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

Department of Dance

MA / MFA Graduate Student & Advisor Handbook

2010-2011

Texas Woman’s University is an accredited institutional member of the National Association of Schools of Dance
# Table of Contents

- Introduction .................................................................................................................. 3
- Department of Dance Mission, Goals and Objectives .................................................. 6
- Graduate Programs ....................................................................................................... 10
- Description of the Technique/Performance Component ............................................. 12
- Description of the Choreography Component ............................................................. 17
- Master of Arts in Dance ............................................................................................... 24
- Master of Fine Arts in Dance ...................................................................................... 29
- Thesis and Professional Paper/Project Guidelines for Master’s Degrees .................. 44
- Suggestions for Working with Your Research Advisor ............................................... 48
- Human Participants Review – INSTITUTIONAL REVIEW BOARD ....................... 50
- Final Oral Presentation and Examination for All Master’s Programs in Dance .......... 51
- Policies and Procedures for Independent Study ......................................................... 54
- Policies and Procedures for Student Enrolled in Performance ................................... 55
- Scheduling Technique Classes .................................................................................... 57
- Graduate Course Rotation Plan ................................................................................... 58
- The Soma Fitness Program .......................................................................................... 60
- Concert Attendance Requirement .............................................................................. 61
- Attendance Policy ........................................................................................................ 62
- Residencies, Guest Artists and Visiting Scholars ....................................................... 64
- Scholarships and Financial Aid .................................................................................... 65
- Mission Goals of the Undergraduate Program ......................................................... 66
- Appendix ...................................................................................................................... 68
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, both of whom 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 was 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.
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 praxis\(^1\) 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.

• 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.

\(^1\) 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.
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 context.
- 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 the 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.
Mission or Purpose of the Technique/Performance Component

Why do we study technique?

The purpose of study in the Technique/Performance Component of the graduate and undergraduate programs at Texas Woman’s University is to facilitate the development of creative performers with strong individuality who are able to actively engage an audience as well as sustain a critically and socially responsible community of creative artists. The study of technique, as an integral element of a studio practice that leads to performance and choreographic artistry, is viewed as a form of scholarly inquiry, and in keeping with the mission of the Department of Dance, provides a context for theoretical studies within the program.

Students should be able to identify and embody the kinesthetic, aesthetic and stylistic practices of a designated technique by the end of each semester. By doing so, each dancer will continue to build an articulate, efficient and fully integrated movement style that includes inherent, learned and improvised movement as well as reflecting an understanding of technical-somatic practices and musical acuity. In addition, a dynamic/interactive relationship between teacher and student enhances the dancer’s personal artistic growth as well as contributing to the overall studio learning community.

Goals of the Technique/Performance Component

What does the Department of Dance hope to accomplish in the Technique/Performance Component?

1. To develop an understanding of the role of personal initiative in a dynamic, teaching/learning environment and as an integral part of finding one’s personal artistic direction and mission.

2. To facilitate the development of creative performers with strong individuality who have the performance skills to are able to actively engage an audience.

3. To engage students in a critically and socially responsible community of creative artists as a model for professional practice.

4. To value studio praxis as a form of scholarship for which the student is personally responsible.

5. To build an articulate body that reflects a critical understanding of technical-somatic and musical knowledge as integrals elements within inherent, learned and improvised movement epistemologies.

6. To engage students in learning the kinesthetic, artistic and stylistic practices of a different movement styles and approaches to the study of technique.

7. To provide progressively more challenging experiences through sustained inquiry over time in the technical-somatic and artistic components of performance.

8. To mentor students in the development of a documented self-directed program outside of class supporting successful, physical engagement with required in-class material.
9. To guide students toward the creation a dance performance practice based in technical-somatic knowledge and experiential anatomy related to their individual needs and one that integrates inherent, learned and improvised movement knowledge.

**Technique/Performance Component Student Outcomes**

*When the technique requirement has been met, what should you should know and be able to do?*

1. To create a personal artistic mission based in inherent, learned and improvised movement knowledge integrating technical-somatic knowledge and creative processes.

2. To engage effectively with an audience in performance and sustain the performer/audience member interaction.

3. To demonstrate knowledge of diverse dance styles and show strength in at least one.

4. To develop an understanding of musicality, particularly the perception and performance of rhythmic structure, in movement.

5. To learn quickly, retain movement, and perform with immediacy intermediate/advanced level dance combinations.

6. To demonstrate the knowledge and creative processes to sustain a critical and socially responsible community of creative artists.

7. To demonstrate ongoing initiative with respect to maintaining a self-directed physical practice and personal working process outside of technique class.

8. To articulate the relationship of the study of technique/performance as a particular kind of scholarly inquiry to theoretical studies in dance.

**Standards for Each Level of Technique and Placement**

The dance technique component includes a spectrum of students performing in Levels I-IV. Students are placed in an appropriate level with the following considerations in mind: 1) movement aptitude or expertise, 2) the ability to be challenged during the upcoming semester, 3) progress made in the previous semester, somatically, artistically and physically, and 4) the potential for injury due to lack of appropriate skills to perform more advanced work.

**Level I Profile: Expectations and Standards**

Level I students are expected to have sufficient previous movement experience to allow them to begin professional study and engage in a sophisticated and challenging artistic learning environment. This somatic environment encourages students to engage with basic anatomical and movement principles, dance vocabularies and creative/performance process skills needed for aesthetic expression.

Level I students should be able:

1. To develop and refine the basic principles of physical function and expression and their connection to health and well-being.

2. To set the foundation for the performance of Level I movement vocabulary with commitment and range.

3. To gain facility and understanding of movement principles, individual expression and mental and physical acuity within a specific dance style.

4. To become aware of dancing to both bodily phrasing rhythms and basic metered rhythms and be open and responsive to the content of the music or sound environment.
5. To learn, create and perform dance as a creative process based on the student as a responsible artist and the teacher as a critically-supportive guide.
6. To commit to class etiquette which includes attire, commitment, attentiveness, full participation, consistent attendance, injury adaptation in class and overall personal responsibility to other students and the art form.
7. To maintain a documented self-directed program outside of class supporting successful, physical engagement with required in-class material.

**Level II Profile: Expectations and Standards**

Level II students should be able to recognize and demonstrate understanding of movement and performance principles as integral to the study in dance and as an on-going working process.

Level II students should be able:

1. To demonstrate the ability to rehearse movement explorations, vocabulary combinations and choreography both inside and outside of class through teacher initiated direction.
2. To develop individual creativity by using both inherent, learned and improvised movement vocabularies and recognize the effect inherent movement knowledge has on the expression of specific dance styles.
3. To deepen movement vocabulary and continue to increase range and patterning through the use of inherent, learned and improvised movement.
4. To retain a working understanding of physical functioning in relation to expression and respective connections to health and well-being.
5. To become aware both bodily phrasing rhythms and basic metered rhythms in dancing and be responsive to the content of the music or sound environment.
6. To use the physical knowledge of movement function and somatic knowledge as a basis for acquiring mental and physical agility.
7. To commit to class etiquette which includes attire, commitment, attentiveness, full participation, consistent attendance, injury adaptation in class and overall personal responsibility to other students and the art form.
8. To maintain a documented self-directed program outside of class supporting successful, physical engagement with required in-class material.

**Level III Profile: Expectations and Standards**

Level III is the highest competency level that undergraduate students must attain for graduation and it is the entry-level for graduate students. Level III technique represents a high level of creative process expertise in which students should be able to recognize, understand and apply physical and technical-somatic knowledge while strengthening individual artistic integrity and personal responsibility.

Level III students should be able:

1. To demonstrate the ability to be completely self-directed in the rehearsal of movement explorations, vocabulary combinations and choreography in and out of class.
2. To adapt to, acquire and perform through a range of choreographic processes, vocabularies and performance intentions.
3. To become facile with both bodily phrasing rhythms and basic metered rhythms in dancing and be responsive to the content of the music or sound environment.
4. To recognize and begin to develop a technical practice based in somatic knowledge and experiential anatomy related to individual needs and the specific dance style.
5. To maintain a documented self-directed program outside of class supporting successful, physical engagement with required in-class material.
6. To recognize and develop both inherent, acquired and improvised movement vocabulary.
7. To analyze, apply and execute technical-somatic principles while performing inherent, learned and improvised movement with attention to aesthetic qualities and artistic intention.
Level IV Profile: Expectations and Standards

Level IV is the highest level of technique. It is intended for advanced graduate students and is available to undergraduate students as an honors class by faculty invitation. Students in Level IV are expected to perform at an advanced level and meet the challenges of professional study in a teaching/learning environment in which initiative, self-motivation, commitment, and a high level of personal investment in the learning process are considered minimal expectations.

Level IV represents a high level of creative process expertise in which students should be able, with consistency and competence, to recognize, understand and apply technical-somatic knowledge within a movement epistemology that integrates inherent, learned and improvised movement. Level IV students demonstrate artistic integrity in their dancing and contribute to sustaining a critical and socially responsible learning community within the class.

Level IV students should be able:

1. To demonstrate the ability to execute inherent, acquired and improvised movement vocabularies with commitment and precision.
2. To access a range of technical and somatic knowledge as the basis for performing.
3. To be able to engage in a range of choreographic/learning processes, styles and performance intentions.
4. To exercise an open, facile attitude with both bodily phrasing rhythms and basic metered rhythms in dancing and be responsive to the content of the music or sound environment.
5. To create a professional, supportive dance community.
6. To maintain a technical practice based in technical-somatic knowledge and experiential anatomy related to individual needs and the specific dance style.
7. To maintain a documented self-directed program outside of class supporting successful, physical engagement with required in-class material.

Assessment Criteria and Levels of Accomplishment

See the following assessment rubrics in the Appendix:

* Undergraduate Technique/Performance Competency Assessment
* Graduate Technique/Performance Competency Assessment

Coordination of the Technique Program

The Technique Committee is comprised of the dance major technique instructors during a given semester, the Coordinator(s) of the Physical Conditioning program and a representative from other bodywork classes that may be offered during a particular semester. The committee will typically meet at four intervals during the course of the semester: once during the first week of classes, before mid-term and before and after the formal assessments. The responsibilities of the Technique Committee will include the following:

1. Set annual goals for the Technique/Performance Program guided by the outcomes of the Institutional Effectiveness Assessments.
2. Review course syllabi and discuss creative ways for each teacher to implement the concepts and material.
3. Cross reference rolls for technique, bodywork and performance classes.
4. Discuss assessment processes including final and mid-term assessments. The agenda should include such items as structure of the evaluations, assessment criteria, guidelines and consistency of grading procedures within the dance major technique classes, and criteria for promotion.
5. Make decisions about promotions of students in all dance major technique classes.
6. Review requests from students seeking approval for additional technique classes.
7. Review requests from students for technique course substitutions.
8. Make recommendations to the Department Chair regarding schedule of technique classes and teaching assignments.

Students who have suggestions or need clarification of the policies regarding the technique program should contact the Chair of the Technique Committee, Mary Williford-Shade.

Technique/Performance Mission developed in 1997 by a faculty committee chaired by M. Williford-Shade

Approved: Fall, 1997
Revised: Spring, 2006
Description of the Choreography Component

Like the performance curriculum, the choreography curriculum assumes the choreographer-at-work as the paradigm for teaching/learning rather than traditional choreographic design principles or elements. The goal is to guide each student in the discovery of her or his own creative voice. The focus is on the development and refinement of personally-relevant approaches to dance making. While the specific emphasis of the choreography curriculum is on facilitating the development of artistic process skills, teaching and learning is shaped by the symbiotic relationship of process and product. In this sense, we are interested in how the process shapes the product and the product, in turn, shapes the process.

The M.F.A Choreography Program is designed to include experiences that will prepare the professional for full immersion in the field of contemporary dance as an artist, producer and director of choreographic enterprises. Ample opportunities are provided both inside and outside of formal class meetings to develop, experiment with, and implement individual artistic ideas in an environment that values both the failures and the successes that come out of taking large risks. The shape of the program is designed to provide opportunities to create, produce, and perform original work. Included in this program are: Guided and self-directed explorations of artistic processes and ideas; self-directed coaching and teaching/learning opportunities with undergraduates and fellow graduate students; numerous opportunities for critical engagement with peers and faculty; one-on-one mentoring relationships; opportunities for collaboration and a culmination of study through the design, implementation, and production of individual creative projects.

Undergraduate Choreography Program

At the undergraduate level the two-year required choreography sequence includes the following courses which students typically take in four consecutive semesters.

- **DNCE 1191 Improvisation**
  Focus is on helping students to 1) develop the ability to spontaneously express in the moment, 2) explore the potential of their dancing bodies as resources for movement, 3) understand the role of improvisation in dance making and the use of improvisational structures to create movement of personal origin.

- **DNCE 2201 Dance Composition**
  Focus is on helping students use improvisatory skills and their individual experiences as dancers to develop choreographic content. This includes developing the ability to create and use improvisational structures in their own explorations and to engage in the process of choreographic choice making guided by artistic intention.

- **DNCE 3292 Choreographic Designs**
  Focus is on developing personally relevant ways of processing (transforming) choreographic ideas (content) into artistic intention, developing skill in realizing these artistic intentions and reflecting on how well artistic choices are working in the context of the emerging dance.

- **DNCE 4182 Concert Choreography**
  Focus is on shaping/transforming the elements of expression, content, intention and communication into a poetic aesthetic creation in the form of a concert work for one of several performance venues and opportunities.
Concert Choreography is repeatable for additional credit and students are encouraged to choreograph works in successive semesters.

*Students cannot receive credit for their “Senior Choreographic Projects” until they have completed Improvisation, Dance Composition and Choreographic Designs.*

- DNCE 4133 Dance Production: Transition to the Professional World
  Focus is on learning the skills to communicate the values of your choreographic expression, content, and intention through print and online media, such as websites.

**Graduate Choreography Program**

The graduate-level choreography program is predicated on the assumption that graduate students have studio experiences and dancemaking knowledge equivalent to the undergraduate choreography program.

At the graduate-level the choreography curriculum includes advanced-level MFA workshops in improvisation and choreography, performance process, production design and individual dance making projects which comprise the MFA portfolio. M.F.A. choreography and performance workshops (offered under the numbers DNCE 5233 or 5222) are open to M.A. and Ph.D. students.

