Dance
_____ DNCE 6113  Seminar: Qualitative Research Methodologies
_____ DNCE 6023  Critical Analysis: Theory Analysis & Theory Development Research

**Required Research Tool Elective (3 Semester Credit Hr./Certification/Competency)**

Tool: ________________________________

Requirement met by:

_____ Course for Credit  _____ Certification  _____ Competency Exam

**Proposed transfer courses to be completed during doctoral study**

*Credits subject to the 10-yr. time limit.*

<table>
<thead>
<tr>
<th>Course Number &amp; Title</th>
<th>Credits</th>
<th>Institution</th>
<th>Date Completed</th>
</tr>
</thead>
</table>

**Credits from completed master’s degree.**

All credit hours presented must be graduate-level courses with a grade of ‘B’ or higher.
No undergraduate course taken as a master’s student can apply.

*Credits not subject to the 10 yr. time limit.*

<table>
<thead>
<tr>
<th>Course Number &amp; Title</th>
<th>Credits</th>
<th>Institution</th>
<th>Date Completed</th>
</tr>
</thead>
</table>
**Dissertation** (12 Semester Credit Hrs.)

DNCE 6983  Dissertation I (Prospectus and data gathering)

DNCE 6983  Dissertation I (Prospectus and data gathering)

DNCE 6993  Dissertation II (Data analysis and interpretation; writing)

DNCE 6993  Dissertation II (Data analysis and interpretation; writing)

**Summary of Credits**

<table>
<thead>
<tr>
<th>Area</th>
<th>Sem. Credit Hrs.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Required Core Content Courses</td>
<td>30</td>
</tr>
<tr>
<td>Required Research Tools</td>
<td>11</td>
</tr>
<tr>
<td>Elective Research Tool (Competency or Credit)</td>
<td></td>
</tr>
<tr>
<td>Doctoral Electives/Transfer Hrs.</td>
<td></td>
</tr>
<tr>
<td>Master’s Degree Hrs.</td>
<td></td>
</tr>
<tr>
<td>Dissertation</td>
<td>12</td>
</tr>
<tr>
<td>TOTAL (at least 90 hrs. beyond Bachelor’s degree)</td>
<td></td>
</tr>
</tbody>
</table>

This is a preliminary program proposal to assist in planning the selection of courses and the assessment of hours from the master’s degree. The Preliminary Program Proposal may be changed in consultation with the advisor or at the request of the Advisory Committee should deficiencies be noted during coursework or if a chosen area of research warrants additional courses. This is not the official Doctoral Degree Plan.

**Preliminary Program Proposal Approved By:**

___________________________________________________________________________ Date

Doctoral Advisor

___________________________________________________________________________ Date

Department Chair

Updated 5/2008