For M.F.A. students, the focus is on creating a significant body of work that represents a high level of artistry, original creative exploration and a sophisticated understanding of the artistic process in dance. Like the Ph.D., the M.F.A. is a terminal degree and therefore the body of work presented to meet the Professional DVD Portfolio requirement carries considerable weight in the program (as does the dissertation in the doctoral program). This body of work should be considered a significant artistic contribution upon which the M.F.A. graduate can build a career as a working artist in academic or professional settings.

M.A. students engage in choreographic study as part of a comprehensive course of study in which they are deepening their understanding and skills in all facets of discipline. As an initial graduate degree, emphasis is on breadth and choreography and performance requirements are an integral part of this breadth of study.

Ph.D. students are expected to be fully engaged in processes of researching and writing as they work toward developing and refining their scholarly agendas. Doctoral students, who typically enter the program with considerable dancemaking experience, are encouraged to interact with the choreography program to the degree that their researching and writing commitments allow.

**Evaluation and Assessment of Choreography**

Evaluation/assessment is a process of thinking about what choices have been made and whether these are appropriate choices. At the center of the evaluation process in the choreography program is the artistic intention of the student and how this shapes the process of creating the dance. Assessment focuses on what the choreographer does as well as on the dance as it emerges in rehearsal and is refined throughout the performance process. By placing the student’s work at the center of critical discourse, faculty become facilitators of the teaching/learning process in choreography. Individual students’ processes often shape the content of choreography courses as these emerge in response to dance making projects designed by the teacher, and frequently, projects developed by the teacher and the students working together. Considerable care is taken to provide artistic mentoring without imposing personal aesthetics on the students’ work.

During each semester there will be a minimum of two scheduled showings of all choreography work in progress. These showings are held on Friday afternoons and all choreographers and performers are expected to be present for the entire showing. These
showings provide opportunities for choreographers and dancers to engage in discussions about
t heir own emerging works and benefit from seeing the works of others. All in-progress works
that are being created as part of MFA Choreography/Performance Portfolio, Independent Study
Projects and Concert Choreography courses must be shown at these showings.

In addition to the two scheduled showings faculty will visit rehearsals at appropriate
intervals during the semester. Choreographers in DNCE 4182 Concert Choreography will meet
during the regularly scheduled class time to discuss creative progress and production issues.
M.F.A. students working on DanceMaking Projects will meet approximately every two weeks on
Friday afternoons.

Students, particularly those in the M.F.A. program, are expected to seek input from their
peers as well as faculty and frequently invite observers to look at their work in order to provide
critical review as the work takes shape. Please note that ‘working independently’ does not mean
working in isolation – take advantage of the resources that are available to you.

Each semester there are several opportunities for performance, these include the following:

Dance208 Typically scheduled for Saturday evening of following
the last Friday of classes (Dead Day).

Proscenium and
Dance Studio Theatre Concerts Usually in November and April

Additional Venues On and off campus, schedule varies. These are typically
concerts produced by a MFA student or group of
students in venues ranging from an on-campus studio
theatre setting to site-specific concerts to concerts in a
variety of DFW Metroplex venues which might include
performances in galleries, festivals, loft spaces, and
theatres.

Assessment Criteria and Levels of Accomplishment

See the following assessment rubrics in the Appendix:

Assessment of Artistic Process Skills (DanceMaking Tools and Processes)

Assessment of Choreography Project

Concert Adjudication Committee

The Concert Adjudication Committee was established in Fall 2002 to provide a process for
reviewing and selecting works for the various concert venues. Works are adjudicated for the
DanceMakers Concert Series each semester and recommendations from the Committee are
submitted to the full-time faculty for review and approval, and when necessary and appropriate,
in consultation with the Department Chair.

The Concert Adjudication Committee is comprised of at least five (5) members:

- Two full-time studio faculty members; one serves as the Chair
- Undergraduate Student(s) (Elected by the G & UG Student Choreographers)
- Graduate Student(s) (Elected by the G & UG Student Choreographers)
- Additional faculty members may be appointed by the Chair
- Department Chair serves as an ex officio member.

Committee members may serve regardless of whether they are also submitting work for adjudication.
The roles and responsibilities of the **Concert Adjudication Committee** include the following:

- View all works at the final semester showing(s).
- Provide each choreographer with substantive ‘process feedback.’
- Select works and design the program for each of the three concert venues: Dancemakers, Dance UpClose, and Dance208.

**Summary of Adjudication Process**

Following the final showings, the Concert Adjudication Committee meets to review and select an appropriate performance venue for each of the works. Typically, an anonymous voting process is used and each committee member’s vote is weighted equally.

The following criteria are considered when determining an appropriate venue for a work:

- Choreographic quality
- Performance quality
- Performance “readiness”
- Programming considerations such as genre, length of the work, and venue appropriate to the nature of the work. (For example, more intimate works or works performed in the “round” might be placed in the Dance UpClose or Dance208 concerts, while works with a more graphic or architectural choreographic nature might be placed in Dancemakers.)
- Human and financial resources available for production.

The votes from each committee member are tabulated, and based on the outcome, the works are placed in the various concert venues. In cases where there is a tie in voting, the Committee holds a secondary anonymous vote to determine the final adjudication decision.

In some cases, the Committee may not consider a work ready for public performance, in this instance the work is not included in one of the concert venues. Works not selected for additional public performance will fulfill the course requirement for public performance through performance in the adjudication showing.

Final adjudication decisions are made by the full-time faculty and the Department Chair based on recommendations from the Concert Adjudication Committee.

**Adjudication Eligibility Policies**

- All works created through Concert Choreography (DNCE 4182) and Dance Making Projects I-III (DNCE 5913), with dancers selected through the Performance (DNCE 3101 or DNCE 5211) audition process, or through a separate approved audition, as agreed to in an accepted *Independent Choreographic Initiative* proposal, and all pieces created through Culminating Projects I-II (DNCE 5913) are eligible for the adjudication process.

- Graduate student choreographers, enrolled in Dance Making Projects DNCE 5913, may adjudicate works, created outside of the DNCE 5913, provided they obtain faculty approval and have cast the work through a faculty approved audition process.

- In addition, faculty and guest artist choreographers, including student choreographers, creating work for Danceworks and IDC may also adjudicate work, provided they have cast the work through an open audition process.

- Students may adjudicate as many works as they like, but typically, no more than two works will be selected from a choreographer, whether as the sole choreographer or as a co-choreographer in a collaboration.
Eligible Performers

- Performers must be enrolled in technique class and in Dance Performance (DNCE 3101 or DNCE 5101) in order to participate in the adjudication process and be considered for adjudication at the South Central Regional American College Dance Festival.
- To use guest artist performers who are not enrolled in the University, choreographers must write a proposal providing a rationale for using these performers and have the proposal approved by the full-time faculty teaching the performance courses (Jordan Fuchs, Sarah Gamblin, Gladys Keeton and Mary Williford Shade). Works with guest artist performers who are not enrolled in the University are not eligible for ACDFA.
- To use TWU students who are not dance majors, choreographers must write a proposal providing a rationale for using these performers and have the proposal approved by the full-time faculty teaching the performance courses (Jordan Fuchs, Sarah Gamblin, Gladys Keeton and Mary Williford Shade). These students must register for Performance (DNCE 3101 or 5101) and meet all requirements for the Performance course. If the student is not a dance major and his or her role does not involve “dancing” but performing of some other kind (acting, painting, reading, etc.) the student performer need not be enrolled in a technique class concurrently with Performance.
- In special circumstances, such as the loss of a cast member in mid-process due to injury or illness, after the choreographer consults with the faculty member supervising the choreography project, the choreographer may be allowed to find a replacement cast member.

Cast Size

Guest artists and faculty may use as many dancers as they like. All student choreographers are limited to eight (8) dancers. Choreographers creating work for Graduate Culminating Projects or Independent Choreographic Initiatives may use more than eight dancers only after a written request providing a rationale has been approved by the Performance faculty.

Length of Works

There are no departmental policies regarding the length of a work submitted for adjudication. However, students are encouraged to discuss the length of their works early in the process with their Concert Choreography (DNCE 4182) or Dance Making Projects I-III (DNCE 5913) teachers/mentors. It is important to remember that works considered for performance at ACDFA must be less than 12-minutes in length. In addition, longer works are more difficult to program than shorter works, and thus the length of a dance may impact the decision regarding performance venue.

Independent Choreographic Initiative

The Independent Choreographic Initiative (ICI) provides an opportunity for the exceptional undergraduate and graduate choreographer to gain additional choreographic experience through producing a concert of her or his own work, usually in a late night 10 p.m. performance following the Friday and Saturday nights of the Dance UpClose concert.

Independent Choreographic Initiative Proposal

Students interested in developing an Independent Choreographic Initiative should initiate discussion with a faculty member at least one year in advance of the proposed project. Working with the faculty advisor, the student should develop a short proposal that will include the following: a description of the proposed project, content of the concert and tentative program order, and production budget, as well as resources and support being requested from the department. The proposal should also include a concise statement of how this project will
contribute to enhancing artistic growth and development. What will you seek to accomplish through this project that you cannot accomplished through other choreography/performance opportunities available in the program? It is important that the proposal demonstrate that significant pre-planning has occurred and that you possess sufficient artistic and production skills for successfully accomplishing your project. The proposal must be well written and thoughtfully prepared. (Ask the faculty mentor for samples of previous proposals.)

Review and Selection of Independent Choreographic Initiative Projects

Given the size of the Department and the complexity of production schedules, it may not be possible to approve all projects that are worthy of production. Criteria for the selection of Independent Choreographic Initiative projects will include the following: Record of choreographic experience, artistic merit of previous choreographic work, demonstrated knowledge and skills to carryout the project, potential quality of the proposed project, evidence of the ability to provide leadership for the project, department production schedules, and production resources available to support the proposed project.

Independent Choreographic Initiative project proposals, will receive an initial review by the faculty members who are currently responsible for producing the DanceMakers Concert Series. Proposals worthy of further consideration will be brought to the full faculty for review and comment. The final selection of Independent Choreographic Initiative projects will be made by the concert production faculty, in consultation with the Department Chair.

Producing Independent Choreographic Initiative Projects

If an Independent Choreographic Initiative project is approved, the student must register for DNCE 4182 Concert Choreography or DNCE 5913 DanceMaking Projects. One of the concert production faculty will serve as the project mentor.

Students must be registered for DNCE 4182 or DNCE 5913 to receive any form of consultation on Independent Choreographic Initiative Project Proposal development.

Students engaged in producing an Independent Choreographic Initiative project must be continually enrolled in DNCE 4182 or DNCE 5913 throughout the process.

Students producing Independent Choreographic Initiative projects hold their own audition for dancers, provided the audition is open to all Department of Dance students. Guidelines for eligible performers, cast size etc. can be found in the Adjudication Policies.

Students must assemble their own production crew. This includes a lighting designer, backstage crew, stage manager, ushers, sound operator, light board operator etc. Production hours are not given to students for working on ICI. Typically tech and dress rehearsals take place on the Thursday evening following the Thursday afternoon performance of Dance UpClose.

Participation in the American College Dance Festival

The Department of Dance annually participates in the American College Dance Festival, South Central Regional Festival. The festival is usually in March and works are selected from those created and/or performed during the fall semester.

In May, 2000 Stephanie Beauchamp’s work Fists of Spaghetti was selected for performance at the National American College Dance Festival in Washington, D.C. and Stephanie was one of nine national nominees for the Dance Magazine Choreography Scholarship.

In May 2010 José Zamora’s work Curios Y Serpentinas (2009) for 14 dancers was selected for the ACDFA National Festival and was performed at the Kennedy Center for the Performing Arts.
on May 27, 2010. José’s work was one of 30 selected from 431 works adjudicated in ten regional festivals. In 2009-10, over 6,000 students participated nationally in ACDFA festivals.

All students who wish to create works for consideration for all public performance venues or ACDFA must be registered for credit (MFA Portfolio, DNCE 5913 Independent Study, or DNCE 4182 Concert Choreography for undergraduates).
Master of Arts in Dance

The Master of Arts degree in Dance provides a comprehensive approach to dance learning that merges studio work with in-depth study of dance as art and cultural expression. The program of study develops a broad knowledge of the discipline and is concerned with the intersections of theory and practice in the context of artistic, cultural, and educational praxis in dance. The M.A. program at TWU offers a flexible degree geared to the professional goals of the individual student.

Students interested in academic and arts leadership may elect to address issues related to the role and significance of dance in education, the place of dance in society, and the development of personal pedagogical philosophies and practices. Students interested in research and writing may choose to emphasize course work designed to develop the knowledge and research skills necessary to undertake independent research in specialized areas of interest. Students interested in undertaking the M.A. as preparatory to seeking an M.F.A. degree may choose to frame their electives and final Professional Project/Paper within a choreographic or performance context.

The focus of the department is on qualitative research including philosophical inquiry, ethnography, and historical and cultural studies. Interdisciplinary work is encouraged and students have the option to include course work from other areas such as Women’s Studies, Rhetoric, Visual Art, Theatre, and Music.

The objectives of the Master of Arts Program are:

1. To further develop an understanding of the nature of dance as an expression of human experience in diverse artistic, cultural, and educational contexts.
2. To develop an understanding of dance praxis (the relationship of action and reflection) in dancemaking (choreography and performance), researching, writing, and pedagogy.
3. To facilitate the pursuit of individual areas of interest relative to the student's professional goals.

Program of Study

The Master of Arts degree requires the completion of 36 semester credit hours. The Program is comprised of four components: 1) the dance core, 2) electives, 3) thesis or professional paper/project and, 4) final oral presentation/examination. In consultation with the advisor and the Advisory Committee, the student focuses the course of study to address her or his individual interests and professional goals. In consultation with the advisor and the Advisory Committee, the student may substitute courses from other disciplines for those listed within the Dance Core as long as the substitutions clearly address her or his individual interests and professional goals as well as meet the needs of graduate study in the discipline of dance.

The Dance Core 24 Credits

Studio Work: 12 Credits

Graduate Level Technique (Level III or IV) 4 Credits
(One in each of 4 semesters)

Selected from:
DNCE 5281 Advanced Ballet Technique I
DNCE 5291 Advanced Ballet Technique II
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<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td>DNCE 5301</td>
<td>Techniques in Contemporary Dance I</td>
<td></td>
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<tr>
<td>DNCE 5311</td>
<td>Techniques in Contemporary Dance II</td>
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<tr>
<td>Body Work (Pilates and Experiential Anatomy)</td>
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<td>2 Credits</td>
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<tr>
<td>DNCE 5211 (Fall Semester)</td>
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<td>DNCE 5211 (Spring Semester)</td>
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<tr>
<td>One Performance/Choreography Workshop</td>
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<td>2 Credits</td>
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<tr>
<td>DNCE 5232 Workshop</td>
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<td>One Guest Artist SUMMERDANCE Workshop</td>
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<td>3 Credits</td>
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<tr>
<td>DNCE 5233 (Maymester)</td>
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<tr>
<td><strong>Theory: 12 Credits</strong></td>
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<tr>
<td>DNCE 5023</td>
<td>Research Methods in Dance</td>
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<td>DNCE 5333</td>
<td>Curriculum Inquiry in Dance and the Related Arts</td>
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<td>DNCE 5243</td>
<td>Pedagogical Foundations in Dance</td>
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<tr>
<td>DNCE 5223</td>
<td>Historical and Cultural Study of Dance Performance and Choreography</td>
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<tr>
<td><strong>Professional Paper/Project or Thesis</strong></td>
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<tr>
<td>DNCE 5973</td>
<td>Professional Paper / Project</td>
<td>3 Credits</td>
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<tr>
<td>or DNCE 5983 and 5993 Thesis I and II</td>
<td></td>
<td>6 Credits</td>
</tr>
<tr>
<td><strong>Electives</strong></td>
<td></td>
<td>9 Credits and Professional Paper / Project</td>
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<tr>
<td>Electives may be selected from graduate dance courses and may include a combination of both studio and theory courses. Electives may also be selected from any program in the University that offers graduate courses.</td>
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<tr>
<td>The Department of Dance as well as other programs in the University offer the independent study option for students who are interested in pursuing a problem of individual or professional interest that does not fall within the context of organized courses. The student may initiate independent study problems with any member of the University graduate faculty.</td>
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<tr>
<td><strong>Elective Choreography Option</strong></td>
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<tr>
<td>M.A. students wishing to choreograph for the Dancemaker’s series may enroll in a DNCE 5913 Independent Study course that will be facilitated by the instructor for DNCE 4182 Concert Choreography. Unless otherwise indicated, the master’s student will attend all classes and follow all guidelines and requirements outlined in the syllabus for DNCE 4182. If the student would like to create other project parameters she or he must propose these in writing to the DNCE 4182 instructor by the end of the first week of the semester. If the instructor approves the proposal, he or she will sign the document and it will be used as a guideline for the student’s course of study during the semester.</td>
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<tr>
<td><strong>Professional Paper or Professional Project (3 Credits)</strong></td>
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<td>The Professional Paper, intended to facilitate the refinement of written communication skills, gives the student an opportunity to pursue in depth a significant theoretical, philosophical, pedagogical, cultural, historical, or creative issue in dance. The professional paper is a formal, written research paper of approximately 20 pages excluding bibliography and title page. The paper should represent original thinking and demonstrate the ability to define a</td>
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problem or issue, seek appropriate information, develop a cohesive, literate discussion and draw logical conclusions. This paper may be written as an outgrowth of a research paper from a course or it may be an examination of a new area of inquiry. Specific guidelines for conducting professional paper research, writing the paper, and filing the final draft are contained in the section “Guidelines for Preparing the Professional Paper and Project Report.”

The Professional Project provides the student with an opportunity to engage in an individual project of professional relevance. The project should be of sufficient depth and breadth to demonstrate professional growth and achievement. Typically, the professional project is a practicum related to the student’s professional career goals. The Professional Project proposal is developed in consultation with a Research Director and approved by a three-member Research Committee chaired by the Director. The Research Director and the members of the Research Committee provide guidance during the development and implementation stages of the project and serve to evaluate the project at its completion.

At the completion of the project and before the Final Oral Examination, the student is required to submit a written report documenting the project. The form of the report will be determined by the nature of the project. It may take the form of a critique, chronology, journal, report of results, curriculum, or a narrative of the effects and impact/significance of the project. The format for this written submission will be decided in consultation with the advisor and advisory committee. Specific guidelines for conducting professional project research and filing the final project are contained in the section “Guidelines for Preparing the Professional Paper and Project Report.”

Thesis (6 Credits)

The thesis is a formal, fully researched paper demonstrating the student’s ability to conduct systematic inquiry in a research area of special interest. The thesis is the culmination of master’s level scholarly work and should be of sufficient quality to be considered a contribution to the dance literature.

The purpose of the thesis is to demonstrate the student’s ability to think creatively and originally about a topic or issue by framing an appropriate problem, research questions and method of inquiry. The study is supported by an extensive review of literature and the gathering of sufficient data to develop a logical and coherent argument that results in making appropriate conclusions. The development of a formal prospectus and the thesis follows the specific guidelines established by the Graduate School and is carried out under the guidance of a three-member Research Committee comprised of the Research Director and two additional members.

Final Oral Presentation/Examination

In accordance with Graduate School policy the Master of Arts student is required to take a comprehensive final examination focusing on his or her course work and culminating project (thesis, professional paper, professional project.) The Research Committee serves as the Final Examination Committee. See the section entitled “Final Oral Presentation/Examination for Graduate Degrees in Dance.”

Advisors/Directors and Master of Arts Committees
Academic, Research, Final Examination

On entering the Master of Arts program the student is assigned an academic advisor. This faculty member will assist the student in formulating a program of study and will serve as Chair of the Advisory Committee.
The student will select two committees to provide guidance, support, and critical review as he or she progresses through the various phases of the program. These committees consist of the following:

**Advisory Committee:** Academic Advisor and two faculty members
Committee members selected by the end of student’s first year of graduate study.

**Research Committee:** Research Director and two faculty members
Committee members selected when student first signs up for Professional Paper/Project

A student may elect to have one group of faculty serve on both the Advisory and the Research Committee. The chair of the Research Committee is the faculty member directing the Professional Paper/Project course when the student is actually submitting the final paper or project. Students are encouraged to select faculty members from other departments or performing arts programs when appropriate to the research. The advisor and research director must be from the Department of Dance and members of the Graduate Faculty. The student should discuss the composition of the committee with her or his advisor/director before inviting faculty to serve.

**Role of the Advisor/Director and Committee Members**

The student should work closely with the advisor/director to develop the formal Program of Study and the prospectus for the thesis or professional paper. These written documents should not be circulated to members serving on the various committees until the student and the advisor/director agree that they are in final draft form. Although these documents are not distributed until they have been refined, the student is expected to discuss his or her ideas with the faculty members serving on his or her committees while the proposals are being formulated.

While the major responsibility of directing the project or research rests with the director, the committee members will serve as consultants to provide guidance, support and critical review throughout the development and realization of the project and the writing of the thesis or professional paper. The student is responsible for seeking guidance at appropriate points during the process.

**First Year Review and Approval of the Program of Study**

During the Spring semester of the first year, M.A. students will have a formal review of their studio and theory work with members of their Advisory Committee and other members of the Graduate Faculty in Dance. During this meeting, students should be prepared to discuss their accomplishments during the first year and their goals for the remainder of the program (second year of study and professional paper/project or thesis). A sign-up sheet will be posted for students to schedule their review meetings.

In preparation for this meeting the student will prepare, in consultation with her or his academic advisor, the official Program of Study to be submitted to the Graduate School. The Program of Study is completed during the second semester of full-time study and must be submitted to the Dance Graduate Faculty one week prior to the First Year Review Meeting (end of the 14th week of classes in the Spring -- the week before the last week of classes). The Program of Study will be reviewed and discussed at the First Year Review Meeting. When approved, this document becomes the official degree plan and any changes must be submitted in writing to the Graduate School. The student becomes a candidate for the Master of Arts degree when the Program of Study is approved and filed in the Graduate School.
Approval of the Professional Paper/Project or Thesis Prospectus

The prospectus for the thesis or professional paper may be approved without a formal meeting of the committee by requesting faculty to sign the appropriate signature page. A meeting of the full committee to review and discuss the prospectus must occur if the student or any faculty member serving on the committee requests such a meeting. In any case, the prospectus must be approved before the student begins working on the thesis, professional paper or project.
The Master’s of Fine Arts in dance program provides qualified graduate students with opportunities to acquire and develop skills and knowledge needed to participate significantly in the field of contemporary dance. Through the development, implementation and expansion of individual artistic vision and goals the successful candidate for the M.F.A. in Dance will excel in critical engagement while exploring innovative formats, venues and creative processes as a choreographer, performer, researcher/writer and arts leader.

**Perspective of the Professional in the Field of Dance Guiding the M.F.A Program**

The current state of affairs for dance in our culture creates a critical need for dance artists to stretch their thinking about where and how to reach audiences. Leaders in the field require an understanding of contemporary dance practices that acknowledges the development of individual somatic engagement and the implementation of emerging artistic visions in shifting professional landscapes. In addition, the ability to use and adapt a variety of technologies that will enable the artist/leader to expand the notion of “venue,” “context” and “format” is of particular importance as the field seeks to find new ways to reach audiences.

- **“Venue”** refers to the variety of physical locations in which dance performance can be realized.
- **“Context”** refers to the aims and purposes of artistic endeavors and the theoretical arenas in which such endeavors acquire meaning. These contexts might include the pedagogic, the interventionist, the social activist, or the aesthetic.
- **“Format”** refers to the form that such endeavors take, such as live performance, digital media and web-based performance as well as verbal and written forms of communication.

**Objectives**

The objectives of the M.F.A. Program are:

1. To acquire the knowledge and ability to function in the role of the practicing artist in a professional and/or academic environment.
2. To develop the artistic process skills and conceptual understanding necessary for the attainment of a high level of dance artistry.
3. To develop the creative thinking and problem-solving skills that are necessary for the conception and creation of dance works.
4. To engage in extensive choreographic and performance exploration leading to the development of a body of work.
5. To develop the ability to describe, analyze, interpret, and evaluate works of art in various media; to relate dance to these forms; and to draw from them concepts that will enrich the creative process and enhance the understanding of dance as an art form and social phenomenon.
6. To become proficient in communicating artistic conceptions and creative intentions in written and verbal form.
7. To acquire an understanding and appreciation of dance as an expression of culture and the trends in dance history that have shaped the nature of choreography and
performance.

8. To develop the leadership skills to design, implement and evaluate projects for diverse artistic, academic and community contexts and be mindful of socially responsible artistic practices.

Content Areas

I. Dance Making

Outcome:
M.F.A. students will demonstrate the artistic process skills necessary to create a significant body of work, articulate a well-developed personal aesthetic and explain how this aesthetic informs scholarly and pedagogical work.

Outcome:
M.F.A. students will be able to demonstrate advanced performance/technique skills supported by the development of personal autonomy, agency, and initiative in a variety of performance contexts and movement styles.

Outcome:
M.F.A students will be able to demonstrate the pedagogical skills necessary to coach, guide and communicate artistic intentions to other creative participants verbally and through performative processes (i.e., teaching, coaching and rehearsing).

II. Production

Outcome:
M.F.A students will be able to negotiate their emerging artistic visions with production and performance contexts appropriate to individual, artistic and professional agendas.

Outcome:
M.F.A students will be able to implement creative initiatives by taking appropriate and direct action that leads to the realization and production of dance performance in contexts appropriate to one’s artistic vision.

Outcome:
M.F.A students will be able to design effective strategies for managing, publicizing, marketing and developing audiences for artistic and professional agendas.

III Understanding and Theorizing

Outcome:
MFA students will be able to articulate relevant cultural, political, social, historical and philosophical threads of thought and implications of these ideas for their creative work and professional contexts.

Outcome:
M.F.A. students will be able to demonstrate the knowledge and research competencies to design and carry-out an original creative project resulting in the writing of a scholarly paper, the making of a professional presentation to a public audience and responding substantively to questions.
Outcome:

M.F.A. students will be able to develop pedagogical/content knowledge and articulate a personal teaching philosophy grounded in their scholarly visions and apply this pedagogical theory in appropriate studio and theory teaching contexts at the college/university and/or professional level.

The Integrated Professional Profile

The following is a diagram illustrating how the three content areas of our program overlap to support the development of a dance professional who is able to integrate diverse ways of knowing and engage in dance praxis. The depth and richness of the program of study rests upon the way the individual synthesizes the three content areas to develop her or his own unique body of work.

Creating

Understanding/Theorizing

Implementing Artistic Vision

The center area where the three content areas intersect is the potential space where the identity of the dance professional emerges. A variety of different profiles may develop depending on individual students’ unique agendas and professional goals. For example, a student may work to develop original choreography (Creating) to be produced for a venue or format specific to the goals of the overall project (Professional Context/Production), and then write a paper or make a professional presentation that illuminates the theoretical, historical and cultural underpinnings of the endeavor (Understanding/Theorizing).

Program of Study

The M.F.A. degree requires a minimum of 67 semester credit hours. The completion of a number of hours, however, is not in itself sufficient; the nature, quality, rigor, and currency of the artistic work are the major considerations.

The program is comprised of four components: 1) the dance core and electives 2) the Culminating Project and professional paper 3) the professional DVD portfolio, and 4) the comprehensive oral presentation/examination.
M.F.A Core Courses: 61 Credit Hours

The dance core provides the student with a theoretical and practical foundation for personal artistic growth. The "core" consists of technique, choreography, performance, and dance praxis courses.

Technique: 9 credit hours required

1. At least one semester of each of the following are required:
   - DNCE 5301 Techniques in Contemporary Dance I (Level IV)
   - DNCE 5311 Techniques in Contemporary Dance II (Level IV)
   - DNCE 5281 Advanced Ballet I (Level IV)
   - DNCE 5291 Advanced Ballet II (Level IV)

2. Five (5) additional credits selected from the above list.

3. One of the nine credits must be a modern dance technique class that includes contact improvisation.

4. A student must be registered for at least one technique course every semester.

Choreography & Performance/Creating a Body of Work: 30 credit hours required

Developing Artistic Vision and Practice (13 credit hours)

- DNCE 5222 Workshop in Dance: Improvisation/Spontaneous Composition
- DNCE 5222 The Art of Remembering: Composing the Body in Space and Time
- DNCE 5222 Workshop in Dance: Producing Dance in the Professional Realm
- DNCE 5222 Workshop in Dance: Exploring Alternative Formats
- DNCE 5162 Laban Movement Analysis: Effort/Shape
- DNCE 5233 Workshop in Dance: Maymester Guest Artist Residency

Implementing Artistic Vision/Practice (15 credit hours)

- DNCE 5913 Individual Study: Dance Making Project I
- DNCE 5913 Individual Study: Dance Making Project II
- DNCE 5913 Individual Study: Dance Making Project III
- DNCE 5913 Individual Study: Culminating Project I
- DNCE 5913 Individual Study: Culminating Project II

Performance (2 credit hours)
- DNCE 5101 Workshop in Dance: Performance
- DNCE 5101 Workshop in Dance: Performance

Students may not register for more than one Dance Making or Culminating Project course in a semester.

Dance Praxis: 22 credit hours required

- DNCE 5211 Workshop in Dance: Somatic Practice
- DNCE 5243 Pedagogical Foundations in Dance
- DNCE 5223 Historical and Cultural Studies in Dance
- DNCE 5433 Dance in Contemporary Contexts
- DNCE 5253 Artistic Processes
- DNCE 5023 Research Methods in Dance
- DNCE 5333 Curriculum Inquiry in Dance and the Related Arts
- DNCE 5973 Professional Paper
Electives: 6 Credit Hours

Electives must be graduate-level courses (courses with numbers 5000 and above).

Summary of Credit Hours

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>Technique</td>
<td>9</td>
</tr>
<tr>
<td>Choreography &amp; Performance</td>
<td>30</td>
</tr>
<tr>
<td>Dance Praxis</td>
<td>22</td>
</tr>
<tr>
<td>Electives</td>
<td>6</td>
</tr>
<tr>
<td>TOTAL</td>
<td>67</td>
</tr>
</tbody>
</table>

Interdisciplinary Aspects of the Program and Electives 6 Credit Hours

To enhance artistic inquiry M.F.A. students engage in a program of related studies which supports their art making and professional goals. This includes reading and writing projects that are part of core theory courses as well as relevant inquiries related to choreography and performance projects. The professional paper also provides an opportunity to further extend or deepen interdisciplinary study. The value for interdisciplinarity is embedded throughout the M.F.A. course work and is in keeping with the mission of the Department of Dance (See Goal # 2 Collaboration, Integration, Interdisciplinarity). This goal is intended to encourage an exchange of ideas among the various arts, facilitating interdisciplinary creative endeavors, as well as developing a more in depth understanding of dance as a discipline as it is part of a larger world of knowing.

The elective requirement may be met by taking dance and/or interdisciplinary course(s).

Electives may be selected from graduate dance courses or from any program in the University that offers graduate courses. The Department of Dance as well as other programs in the University offer the independent study option for students who are interested in pursuing a problem of individual or professional interest that does not fall within the context of organized courses. The student may initiate independent study problems with any member of the University graduate faculty.

Course of Study (Does not include elective hours)

Note: Course offerings will vary based on the Course Rotation Plan

<table>
<thead>
<tr>
<th>Year I Fall Semester (Even Years)</th>
<th>Year I Spring Semester (Odd Years)</th>
</tr>
</thead>
<tbody>
<tr>
<td>DNCE 5222 The Art of Remembering: Composing the Body in Time and Space</td>
<td>DNCE 5222 Workshop in Dance Making: Exploring Alternative Venues and Contexts</td>
</tr>
<tr>
<td>DNCE 5162 Effort Shape</td>
<td>DNCE 5243 Pedagogical Foundations</td>
</tr>
<tr>
<td>DNCE 5433 Dance in Contemporary Contexts</td>
<td>DNCE 5911 Laboratory in Somatic Practices</td>
</tr>
<tr>
<td>DNCE 5101 Workshop: Performance</td>
<td>DNCE 5913 Dance Making Project I</td>
</tr>
<tr>
<td>DNCE 5301 Techniques in Cont. Dance</td>
<td>DNCE 5101 Workshop: Performance</td>
</tr>
<tr>
<td>DNCE 5181 Advanced Ballet Technique</td>
<td>DNCE 5191 Advanced Ballet Technique</td>
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<tr>
<td></td>
<td>DNCE 5311 Techniques in Cont. Dance</td>
</tr>
<tr>
<td>Semester</td>
<td>Course Details</td>
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</tr>
<tr>
<td><strong>Summer 1 (May): Guest Artist Workshop</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Summer 1 (May) (Odd Years): DNCE 5333 Curriculum Inquiry</strong></td>
<td></td>
</tr>
<tr>
<td>Year II Fall Semester (Odd Years)</td>
<td>Year II Spring Semester (Even Years)</td>
</tr>
<tr>
<td>DNCE 5222 Improvisation: Spontaneous Composition</td>
<td>DNCE 5222 Workshop in Dance: Producing Dance in the Professional Realm</td>
</tr>
<tr>
<td>DNCE 5913 Dance Making Project II</td>
<td>DNCE 5912 Dance Making Project III</td>
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<td>DNCE 5253 Artistic Processes</td>
<td>DNCE 5223 Historical and Cultural Studies in Dance Technique (1)</td>
</tr>
<tr>
<td>DNCE 5023 Research Methods</td>
<td>Summer 1 (May): Guest Artist Workshop</td>
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<tr>
<td>DNCE 5301 Techniques in Cont. Dance</td>
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<tr>
<td>DNCE 5181 Ballet</td>
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<tr>
<td><strong>Year III Fall Semester</strong></td>
<td><strong>Year III Spring Semester</strong></td>
</tr>
<tr>
<td>DNCE 5913 Culminating Project I</td>
<td>DNCE 5913 Culminating Project II</td>
</tr>
<tr>
<td>DNCE 5301 Techniques in Cont. Dance</td>
<td>DNCE 5311 Techniques in Cont. Dance with Contact Improvisation</td>
</tr>
<tr>
<td>Electives (3)</td>
<td>DNCE 5973 Professional Paper</td>
</tr>
<tr>
<td></td>
<td>Final Oral Presentation</td>
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</table>

**Individual Dance Making Projects (DNCE 5913)**

An important component of the curriculum are the Individual Dance Making Projects. These individual choreography projects are vital to the development of the Culminating Project. These projects are the student’s primary opportunity for experimenting with artistic ideas, producing work for the Dancemakers Concert series, and engaging in critical discourse about emerging work in the showing process. Graduate students should consider these projects as preliminary investigations that will lead them to more in-depth and expansive artistic inquiries that will comprise their Culminating Projects.

As part of the emphasis on process, each semester preliminary showings will be held as well as concert adjudications. All developing choreographic work must be shown in at least one preliminary showing each semester and adjudicated for the Dancemakers Concert series at least once during the first year and at each semester thereafter. Graduate students may be directing multiple projects altogether and are encouraged to revisit, revise and develop work shown, adjudicated or performed in previous semesters.

**Guidelines for All Dance Making Projects (I, II & III)**

Throughout the degree program students are expected to demonstrate greater sophistication in the conceptualization and realization of their artistic ideas, as well as greater autonomy and personal agency in the working process. Innovation, invention, and creative risk-taking are
highly valued, however, students should keep in mind the practical and logistical considerations necessary for creating a work representing artistic integrity and high quality. While exploration is of critical importance if artistic growth is to occur, choreographers/performers must also be able to form closure and meet the artistic and schedule demands of finalizing a work for concert performance. The M.F.A. Committee will assess each project and will give a grade of “PR” or “CR”. Three “CR’s” are necessary to meet the Dance Making Projects requirement before advancing to the culminating project phase of the program.

- Beginning with the second semester, graduate students are strongly encouraged to choreograph each semester of their program.
- Each semester graduate students are required to rehearse any and all dance making projects a minimum of 4 hours a week.
- Graduate students are expected to show their work at a preliminary showing and have the option of showing work in the final adjudication.
- Graduate students must create at least two projects on performers other than themselves.
- All students should store digital video copies of their Independent Dance Making Projects throughout the course of study on a separate hard drive.

Individual Dance Making Projects (DNCE 5913) are undertaken throughout the program of study and serve as preliminary explorations that will help define the scope and breadth of the Culminating Projects. Dance Making Projects may be integrated into the Final Project in the same way that individual dance works are integrated into a larger concert. It is also possible that the projects may serve as entry points for a completely different kind of project. Individual Dance Making Projects are intended to serve as a means for being continually engaged in artistic productivity throughout the program of study. Additionally, these preliminary projects should lead to the development of the Culminating Project.

Should a performance venue other than one of the TWU venues be selected, the students involved will be responsible for all aspects of the production and publicity. Some departmental resources are available to support these performances. Approval of projects that utilize off campus performance venues will be based on the following criteria:

1. The student’s ability to function as an independent producer with minimal faculty guidance regarding the production aspects of the performance.
2. The student’s demonstration that he or she has the necessary financial and personnel support to insure a production of the highest quality.
3. Previous commitments of performance spaces, equipment and personnel.

**Sequence of Concert Related Activities**

**Fall**
1. Auditions for *Independent Choreographic Initiatives*
2. Undergraduate and graduate student auditions for fall projects
3. M.F.A Culminating Projects/Concerts and/or events (venues TBD)
4. Fall Dancemakers’ and Dance UpClose Series (Margo Jones Performance Hall and Dance Studio Theater)
5. Dance208

**Spring**
1. Auditions for *Independent Choreographic Initiatives*
2. Undergraduate and graduate student auditions for spring projects
3. M.F.A Culminating Projects/Concerts and/or events (venues TBD)
4. Fall Dancemakers and Dance UpClose Series (Margo Jones Performance Hall and Dance Studio Theater)
5. Dance208
Culminating Project (DNCE 5913 – two semesters for 6 credits)

Each candidate for the Master of Fine Arts degree shall conceive, create and (co-) produce a final event as a Culminating Project. Possibilities are numerous and range from producing a dance concert to designing and implementing an education/out-reach project for which dance making is the central component.

At its heart the Culminating Project is an opportunity for in-depth creative investigation. It provides the MFA candidate an opportunity to demonstrate the attributes of the integrated professional, to synthesize the experiences offered by the MFA and to establish a basis from which to begin entering the profession, especially in relation to the candidate’s emerging artistic vision. (See section entitled “Integrated Professional Profile.)

The Culminating Project must have dance making as its core and must be an event that has a performative element: something that “gets it out into the world.” It is not simply a thesis or an assembly of previous works. Rather, the candidate’s ongoing aesthetic inquiry will shape the culminating project’s conceptual frame and define its nature and scope.

Examples of Three Possible Models for Culminating Projects

A. Performance
   Proscenium theater
   Installation
   Site-specific performance event
   Commercial venue (such as a bar, café, restaurant, club)
   Art gallery/museum

B. Community Outreach
   Lecture demonstration in a community-based institution: public school, retirement home, prison.
   Educational program implementation

C. New media format- video, technology
   Performance event staged in an on-line venue
   Virtual venue (i.e. Second Life)
   Remote venues via “streaming,” Skype, I Chat

Five Stages of the Culminating Project

Stage I: Second-year Review (3rd Semester of the Program)

The purpose of the Second Year Review is to provide an opportunity for students to discuss their progress in the program, academic and artistic goals emerging during the first three semesters and initial ideas for the Culminating Project. Typically, the Second-Year Review meetings are scheduled during December before the end of the Fall semester.

In preparation for the meeting, students are asked to do the following:

1. Review the objectives of the MFA program and the content area outcomes for Dance Making, Production, and Understanding/Theorizing. Students should be prepared to discuss their progress toward achieving these outcomes as well as particular areas of interest that have developed thus far in the program and might be helpful in planning the remainder of the coursework for the program.

2. Prepare a very brief (2-3 sentences) Initial Statement of Interest for the Culminating Project. Before doing this, students should read carefully all of the descriptive information about the Culminating Project contained in the Handbook. In particular, it would be helpful to
review the section on the “Integrated Professional” and consider how the project will lead to achieving and/or enhancing this professional profile.

**Bring to your meeting a copy of your Initial Statement of Interest for the Culminating Project for each member of the MFA Committee.**

**Approval of the MFA Degree Plan**

Following the Second-Year Review Meeting, students should, in consultation with the Academic Advisor, **prepare a Degree Plan to be submitted to the Graduate School.**

- The Degree Plan must be submitted to the Graduate School **not later than the end of the fourth semester.**
- The Degree Plan must be approved and signed by all members of the M.F.A. Committee **before** being submitted to the Department Chair for review.
- If everything is correct and the Degree Plan approved, the Department Chair will forward the Degree Plan to the Graduate School for review.

Once approved by the Graduate School, this document becomes the official degree plan of the student and any changes must be submitted in writing to the Graduate School. **The student becomes a candidate for the M.F.A. degree only after the Degree Plan is filed in and approved by the Graduate School.**

**Master’s Degree Plan forms are available on the TWU Graduate School Website – select ‘forms.’**

**Stage II: Designing the Project** (4th Semester of the Program)

As soon after the Second-Year Review meeting as possible, and not later than the beginning of the Spring Semester (4th Semester), students should, in consultation with the MFA committee, propose a mentor for the Culminating Project. The mentor must be a member of the MFA Committee and may or may not be the student’s Academic Advisor.

During the 4th semester the student, working closely with the project mentor, will develop the focus and scope of the Culminating Project and prepare the Culminating Project Proposal and Proposal Presentation. This planning stage is one of the most important phases of the project and students should plan on engaging in in-depth discussions with their project mentors, as well as completing numerous drafts of proposals as the ideas become increasingly more defined and refined. **Detailed information regarding the content and approval of the Culminating Project Proposal and Presentation can be found in subsequent sections of the Handbook.**

**Proposals should be completed and ready for presentation and review by the 7th week of the semester. The Proposal Presentation Meeting should be scheduled after the 7th week and before the end of the semester.**

**Stage III: Implementing the Project and Debriefing** (5th Semester)

The Culminating Project is typically “staged,” “performed” or “realized” in the form of an “event” **by week 15 of the fifth semester.** Students are expected to work within this timeframe unless there is a compelling reason for an alternative schedule.

Within two weeks after the event takes place, the M.F.A. candidate will schedule a debriefing session with the M.F.A. committee. **It is the student’s responsibility to schedule this meeting.** The meeting should be scheduled for 30 minutes.
Stage IV: Engaging in Critical Writing (6th Semester)

The writing of the Culminating Project Professional Paper, (the written component of the Culminating Project) will typically occur during the sixth semester and must be in final draft form not later than the end of March. Often, students work on content for the paper throughout the project, even though focused writing may not begin until after the project has been produced.

The Culminating Project Mentor guides the writing of the professional paper. Specific guidelines for conducting professional paper research, writing the paper, and filing the final draft are contained in the section Guidelines for Preparing the Professional Paper and Project Report. The section Working With Your Advisor provides information on developing an effective working process with your advisor and members of the MFA Committee.

Stage V: Documenting and Presenting

The Final Oral Presentations are scheduled during the 2nd week in April in order to meet the Graduate School deadlines for May graduation. Following the Final Oral Presentation, revisions to Professional Portfolio and the paper are completed and the MFA Professional Portfolio (CV, DVD, Artistic Statement, Professional Paper) is submitted to your Project Mentor not later than the last day of class.

The M.F.A. Committee and Role of the Committee Members

The M.F.A. Committee is comprised of Prof. Sarah Gamblin, Prof. Jordan Fuchs and Prof. Mary Williford-Shade. Other members of the Dance Graduate Faculty may be added to individual student committees. The Department Chair serves as an ex officio member.

The role of the M.F.A. Committee is to provide guidance, support, and critical review as the student progresses through the various phases of the program. The student should work closely with her or his advisor and/or project mentor throughout the various stages of the program. Written proposals and documents should not be circulated to members serving on committees until the student and the advisor and/or project mentor agree that the document is in final draft form. Although these documents are not distributed until they have been refined, the student is expected to discuss his or her ideas with the faculty members serving on his or her committees while the proposals are being formulated.

While the major responsibility of directing the Culminating Project and the Professional Paper rests with the project mentor, the committee members will serve as consultants to provide guidance, support and critical review throughout the development and realization of the Culminating Project and the writing of the Professional Paper. The student is responsible for seeking guidance at appropriate intervals during the process.

The Roles of the Academic Advisor and Project Mentor

Academic Advisor

Upon acceptance to the M.F.A. program each student is assigned an academic advisor. This faculty member will assist the student in formulating a program of study, facilitate the Second-Year review and work with the student on preparing the Degree Plan (to be submitted to the graduate school by the end of the 4th semester).
**Project Mentor**

After the Second-Year Review, in consultation with the MFA committee, the student will select a project mentor who will mentor the development and implementation of the Culminating Project, the writing of the Professional Paper and the preparation for the final oral examination. The Culminating Project Mentor is the ‘major professor.’

**Guidelines for Developing the Culminating Project Proposal**

The following outlines the content for the Culminating Project Proposal. While the organization and structure may vary, and students might choose to include additional content or emphasize particular areas, all of the items listed below must be included in the proposal. Proposals must use the formatting (i.e., margins, font size, title and subheading style format, pagination) prescribed by the Graduate School. This information is provided in the *Guide to the Preparation and Processing of Dissertations, Theses, and Professional Papers*, which is available on-line at the Graduate School web site.

The Culminating Project Proposal should not exceed 5 pages in length; excluding bibliography and reference list.

**Content for the Culminating Project Proposal**

- **Introduction:** Provides a concise overview of the proposed project and a brief discussion of the conceptual framework of ideas informing the development of the project.

- **Purpose Statement:** This is a more developed description of the proposed project that articulates the artistic agenda. It helps to begin the sentence: *The purpose of this choreographic project is to explore…* or *The purpose of this evening of duet works is to investigate…* or *The purpose of this multi-platform, digital media, bi-costal performance project is to consider…* or *The purpose of this politically-focused evening of commissioned solos is to examine…*

- **Project Parameters:** This section of the proposal addresses in more detail the form, content and scope of the proposed project. Here you are addressing what you will do and how the project will materialize.

- **Ideas and Resources:** In this section discuss the ideas that are influencing your aesthetic inquiry. For example, this might be a discussion of the artistic process of a particular choreographer, artist, writer or the body of work of a solo performer. It might be a discussion of a global issue or political event and how this is being transposed to dancemaking. A specific example would be an examination of the American for the Arts Civic Dialogue Initiative as a model for developing a community based project and the discussion of the array of resources supporting this initiative. However you choose to write this section, you must demonstrate that you are conversant with a range of ideas that is contributing to the shaping of the conceptual framework for your project. This is a detailed discussion of the conceptual framework you mentioned briefly in the introduction.

- **Implementation of the Proposed Project and Production Specifics:** This section provides the details of how you will carry out the project – this is the who, what, when, where, and how much. For example, in the Project Parameters section you may have described an evening of solos commissioned by choreographers from four Asian countries that will be woven together by the text of an episodic Buddhist poem. In this section, you should provide information about who the choreographers will be, how you will go about commissioning the works, when and where you will be learning the dances, and the anticipated cost of each commission. You should also provide the details of producing a high quality recording of an actor reading the poem, as well as any
technical complications you expect to encounter with integrating the solos with the pacing of the voice-over. In addition, you should indicate where the concert will take place and when, technical design and production needs, what kind of production staff will be needed and a detailed publicity plan for developing an audience. Since you will be producing this concert at the Trammel Crow Asian Art Museum in downtown Dallas, you should indicate the status of your request to use this space, your contact at the museum, and any special requirements the museum may have for those using their space. This section may be best presented at a series of bulleted statements in a logical order of implementation of the project.

- **Method of Documentation:** This section provides a discussion of how you plan to document the creative process and final event of the project. This is the documentary material that will make up the substance of your DVD Portfolio and will serve as data for your Professional Paper. In addition to the obvious video documentation, you may find it useful and meaningful to keep an artist’s working journal or a fundraising log, a record of observations of performances or conduct post-performance surveys.

- **Assessing the Outcome of the Proposed Project:** At this stage of your proposed project, what criteria for assessing the success of the project do you consider to be appropriate?

- **Bibliography:** Bibliography of works cited in your proposal – use the MLA style manual.

- **List of References:** Include a list of resources (in MLA format) that are influencing your thinking. These might include art works, articles, books, interviews with artists, videos, websites, blogs, and other sources of information.

**Review of the Culminating Project Proposal**

At the Proposal Review Meeting each MFA Candidate will make a 15-minute formal presentation of her or his proposed Culminating Project to the MFA Committee. This should be a concise presentation highlighting the key features of the project – remember, the Committee will have already read the proposal in its entirety. Your goal for the presentation is to provide a sufficient overview of the project to set a context for a substantive and productive discussion of the proposed project. It is unlikely that your presentation will follow the exact format of your written proposal.

The Proposal Review Meeting, which typically is 30 minutes in length, should be considered a ‘working meeting’ during which the MFA Candidate and the MFA Committee explore possibilities and clarify the parameters of the project – the MFA Committee will offer suggestions and additional resources and you should be prepared to take advantage of the expertise of the Committee by asking questions and seeking advice and counsel regarding aspects of the project.

Following the meeting, the MFA Candidate will be notified regarding the status of her or his proposal. Projects may be 1.) approved without additional revision to the formal proposal, 2.) approved conditionally pending revisions to the proposal, 3.) deferred pending the completion of significant revisions to the project proposal and further review by the Committee, or 4.) not approved. If a project is not approved, the MFA Candidate will be required to develop a new project concept and develop a new proposal for review by the full Committee. Should this occur, completion of the MFA program may extend beyond the 6th semester.

Required revisions to the project proposal should be completed within two weeks of the Project Review Meeting. Final proposals should be submitted to the Project Mentor who will be responsible for filing the proposal.

Final approved copies of the Culminating Project Proposal should be placed in the student’s file and in the notebook of Approved Culminating Project Proposals located in the Dance Graduate Library.
Once a project has been approved, including any required revisions to the proposal, the MFA Candidate, working with her or his Project Mentor, will develop an action plan and schedule to ensure systematic undertaking of the project. Although working closely with the Project Mentor, students at this stage of the program are reminded to seek review and advice from the members of the MFA Committee at appropriate intervals throughout the process.

**MFA Professional Portfolio**

The focus of the M.F.A. program is on creating a significant body of work that represents a high level of artistry, original creative exploration and a sophisticated understanding of the artistic process in dance. Like the Ph.D., the M.F.A. is a terminal degree, and therefore, the Professional Portfolio carries considerable weight in meeting the requirements for the M.F.A. degree (as does the dissertation in the doctoral program). The DVD and written materials presented in the Professional Portfolio should be considered a significant artistic contribution upon which the M.F.A. graduate can build a career as a working artist in academic or professional settings.

While the Professional Portfolio typically focuses primarily on the Culminating Project, a student may choose to include work that may not be directly related to the Culminating Project. The Professional Portfolio represents the student's capacity for achieving artistry as an independent dance artist and future leader in the field. The Professional Portfolio is a documentation of the student’s artistic accomplishments demonstrated by:

1. Capacity for original thinking.
2. Sophistication and refinement of artistic work.
3. Ability to work independently while seeking critical review from peers and faculty at appropriate intervals during the process.
4. Competence in the artistic process skills of the choreographer, performer, and/or performance coach.
5. Understanding of the various factors that contribute to the effective realization of a dance project with significant scope.
6. Ability to engage in reflective thinking, assess artistic choices, and use this information to develop, refine, and/or enhance personal approaches to dance making.
7. Understanding of the aesthetic ideas that inform the student's creative work and how her or his artistic endeavors are part of a larger world of art making.

The DVD included in the Professional Portfolio serves as a representation of the nature and quality of the artist work being submitted for the requirements of the M.F.A. degree. The contents of the DVD should be carefully selected and should be of sufficient technical/artistic quality to be used for academic job searches or making the transition to professional choreography and performance work.

**Guidelines for the Professional Portfolio**

The Professional Portfolio should include the following items:

1. Personal artistic statement.
2. DVD of artistic work.
a. If the Culminating Project involves a live performance comprised of several works, then the DVD should include excerpts of each work presented followed by full works.

b. If the Culminating Project involves a community outreach model then the DVD should include documentation of outreach events, including excerpts of classes, lecture demonstrations or workshops followed by at least one full-length event, most likely the centerpiece of the culminating project (i.e. a lecture/demonstration).

c. If the model for the Culminating Project involves a new media format such as video or other digital media then the final Portfolio may include documentation appropriate to that format, permanently storable and adequately representing the breadth and scope of the culminating project. (DVD, or web based resource, etc).

d. If additional work beyond the scope of the Culminating Program is included, then annotations for each work should be provided and it should be clear how the various excerpts create a statement of the student’s artistic work.

3. Brief description of the Culminating Project event.

4. Professional Paper

5. Curriculum Vita. (See suggested format in Appendix).

The candidate will create and edit her or his own DVD. Attention should be given to the style and presentation as well as to the quality of the work contained in the portfolio. Digital video editing software is available in the Digital Media Lab located in the Dance Building. All dance concerts are recorded in digital video format and the master copies are located in the Digital Media Lab. DO NOT REMOVE THESE FROM THE LAB.

Periodic workshops and seminars focusing on designing and preparing professional materials including portfolios, letters of application, curriculum vita as well as preparing for auditions and interviews are held throughout the year. Like professionals in the field, students are expected to take initiative in these matters, plan ahead, and seek appropriate advice, consultation, and input.

A final approved copy of the Professional Portfolio containing all elements should be given to the project mentor not later than the last day of classes in the semester in which all requirements for the degree are completed. The Professional Portfolio will be added to the Department of Dance Archives. The DVD will be part of the student’s Final Oral Presentation. See the section entitled “Final Oral Presentation and Examination for Graduate Degrees in Dance” for specific information regarding the content and format of the final oral presentation and examination.

**Submission Format for the Professional Portfolio**

The Professional Portfolio is placed in the standard Department of Dance plastic portfolio case. A sample is available in the Dance Office. All Professional Portfolios must be submitted in the standard case. The design of the photo and label should communicate artistically a sense of the choreographic aesthetic and artistic vision of the candidate. The Professional Portfolio must be submitted in the following format and contain all required information listed below:

- Photo on the visible front cover
- Label visible on the front cover with the following information:
Candidate for the Master of Fine Arts in Dance
Texas Woman's University
College of Arts and Sciences
School of the Arts
Department of Dance
May, 2010

- Name and Date on the spine of the plastic case.

Checklist for Professional Portfolio materials:

- Written personal artistic statement (1-2 paragraphs)
- DVD with appropriate annotations
- Brief description of the Culminating Project event
- Professional Paper
- Curriculum Vitae.

- Has the Professional Portfolio been placed in the required case?
- Has the case been labeled correctly with all required information?
- Is the Professional Portfolio professionally and artistically presented?

Comprehensive Final Examination – Final Oral Presentation

In accordance with Graduate School policy the Master of Fine Arts student is required to take a comprehensive final examination focusing on her or his Culminating Project, DVD and Professional Paper. The M.F.A. Committee serves as the Final Examination Committee. Additional members who worked with the student on the Professional Paper should be included in the Final Examination Committee. The Department Chair serves as an ex officio member.

See the section entitled “Final Oral Presentation/Examination for Master’s Degrees in Dance” for policies and procedures, as well as guidelines for preparing the final presentation.

A student must be registered to receive faculty consultation on choreographic projects, portfolios, and the professional paper.

A STUDENT MUST BE REGISTERED DURING THE SEMESTER THE FINAL ORAL PRESENTATION IS GIVEN.
The Professional Paper (DNCE 5973) is the required written component for the M.A. and M.F.A. degrees and demonstrates a student’s ability to engage creatively with ideas related to her or his professional interests and communicate these ideas effectively in written form. The nature and scope of the Professional Paper is directly related to the context, content, and purposes of the master’s degree program in which the student is enrolled. In the case of the M.A. degree, students may choose to pursue a professional project or research paper. In the case of the M.F.A. program, the professional paper is an integral part of the Culminating Project and is directly related to the student’s artistic agenda and the artistic process of creating and implementing the project.

Research Paper: Professional Paper or Thesis (M.A. degree option)

The professional paper is a formal, written research paper of approximately 20 pages, excluding bibliography and title page. The paper should represent original thinking and demonstrate the ability to define a problem or issue, seek appropriate information, develop a cohesive, literate discussion and draw logical conclusions. Like the professional paper, the thesis represents original thinking and demonstrates the student’s capacity to engage in in-depth research. The thesis differs from the professional paper in scope and length. The thesis is a considerably broader and more comprehensive research endeavor and typically results in a document comprised of 4-6 chapters and approximately 100 pages. Both the professional paper and thesis may be a development of a research project from a course or may be investigations of new areas of inquiry.

Professional Project (M.A. degree option)

The Professional Project provides the student with an opportunity to engage in an individual project of professional relevance. The project should be of sufficient depth and breadth to demonstrate professional growth and achievement. Typically, the professional project is a practicum related to the student’s professional career goals. The Professional Project proposal is developed in consultation with a Research Director and approved by a three-member Research Committee chaired by the Director. The Research Director and the members of the Research Committee provide guidance during the development and implementation stages of the project and serve to evaluate the project at its completion. At the completion of the project and before the Final Oral Examination, the student is required to submit a written report documenting the project. The form of the report will be determined by the nature of the project. It may take the form of a critique, chronology, journal, report of results, curriculum, website, or a narrative of the effects and impact/significance of the project. The format for this written submission will be decided in consultation with the advisor and advisory committee.

MFA Culminating Project Professional Paper (MFA degree requirement)

The professional paper is the written component of the Culminating Project. The paper focuses on the aesthetic ideas that inform the project, examines the nature of the aesthetic inquiry that is at the heart of the Culminating Project, and considers this artistic endeavor in relation to a larger world of art making. In addition, the paper may also take up pedagogical questions as well as social, cultural, or historical issues that may be related or integral to the conceptualization and implementation of the Culminating Project. The typical length of the MFA Culminating Project Professional Paper is 10-12 pages.
Organization, Style and Formatting Professional Papers, Projects and Theses

The form, organization of content and structure of the professional paper, project or thesis are not stipulated, rather these should develop naturally from the nature of the project designed by the student or the research purpose and problem. However, the formatting of the paper must follow the Graduate School guidelines as detailed in the Guide to the Preparation and Processing of Dissertations, Theses, and Professional Papers available on-line at the Graduate School web site. Citations must conform to the MLA Style Manual. This information and a variety of approaches to scholarly writing are addressed in DNCE 5023 Research Methods in Dance. In addition, throughout the coursework, students have the opportunity to refine their writing skills in a variety of different professional contexts.

Students must be registered for thesis (DNCE 5983 & 5993) or professional paper/project (DNCE 5973) to receive any form of consultation from either the research director or members of the research committee.

See the section “Suggestions for Working With Your Research Advisor” for additional information and suggestions.

Preparing the Professional Paper/Project or Thesis

The student works closely with her or his research director/project mentor in the development of the prospectus and the writing of the professional paper, project or thesis. The prospectus and paper/project must be reviewed and approved by all members of the committee and submitted to the Department Chair for review.

The customary reading time for faculty and administrators to review drafts of the prospectus and the professional paper project is two weeks.

Deadlines for submitting of Final Examination Forms (M.A. and M.F.A. Professional Paper/Project) and Theses (M.A. degree) for completing degrees in May, December or August are published by the Graduate School on the Graduate School Website. Students should pay close attention to these deadlines as they approach the final stages of their programs. The deadlines for application for graduation and the submission of materials are final, and if missed, will delay completion of the degree.

Procedures

1. Discuss ideas for the paper with the research advisor or project mentor and seek input from committee members.

2. Prepare a prospectus for the professional paper that outlines the proposed focus, research process, and conceptual framework of the paper. Typically, research proposals contain the following content, however, M.A. projects and MFA Culminating Project Professional Papers may vary, depending on the nature of project.

   Tentative Title
   Introduction
   Statement of the Purpose
   Statement of the Problem
   Proposed Research Procedures
   Review of Related Literature
   (3-6 representative references)
   References
The length of the prospectus (proposal) for a professional paper/project is related to the purpose and scope of the paper:

- M.A. Professional Paper/Project: 6-8 pages, excluding references
- M.A. Thesis: 8-10 pages, excluding references
- M.F.A. Culminating Project Professional Paper: 3-4 pages, excluding references

3. Submit prospectus to research director or project mentor for review and make necessary revisions.

4. Circulate prospectus (in final draft form) to the members of the committee for review.

5. Meet with the research director/project mentor, and committee members, if necessary, to discuss the comments and suggestions.

6. Prepare a revised final draft and submit to the research director or project mentor for approval.

7. If necessary, circulate revised final draft of the prospectus to the committee for approval.

8. If requested, schedule a meeting of the Professional Paper/Project or Thesis Committee/MFA Committee to discuss and/or approve the prospectus.

9. Once approved by the Committee, the prospectus is submitted to the Department Chair for approval.

10. Distribution of copies of the approved prospectus:
    - Two Copies to the Dance Office (one for the student’s file; one for the notebook of approved proposals)
    - One Copy to the Chair of the Research Committee
    - One copy to each member of the Research Committee

    Note: Only a prospectus for a thesis must be filed in the Graduate School.

11. In regular consultation with the research director or project mentor begin researching, gathering data, and writing the professional paper, project, or thesis. The student is encouraged to seek substantive input from committee members as the paper or project progresses from initial stages to final draft.

    Students should be aware that few faculty teach during the summer sessions and should plan their work accordingly.

12. The final draft of the professional paper, project, or thesis is submitted to the committee for review in the same manner as described for the prospectus (Steps 3-8).

13. Prepare an abstract of the professional paper not to exceed 250 words. An abstract of a thesis may be longer.

Steps 14-17 apply only to the submission of the Professional Paper.

14. Once approved by the committee, the professional paper or project, abstract, and title page with signatures are submitted to the Department Chair for approval.

15. The professional paper or written portion of the professional project is to be spiral bound at one of the local copy stores with a cardstock cover. Binding does not occur until the paper or project has been approved and signed. Title and author information must be visible on the cover. Materials to accompany the written portion of the professional project must also
be submitted with the bound written copy.

**Bound copies of the Professional Paper/Project** (to include all extra materials to fulfill the needs of the project) must be submitted to the Department Chair no later than the **final class day** of the semester in which the student is graduating.

16. After the final oral presentation/examination the title page of the professional paper/project is attached to the Final Examination Form.

17. Distribution of copies of the professional paper and project is as follows:

   **One copy to each of the following:**
   - Office of the Department of Dance
   - Research Director
   - Committee Member
   - Committee Member

18. Procedures for submitting the thesis:

   Once approved by the committee the thesis, abstract, and title page with signatures are submitted through the Department Chair and to the Dean of the Graduate School for approval.

   Distribution of copies of the thesis is as follows:

   **One copy to each of the following:**
   - Graduate School (Original copy with original signature page)
   - Office of the Department of Dance (Hard bound copy)
   - Research Director (Spiral bound copy)
   - Each Committee Member (Spiral bound copies)

19. For professional paper and thesis: Additional forms and copies of the abstract required:

   - **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 at [www.wmdd.com](http://www.wmdd.com).

   The student is reminded to review carefully the *GUIDE TO THE PREPARATION AND PROCESSING OF DISSERTATIONS, THESES, AND PROFESSIONAL PAPERS*. This Graduate School publication is available on-line at the Graduate School web site. In addition, all students are responsible for the information regarding masters programs contained in the Graduate Catalog in effect at the date of their admission to the Graduate School.

   **Title pages, degree plans and other forms required by the Graduate School are available on the TWU Graduate School Web Site.**

   [www.twu.edu/o-grad](http://www.twu.edu/o-grad)

   Select forms from the menu
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 the 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 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 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 and dance making interests. 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 load credit, therefore, the research director or project mentor 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. The valuable time of committee members should not be imposed upon by asking them to read drafts that have not been carefully and thoroughly edited.

No drafts of the prospectus, thesis, or professional paper/project should be submitted to the members of the committee without prior approval from the research director or project mentor.
INSTITUTIONAL REVIEW BOARD
for Research Using Human Participants

Note: This information applies only to those students pursuing research in which they are engaged in studying human participants. If you have questions regarding the use of human participants in research or if this might apply to your work, please arrange a meeting with Dr. Linda Caldwell or the Department Chair.

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 website. 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.

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
Final Oral Presentation and Examination  
for  
M.A. and M.F.A. Degrees in Dance

When 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 and faculty. The length of the exam, format, and content are specific to the 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 coursework, the culminating project and the professional paper.

General Policies Governing the Final Oral Presentation and Examination

1. Final Oral Presentations for master’s degrees are scheduled for the 2nd week in April for students completing degrees in May. The Department selects the date, time and location. Students completing degrees in December or August are responsible for scheduling the examination in consultation with the members of the committee at least two 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 via email with a copy to the Department of Dance Administrative Assistant and place a notice on the Academic Bulletin Board located in the DGL Building Dance Gallery. The candidate, in consultation with the Committee Chair, selects an appropriate location for the Final Oral Presentation and Examination. The room must include sufficient seating for the candidate, members of the committee AND observers. The Department of Dance Administrative Assistant will assist in scheduling rooms. The following are suggestions: DGL 124, LIB 101, Conference Rooms in ACT, Classrooms and Seminar Rooms in Pioneer Hall.

2. The examination is one hour in length, excluding the executive session. Candidates should schedule a one and one-half hour block of time.

3. The Final Oral Presentation and Examination 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.

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, project, or thesis, and any other relevant projects undertaken as part of the degree. The examination is one hour in length, excluding the executive session. If not held 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 professional occasion 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 (professional paper 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, the culminating project, DVD and the professional paper. The examination is one hour in length, excluding the
executive session. If not held 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 centerpiece of the presentation is the candidate’s Culminating Project and Professional Paper and should address ideas related to her or his artistic vision and how it informs professional practice. The candidate may choose to include discussion of the relationship of her or his artistic work and to pedagogical philosophy, teaching approach, research, and/or future art making agendas. The DVD must be part of the oral presentation, however, not more than 50% of the time should be taken up by showing DVD material. The model for these presentations are 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 Culminating Project Mentor. This is a professional occasion 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 Culminating Project Mentor 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.

It is the responsibility of the student 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 and theses.

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
Independent Study Option

The independent study option (DNCE 5911 or DNCE 5913) is available for those interested in pursuing a problem of individual or professional interest that does not fall within the context of organized courses. In consultation with the advisor, students may initiate independent study problems/projects with members of the University graduate faculty.

All required courses must be taken as organized courses during the semester offered in the rotation schedule. Required courses cannot be fulfilled through independent study.

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.
The performance component is designed to broaden the student’s understanding of what it means to be a working artist in dance. This involves rehearsing for and performing in the Dancemakers concert series, held every semester. Students learn what it means to rehearse in a variety of different creative processes, the workings of the theater, and professional standards of performance and production.

The student must:

• Be enrolled in Performance 3101 or 5102 to perform in the adjudicated venues.

• Be enrolled in a technique class.

• Check the rehearsal/production board each day.

• Attend at least three other events sponsored by the School of the Arts which must include visual art, theater and music. To record your attendance at these other events SOA ‘Culture Cards’ will be distributed at the first class meeting. Student must turn in her/his SOA Culture Card (which is a record of attendance for these other events) with his/her performance packet at the end of the semester for 10% of the final grade.

• Complete 37 hours of rehearsal and performance and keep a rehearsal log signed by choreographer(s).

• Complete 12 hours of production and keep a production log signed by the Production Coordinator.

• Perform in at least one public performance.

• Must attend the Dancemakers audition in order to be cast in a work by a choreographer enrolled in Concert Choreography or MFA Portfolio.

• More than one unexcused absence from a rehearsal and the choreographer has the option to drop the performer from the piece. It is then the dancer’s responsibility to find a way to make up the required rehearsal OR production hours for course credit.

• Make-up any lost or missed rehearsal hours with production hours if approved by faculty and the Production Coordinator; otherwise you will not have enough hours to fulfill course requirements.

• Do not make any plans that conflict with rehearsal, even on the weekends.

• Contact a faculty advisor if the choreographer is tardy two times or is absent one time.

• Show up for production jobs on time as posted on the sign up sheet. If not, the student’s production hours will be doubled. For example, if a student signs up for 2 hours to lay the floor and does not show up, or is late then the student will owe 4 hours.

• Be prepared to work the entire week for main stage venues (like in Margo Jones Performance Hall or for Faculty Concerts). This will require “front loading” your other academic demands. This rule also applies for the Dance UpClose concert which is at least
a TWO NIGHT COMMITMENT. All dates will be discussed during the first Performance Meeting.

**Policies and Procedures for Choreographers in the DanceMakers Series**

Choreographers must:

- **Choose dancers from the audition pool and not before the audition.** It is important to understand that the audition process provides all dancers with an equal opportunity to be cast and choreographers with equal access to all dancers registered for performance. Circumventing the audition process places choreographers and dancers at a disadvantage and undermines the professional and respectful relationships within the community.

- Rehearse at least 4 hours per week if an undergrad work and 6 hours per week if a graduate student work. Time must be divided during the week. For example, 2 hours on Wednesday and 2 hours on Sunday. Under no circumstances is any choreographer to have one rehearsal for 4 hours at one time or if a graduate student, 6 hours at one time.

- Must choose dancers who can rehearse as a group during the same rehearsal hours.

- Keep a “department standard” attendance role. All absences must be recorded. Call or email the faculty advisor within 24 hours regarding a student who has missed more than one rehearsal or has been tardy. Tardy is at least 5 minutes late.

- Choreographers **may not** excuse dancers without the permission of the faculty advisor.

- Respond in a timely manner to all requests for publicity and program information.

- Actively participate in getting an audience to the performances.

- Prepare and make sure any sets get to and from the performance space and then out of the studio at the end of the semester.

- Prepare music or make an appointment with a musician to help you.

- Take initiative and be ready to assist as needed during the production week in which their works are being produced.
Scheduling Technique Classes

The current schedule for the technique classes, implemented Fall, 1998, allows you to register for more than one modern or ballet. Beginning Fall, 2003, all dance majors technique classes will be 90 minutes in length. The technique requirement is based on the philosophy that dancers need a minimum of one technique class per day, however, some students may want to take additional classes. Graduate credit can only be received for Level III or Level IV technique.

If taking more than one technique class per day, remember to consider carefully the degree of physical and time commitment you will have during the course of the semester to other courses, rehearsals, performances, your personal aerobic training program (walking, swimming, running, aerobic dance), and teaching, if you are a GTA. Finally, consider whether you will be able to perform at a high level of energy investment in two back-to-back classes on Fridays without compromising your physical well-being. More may not always be better.

<table>
<thead>
<tr>
<th>FALL SEMESTER</th>
<th>SPRING SEMESTER</th>
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<tbody>
<tr>
<td>Modern I</td>
<td>Modern I</td>
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<tr>
<td>MW 1:00-2:30 &amp; F 10:30-12:00</td>
<td>TTH 1:00-2:30</td>
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<tr>
<td>Modern II</td>
<td>Modern II</td>
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<tr>
<td>MW 2:45-4:15 &amp; F 12:15-1:45</td>
<td>TTH 2:45-4:15</td>
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<tr>
<td>Modern III</td>
<td>Modern III</td>
</tr>
<tr>
<td>TTH 1:00-2:30&amp; F 10:30-12:00</td>
<td>TTH 1:00-2:30</td>
</tr>
<tr>
<td>Modern IV</td>
<td>Modern IV</td>
</tr>
<tr>
<td>MW 2:45-4:15 &amp;F 12:15-1:45</td>
<td>TTH 11:00-12:30</td>
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Body Work: Pilates/Bartenieff Fundamentals
   - Fall Pilates: Friday 9:00-10:15
   - Bartenieff Fundamentals: 8:30-10:15 (Every Spring)
   - Laboratory in Somatic Practices: 8:30-10:15 (Spring of Odd Years)

Policies for Registering for Additional Technique Classes

1. All students must be registered in the level of Modern and Ballet in which they have been placed by the Technique Committee.
2. If students elect to take an additional Modern or Ballet class they must select from the levels BELOW the one in which they have been placed. For example, Level III students may take Level II technique but not Level IV.
3. In exceptional cases a student may be permitted to take an additional class above the one in which she or he has been placed. For this to occur a student must submit a written request, including rationale, to the technique committee no later than 5:00 pm Wednesday of the first week of classes in the Fall or Spring semester.
4. Under no circumstances may a student attend class without being registered. All students MUST BE REGISTERED to take class.

Note: Schedule and policies may be revised as necessary. Consult the Chair of the Technique Committee for changes and clarifications.
### Graduate Course Rotation Plan

<table>
<thead>
<tr>
<th>Offered Every Semester</th>
<th>Course Code</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>DNCE 5101</td>
<td></td>
<td>Workshop in Dance: Performance</td>
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<tr>
<td>DNCE 5913</td>
<td></td>
<td>Independent Dance Making Projects</td>
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</table>

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<tr>
<th>Offered Every FALL Semester</th>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>DNCE 5301-01</td>
<td></td>
<td>Techniques in Contemporary Dance I, Level III</td>
</tr>
<tr>
<td>DNCE 5301-02</td>
<td></td>
<td>Techniques in Contemporary Dance I, Level IV</td>
</tr>
<tr>
<td>DNCE 5281</td>
<td></td>
<td>Advanced Ballet I</td>
</tr>
<tr>
<td>DNCE 5211</td>
<td></td>
<td>Pilates: Physical Conditioning (may be offered as DNCE 5911)</td>
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<tr>
<th>Offered Every SPRING Semester</th>
<th>Course Code</th>
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<tbody>
<tr>
<td>DNCE 5311-01</td>
<td></td>
<td>Techniques in Contemporary Dance II, Level III</td>
</tr>
<tr>
<td>DNCE 5311-02</td>
<td></td>
<td>Techniques in Contemporary Dance II, Level IV</td>
</tr>
<tr>
<td>DNCE 5291</td>
<td></td>
<td>Advanced Ballet I</td>
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<thead>
<tr>
<th>Offered in the Fall of Even Years (2010, 2012, 2014)</th>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>DNCE 5222</td>
<td></td>
<td>Workshop The Art of Remembering: Composing the Body in Space and Time</td>
</tr>
<tr>
<td>DNCE 5433</td>
<td></td>
<td>Dance in Contemporary Contexts</td>
</tr>
<tr>
<td>DNCE 5162</td>
<td></td>
<td>Laban Movement Analysis: Effort/Shape</td>
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<thead>
<tr>
<th>Offered in Spring of ODD Years (2011, 2013, 2015)</th>
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<tbody>
<tr>
<td>DNCE 5222</td>
<td></td>
<td>Workshop in Dance Making: Exploring Alternative Formats</td>
</tr>
<tr>
<td>DNCE 5243</td>
<td></td>
<td>Pedagogical Foundations in Dance</td>
</tr>
<tr>
<td>DNCE 5211</td>
<td></td>
<td>Laboratory in Somatic Practices</td>
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<tr>
<th>Offered in Fall of ODD Years (2011, 2013, 2015)</th>
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<tbody>
<tr>
<td>DNCE 5222</td>
<td></td>
<td>Improvisation: Spontaneous Composition</td>
</tr>
<tr>
<td>DNCE 5253</td>
<td></td>
<td>Artistic Processes</td>
</tr>
<tr>
<td>DNCE 5023</td>
<td></td>
<td>Research Methods</td>
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<table>
<thead>
<tr>
<th>Offered in Spring of EVEN Years (2012, 2014, 2016)</th>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>DNCE 5222</td>
<td></td>
<td>Workshop in Dance Making: Producing Dance in Professional Realm</td>
</tr>
<tr>
<td>DNCE 5223</td>
<td></td>
<td>Historical and Cultural Studies in Dance</td>
</tr>
<tr>
<td>DNCE 5311</td>
<td></td>
<td>Techniques in Contemporary Dance: Contact Improvisation</td>
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<thead>
<tr>
<th>Offered Every SUMMER MayMester, Session I (May/Early June)</th>
<th>Course Code</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>DNCE 5233</td>
<td></td>
<td>Guest Artist Workshop - Technique, Improvisation, Choreography</td>
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<thead>
<tr>
<th>Offered in Summer of EVEN Years (2012, 2014, 2016)</th>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>DNCE 6113</td>
<td></td>
<td>Seminar: Scholarly Inquiry</td>
</tr>
<tr>
<td>DNCE 6113</td>
<td></td>
<td>Seminar: Movement Observation and Analysis as a Research Tool</td>
</tr>
<tr>
<td>DNCE 6023</td>
<td></td>
<td>Critical Analysis: Research Colloquium</td>
</tr>
</tbody>
</table>

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<thead>
<tr>
<th>Offered in Summer of ODD Years (2011, 2013, 2015)</th>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>DNCE 5333</td>
<td></td>
<td>Curriculum Inquiry (Maymester -- M-F for 3 weeks, 4:00-7:00 p.m.)</td>
</tr>
<tr>
<td>DNCE 6113</td>
<td></td>
<td>Seminar: Philosophical Inquiry</td>
</tr>
<tr>
<td>DNCE 6113</td>
<td></td>
<td>Seminar: Scholarly Writing</td>
</tr>
</tbody>
</table>
Note: All required courses must be taken as organized courses during the semester offered in the rotation schedule. Required courses can not be fulfilled through independent study.

The individual study option (DNCE 5911, 5913, 6911, 6913) is provided for students interested in pursuing specific areas of study not included in the regular curriculum. Students who would like to undertake a specialized project should consult a member of the faculty and prepare a proposal for individual study. Students may pursue individual study with any member of the graduate faculty.

Credit for performance, choreography, and repertory projects may be received by registering for DNCE 5101 Performance, DNCE 5913 Individual Study: MFA DanceMaking Projects, or DNCE 5913 Individual Study.

Course offerings are contingent on minimum enrollment.
The Soma Fitness Program

The physical conditioning program was developed by Professor Adrienne Fisk in 1990 and has become an integral part of the technique program. Originally based on Pilates, the program has expanded to include a broader range of soma fitness practices. Our approach is designed to enhance technical and artistic growth and promote healthy approaches to dancing through ongoing attention to movement patterning, integration, and developing a balance between strength and flexibility. The Soma Fitness Studio is located in Room 111 in the Dance Building.

Program Requirements and Attendance Policy

One (1) one-hour session per week is required of all students enrolled in a majors technique class. This work will comprise 10% of the technique grade. Sessions are supervised by the Physical Conditioning staff and students must schedule their sessions at least one day in advance and sign the attendance log at the time of their sessions. Attendance will be monitored by the staff and reported to the technique teachers at several intervals during the semester.

The minimum requirement is ten (10) hours per semester. These hours must be spread out evenly over the 15-week semester – 5 before mid-term / 5 after mid-term. If five hours have not been completed during the first half of the semester, these hours CANNOT BE MADE UP AFTER THE 7TH WEEK OF THE SEMESTER (Mid-term) and will not be counted toward the 10-hr. requirement.

Occasionally it may be necessary for a student to cancel a session. There are only a limited number of slots so it is imperative that you cancel and allow another student to sign-up for that session. If a student needs to cancel an appointment she or he must do it at least 24 hours in advance. This may be done by telephoning the Soma Fitness Studio or erasing one’s name in the appointment book.

If a student fails to show up for an appointment without canceling 24 hours in advance the cancellation will be logged as an unexcused absence. Two (2) unexcused absences will be reported to the technique teacher and will be recorded as one (1) absence in technique. If a student fails to cancel a session she or he must wait until Wednesday morning to sign up for a make-up session during the following week. All makeup sessions must be scheduled within one week of the missed session.

The Soma Fitness Studio is typically closed during concert tech week, the last week of classes, and during finals week. PLAN ACCORDINGLY.
Concert Attendance Requirement

An important part of the educational experience in the performing arts is developing an understanding of how dance, music, and theatre are unique, yet interrelated art forms. Critical to becoming literate in the arts is being exposed to a variety of kinds of performances and having the opportunity to consider how meaningful worlds are created by choreographers, directors, composers, actors, musicians, and dancers. Furthermore, as an interdisciplinary department committed to collaborative art making endeavors, we all should share a commitment to supporting the work of our colleagues and fellow artists.

To this end, the Department of Dance, beginning Fall, 1998, requires all undergraduate and graduate dance majors to attend the following on-campus performances during the academic year.

**Fall Semester**
- Fall DanceMakers Concerts and Showings
- One Drama Performance
- One Music Performance
- One Visual Arts Gallery Opening

**Spring Semester**
- Spring DanceMakers Concerts and Showings
- One Drama Performance
- One Music Performance
- One Visual Arts Gallery Opening

All students will receive a TWU School of the Arts Culture Card and are required to submit the punched cards at the end of the semester. Students registered in Performance (3101, 5102) will submit their cards with the Performance Portfolios, all other students will submit their cards to their advisors.

Dance major students are expected to attend all Department of Dance concerts and events throughout the year. In addition, there are many dance, music and theatre performances and art exhibits throughout the Dallas-Ft. Worth Metroplex and students are strongly encouraged to take advantage of these opportunities.
Attendance Policy

Department of Dance Attendance Policy

The University expects students to attend all classes regularly and punctually. It has been a long-standing policy of the University not to allow a fixed number of “cuts” in any class. The only excused absences are for (1) illness certified by a personal physician, (2) serious illness or death in the student’s immediate family, or (3) being away from campus with the sanction of the University or for a religious holiday.

Instructors may report students who by excessive absences or tardiness endanger their standing in a course to the Office of the Vice President for Academic Affairs. The Vice President will notify such students that their academic record is in jeopardy.

All instructors must keep a record of class attendance and include it in the semester report to the Office of Admissions and Registration. The total number of absences is to be entered on the grade report at the end of the semester.

In accordance with section 51.911, Texas Education Code, Texas woman’s University allows a student who is absent from class for the observance of a religious/holy day to take an examination or complete an assignment scheduled for that day within a reasonable time after the absence. The student must notify the instructor of each class that the student will be absent within the first 15 days of the semester in which the absence will occur. (TWU General Catalogue)

Graduate students who are absence from class for professional activities may be excused. It is the responsibility of the student to seek approval of excused absences for professional activities at least two weeks prior to the absence. The student should contact the Department Chair and each professor.

Attendance and Participation in Studio Classes

The above university attendance policy applies to all classes. Since performance in studio classes in particular relies almost entirely on work accomplished during each class any absence from class will impact the grade. Students missing more than the equivalent of two weeks of class (6 absences in MWF classes & 4 absences in TTH classes) for either excused or unexcused absences should not expect to receive a passing grade for the course. Studio classes include, but are not limited to, all technique classes, choreography courses, and bodywork.

Students should not arrive late to class or ask to leave early. Typically, three (3) tardies and/or early departures will equal one absence. In order to insure all students are properly warmed up and prevent injuries, students arriving more than 5 minutes late for class may not be allowed to take class.

In the event of an injury or serious illness that prevents a student from engaging in any activity for more than two weeks, the student should drop the course rather than risk receiving a failing grade. It is not possible to make up missed studio work by submitting written assignments. However, students may continue enrollment in a class by fulfilling minimal participation requirements agreed upon with the teacher until recovery from the injury or illness allows for return to full participation.

Minimal or adapted participation may be in the form of substituting floor work for standing work, working upper body while sitting in a chair, adapting choreography assignments to accommodate physical limitations, refraining from jumping, or working with a reduced range of
motion. In addition, an extended Pilates program may be the appropriate course of action during injury recovery. The goal is to maintain physical conditioning and fitness during recovery so that the return to full activity will not compromise health and wellness.

A period of minimal or adapted activity due to injury or illness should not exceed a total of four (4) weeks during any long semester.

Students should request to observe a class only in exceptional cases -- the expectation is that all students will participate even though the level of activity and kind of activity may be adjusted to accommodate specific health issues. If an observation is approved by the teacher, the student will take notes following specific directions given by the teacher. These notes will be turned in at the conclusion of class. The quality of these notes will determine the student’s grade for that particular day. Under no circumstances should students study for other courses during an observation.

Should a student need to sit down during a technique class, she or he is expected to remain attentive and engaged with the class. Doing floor work, stretching, or otherwise adapting movement off to the side of the studio is appropriate. Sitting at the front of the studio, watching and learning through attentive observation is also appropriate. Lying on the floor, sleeping or engaging in conversation during class are not considered appropriate.

Make Up Classes

At the discretion of the teacher, a student may be permitted to make up a missed technique class by attending another class of equal or lower level. This can only be done with the approval of the teacher teaching the proposed make up class. Classes must be made up within one week of the regular class that is missed.

Memo of Verification of Absence

In the event that a student must miss class due to an excused absence (see top of previous page) the student may obtain an absence memo from the Office of Student Life. The student will be responsible for providing the Office of Student Life with proper verification for the absence.
Residencies, Guest Artists and Visiting Scholars

Each year the Department of Dance provides several opportunities for students to interact with nationally recognized artists and scholars. The annual dance residency brings an artist and/or company to TWU for classes, performances, and lecture-demonstrations. The SUMMERDANCE program offers extended workshops with guest artists and includes technique, performance, repertory and composition. Several individual master classes in different dance genres are offered throughout the year. These opportunities to work with outstanding artists, particularly the residency activities and the SUMMERDANCE workshops, should be considered as an integral part of your dance study at TWU. In recent years guest artists have included, Tere O’Connor, K.J. Holmes, Miguel Gutierrez, Lisa Race, Mark Dendy, Michael Foley, Sean Curran, Bebe Miller, Mark Taylor, Kariamu Welsh Asante, Jennifer Keller, Teena Custer, Karinne Keithly, Melissa Young (Dallas Black Dance Theatre), Alexandra Bellar, Gesel Mason, Amii LeGendre, Rosalie Jones Daystar, Doug Elkins, Nycole Ray (Dallas Black Dance Theatre) and Larry Keigwin.

All students are expected to participate fully in all residency activities during the Fall and Spring semesters and should plan to attend at least two summer workshops during their undergraduate and graduate studies—one SummerDance workshop is required for all students in the Department of Dance.

Visiting scholars offer graduate students and advanced undergraduates the opportunity to interact with writers/researchers who have made significant contributions to the dance literature or who have been key players in shaping certain aspects of the field. These lectures and summer seminars encourage in-depth exploration of topics not included in the core courses of the program and provide important opportunities to become part of the network of dance scholars. Visiting scholars have included Joann Kaalinohomoku, Ann Cooper Albright, Sondra Horton Fraleigh, Larry Lavender, Judy Van Zile. Frances Bruce, Tina Hong, Carey Andrezejewski, and Margaret Wilson.
Scholarships and Financial Aid

The Department of Dance has a limited number of highly competitive scholarships that are offered in recognition of excellence in choreography, performance, and/or academic achievement. Some scholarships are designated for continuing students, others for new students demonstrating potential for artistic and academic achievement. These awards typically range from $500.00 - $1000.00. Some may include a waiver of out-of-state tuition. Students who receive scholarships are asked to volunteer four service hours each semester to help support the many activities of the department. Scholarships are awarded for one-year and students must reapply each year. Recipients of all dance scholarships must be full-time graduate or undergraduate dance majors. Except where noted undergraduates must have a GPA of 3.5 and graduates a GPA of 3.8 to be eligible. The deadline for all Dance Scholarships is March 1.

Scholarships Awarded by the Department of Dance

Excellence in Performance Scholarship Award

Awarded to a continuing graduate or undergraduate student for accomplishments in performance. Selection is based on excellence, (achievement beyond expected norms) in performance based on the following criteria:

- Demonstration of extraordinary accomplishment in stage presence, physicality, technical clarity, artistry, awareness and effectively communicating the idea of the work in performance whether through the use of interpretation, imitation or improvisation.

- Demonstration of extraordinary accomplishment in the ability to engage creatively in working processes in rehearsal to aid the successful realization of the work whether in collaboration with or in service to the choreographer's artistic vision.

- Demonstration of extraordinary accomplishment in professional work ethics in the rehearsal and performance processes: promptness, self-directedness, integrity, consideration of others and the commitment to the successful realization of the creative endeavor underway.

- All of the above are predicated on the student's successful academic and artistic participation within the dance major as a whole.

Excellence in Choreography Scholarship Award

Awarded to a continuing graduate or undergraduate student for accomplishments in choreography. Selection is based on excellence, (achievement beyond expected norms) in choreography based on the following criteria:

- Demonstration of extraordinary accomplishment in the role of artist/choreographer toward the successful realization of artistic vision.

- Demonstration of extraordinary accomplishment in the role of leader throughout the choreographic process toward the realization of artistic vision: leading all members of the cast in a fruitful realization of the artistic vision.

- Demonstration of extraordinary accomplishment in professional work ethics in the rehearsal and performance processes: promptness, self-directedness, integrity, consideration of others and the commitment to the successful realization of the creative endeavor underway.
• All of the above are predicated on the student’s successful academic and artistic participation within the dance major as a whole.

Aileene S. Lockhart Endowed Scholarship
Scholarship endowed by Professor Emerita Aileene S. Lockhart. Criteria include: 1) Academic and/or artistic achievement, 2) Graduate student but may be given to an undergraduate if no graduate student meets criteria, 3) must be a U.S. citizen.

Frankie B. Clark Endowed Scholarship
Scholarship endowed in memory of Frankie B. Clark, a former student of the College of Health, Physical Education, Recreation and Dance. Criteria: Must be a full-time student taking at least the minimum hours to qualify as a full-time student (12 credit hrs.) and have a C (2.00) GPA or higher. Scholarship should be awarded on the basis of financial need. Award may be given to an entering freshman.

Dance Scholarship Fund and Dance Endowment Fund Scholarships
Scholarships to recognize academic and/or artistic excellence. May be given to new or returning graduate and undergraduate students

General Scholarship Fund Scholarships
The purpose of the General Scholarship Fund is to attract high achieving students – 50% of the recipients for a given year must be new students. Priority of criteria: 1) Academic Excellence, 2) Financial Need.

In addition to the above scholarship, students are encouraged to seek scholarship support and/or financial assistance through the Office of Financial Aid. There are many university-wide scholarships and a variety of financial aid opportunities. See the General Catalog for specific information and contact the Office of Financial Aid directly. It is imperative that all application deadlines be met -- contact the Office of Financial Aid and pay very close attention to these deadlines and all application directions.
In support of the mission of the University to enhance the liberal arts and prepare students for careers and positions of leadership, the undergraduate programs in dance foster the development of women and men as dance artists and educators. These programs emphasize a comprehensive practical and theoretical education for all dance majors, differing only in the student’s choice of professional career alternatives. The Department of Dance offers the Bachelor of Arts degree in Dance.

The Bachelor of Arts degree in dance is designed to provide a comprehensive liberal arts-based curriculum integrating dance studies with a broad foundation in the arts, humanities and sciences. The goals for our undergraduate dance major program focus on preparing our students for careers in the dance professions as artists and teachers as well as preparing them to pursue graduate study in dance. We seek to create an environment that is student-centered, values difference and encourages the development of individual creative voice. To this end, the goals of the undergraduate program are:

1. To prepare dance artists and educators who possess an integrated knowledge of the foundations of the aesthetic, critical, historical, cultural, choreography and performance dimensions of the discipline of dance.
2. To foster opportunities for students to advance their knowledge of dance as a discipline through active involvement in academic and artistic pursuits.
3. To prepare dance artists and educators to meet the demands of an ever-changing dance world, to understand their place in the larger world, and to participate in the profession with the highest regard for ethical practice and personal and artistic integrity.
4. To provide a holistic approach to dance learning by fostering interdisciplinary study and collaborative artistic endeavors among the arts and other academic disciplines within the University.
5. To foster the development of the skills and knowledges necessary to function as a competent dance professional in a variety of performance, teaching, and recreational settings and function as an advocate for dance.

In order to differentiate the two primary undergraduate study options, we identify one option as Dance Studies and the other option leading to Secondary Teaching Certification as Dance Education.

The Dance Studies option is designed to prepare students to pursue performance-related careers, advanced degrees in dance, teaching in settings other than public schools where certification is not required, or careers in arts advocacy, management or programming. The Dance Education option is designed to prepare dance educators for secondary public schools and focuses on the development of the teacher as a facilitator of learning rather than only a dispenser of information. The Dance Studies and the Dance Education options share a common core of course work which provides a comprehensive foundation in the content areas and modes of inquiry that characterize dance as a discipline, art form and cultural phenomenon. Dance Studies students are required to fulfill advanced studio course requirements. Dance Education students complete a core of professional education courses (Internship I, Internship II and a student teaching residency).

Revised undergraduate program implemented Fall, 1997.
Appendix

Appendix A: Recommended Format for Vita

Appendix B: M.A. & M.F.A. Program Assessment Rubrics

- Technique and Performance (M.A. & M.F.A.)
- Artistic Process Skills (M.A. & M.F.A.)
- Graduate Choreography Projects (M.A. & M.F.A.)
- Dance Theory Knowledge and Skills (M.A. & M.F.A.)
- Pedagogical Knowledge and Skills (M.A.)
- Pedagogical Knowledge and Skills (M.F.A.)
- Master’s-level Research/Writing/Presentation Skills (M.A. & M.F.A.)
- M.F.A. Body of Artistic Work (M.F.A.)
Curriculum Vita, 2010

Name, M.F.A.
Address and Telephone
E-mail address

Education:

M.F.A. 2010 Texas Woman's University
B.A. 2000 Hallmark University
   Major: Dance   Minor: Rocket Science

Academic and Professional Appointments:

2007-present Texas Woman's University
   Graduate Teaching Assistant
   Teacher of Record for non-major courses in ballet, modern dance, and jazz

   Assistant to the Director of Student Choreography -- Observed and critiqued student works, organized informal showings, coordinated publicity for studio concerts.

   Instructor in the Pilates-based Conditioning Program.

May, 2006 Dance Company, a regional modern dance company in Addison, Texas,
   Guest Choreographer

January, 2005 Texas Commission on the Arts
   Selected for the Artists in Education Program (Adjudicated)

Summer, 2004 Workshops for teachers teaching in HEAD START schools, funded by the Office of State Arts and Humanities

1999-2004 Community College, Big City, Texas
   Part-time Instructor, Modern technique, Choreography and Creative Dance for Secondary and Elementary School Teachers

1999-2001 Texas Woman’s University Community Dance Center
   Part-time Instructor, Creative Dance for Children and Physical Conditioning

Dance Companies:

2000-present Contemporary Dancers In Concert
   Dallas, Texas
   Dancer and Choreographer
   Performances in Dallas-Ft. Worth area, Los Angeles, Oklahoma, New York City.
1998-2001  Circle Dance Theatre  
Iowa City, Iowa  
Regional Contemporary Dance Company  
Dancer and Company Manager Duties

Choreography and Performance: (Entries need to be tailored to the specific work, here are some examples, also ask Mary to her CV for different kinds of performance credits.)

“Dance for Two People.” A 12 minute trio with music by XXX. November 12-15, 2010,  
Margo Jones Performance Hall, Texas Woman’s University. Represented TWU at the  
South Central Regional American College Dance Festival, March, 2000; selected for the  
Gala Concert. Guest performance with Denton Dance Collective, April 24-29, 2010,  
TWU Outdoor Amphitheater.

“Echoes of Other Dances.” Work created for A Dance Company, the student company at  
the College of Collaborative Arts, Miracle City, OK. Music by Bach, 20 minutes, 7  
dancers. This work was created as part of guest artist residency at the College of  

Choreography and stage movement for Name of Musical, April, 2000. Produced at Texas  
Woman’s University. Received citation for Excellence in Choreography from the  
Kennedy Center American College Theatre Festival.

Movement consultant for Name of Play, November, 2002. Produced at Texas Woman’s  
University.

Theatrical Design and Production Work:

Costume designs for “Really Big Dance with Lotsa Dancers,” a concert dance work  
choreographed by Mary Jane Smith; performed at the Okalala State University, April,  
2005.

Lighting Designs for PoorPeopleDanceCompany, Inc., 5 works produced at the Majestic  
Theatre, Dallas, TX, March, 2004.

Stage Manager, Spring DanceMakers Concert, March, 2003, Texas Woman’s University.

Sound Control, Fall DanceMakers Concert, November, 2002, Texas Woman’s University

Publications/Presentations:

Publications:

Between Dancers and the Dances They Dance. Unpublished Professional Paper, Texas  
Woman’s University, May, 2001.

Thought, 68(9), 56-58.

Nameit, U. (2002-05). Editor, Denton Dance Collective Newsletter, supported by the  
Denton Dance Collective and the Arts for All Foundation, Denton, TX.

Presentations: (These vary widely and also need to be tailored to the specific activity)

“One Foot In/Out the Virtual Doorway of Dance.” Invited presentation on a panel entitled  
Futuristic Visions for Dance in the Pre/Post-Technological Age. Society for Simultaneous  
Envisioning, Boston, MA, July 26, 2006.

“Pedagogy of Possibility.” Presentation with Stuart Younse, Charles Harrill and members  
of the TWU Music Theatre Ensemble, Texas Music Educators Association, San Antonio,  
TX, February 13, 2000.

“Motion and Stillness, Sound and Silence, Form and Void: Interdisciplinary Teaching in  
the Arts.” A one-day workshop for the Region XXIX Arts Education faculty, Merry-Go-  
Round, TX, October 19, 2000.
Service Based on Professional Competence:

Denton Dance Collective, Board of Directors, 2003-2006
Co-Director, Denton Dance Festival, 2004, 2005, 2006
Editor of the Newsletter, 2003
Fund Raising Committee, 2003
Student Representative on Student Service Fee Committee
Texas Woman’s University, 2006-07
Reviewed applications for funding.
Spring Banquet Planning Committee,
Member, 2004; Chair, 2005-06
Planned and made arrangements for annual awards dinner

Certifications:

Elementary Labanotation Certificate
Intermediate Labanotation Certificate
Texas State Teachers Certificate -- Dance and Visual Art

Professional Training:
(List teachers of note that you have studied with for an extended period of time.)

Ballet:
Modern Dance:
Jazz and Tap:
Choreography:
Movement Analysis:
Dance Aesthetics, History, Criticism:
Pedagogy:

Workshops: (List those that are two weeks or more)
Master Classes Taken During Last Five Years

Courses Qualified to Teach: (List only those courses that you feel prepared to teach -- do not underestimate your abilities and do not over estimate them either)

Modern Dance - Beg. thru Adv.
Ballet - Beg. thru Adv.
Jazz - Beg.
Tap - Beg. thru Int.
Improvisation
Dance Composition
Directing Student Choreography Projects
Elementary Labanotation
Dance Appreciation
Introduction to 20th Century Dance History
Dance Production
Dance Pedagogy for Undergraduate Students

Memberships in Professional Organizations:

Dance Notation Bureau
Congress on Research in Dance
National Women’s Studies Association
Greater Denton Arts Council
Dallas Dance Council

Awards and Honors: