DEPARTMENT OF
DANCE

2014-2015
MA/MFA Graduate Student
& Advisor Handbook

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

Dance has long been an important part of the academic and artistic community at Texas Woman’s University. Dance classes have been offered since the founding of the University in 1901. Every year, dating back to 1926, dance artists have visited and performed on the campus. In the early years academic study in dance at TWU was developed under the auspices of Physical Education and with the guidance of educators Dr. Anne Schley Duggan and Dr. Aileen 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 offered 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 & Co-Coordinator, School of the Arts
Prof. Mary Williford-Shade

Coordinator, Dance Studies
Prof. Mary Williford-Shade

Coordinator, Dance Education
Prof. Gladys Keeton

Coordinator, M.A. Program
Dr. Linda Caldwell

Coordinator, M.F.A. Program
Prof. Jordan Fuchs

Coordinator, Ph.D. Program
Dr. Linda Caldwell

Dean, College of Arts and Sciences
Dr. Ann Staton

Dean, Graduate School
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Department of Dance
Mission, Goals and Objectives

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.

\(^1\) *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.
• Integrate appropriate uses of technology in teaching, art making and research.

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

**Goal: Leadership, Ethics and Integrity**

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

**Objectives**

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

• Emphasize the importance of maintaining personal health and wellness through demonstrating a value for diverse body types, attending to health/wellness issues in courses, offering and integrating bodywork in the technique program and communicating current information on issues, programs, and workshops.

• Provide students with opportunities to serve in the role of “artistic citizen” in practical/experiential settings.

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

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

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

**Goal: Dance in General Education**

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

**Objectives**

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

• Offer dance coursework in support of other University programs such as the BGS and MAT programs.
• Maintain a presence in University-wide courses through serving as guests lecturers and performers.

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

• Maintain an active role in governance and policy development through University committee service and leadership.

Goal: Dance Advocacy in Regional, National and International Communities

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

• Offer a variety of dance experiences and programs to the regional community and provide opportunities for TWU students to teach and organize these programs. Such programs include but are not limited to, the TWU Community Dance Center, Career Day for Dancers, KidsDance: Rhythms for Life, Texas Dance Improvisation Festival, DanceLab, Weekly Improvisational Jam, Dance for the Planet, and DanceWorks and International Folk Dance Company 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 (Taiwan, Germany, Japan, Korea, New Zealand, Egypt, Poland, etc.)

Approved Fall, 1988
Updated Fall, 1997
Objectives Added Spring, 2000
Revised, May, 2012
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. 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 artistic practice and process, 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 deeply connected 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 a 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.
The Master of Arts degree in Dance provides a comprehensive approach to dance learning merging 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.

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, Marketing, 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 37 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: 19 Credits

Technique: 7 Credits

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

Selected from:
DNCE 5281 Advanced Ballet Technique I
DNCE 5291 Advanced Ballet Technique II
DNCE 5301 Techniques in Contemporary Dance I
DNCE 5311 Techniques in Contemporary Dance II

DNCE 5233 Workshop in Dance: Summer I Guest Artist Residency 3 Credits

Theory: 12 credits

DNCE 5023 Research Methods
DNCE 5223 Historical and Cultural Studies in Dance
DNCE 5243 Pedagogical Foundations in Dance
DNCE 5433 Dance in Contemporary Contexts

Professional Project or Thesis: 6 Credits

DNCE 5973 Professional Project 3 Credits
DNCE 5913: Individual Study: Professional Project Paper 3 Credits
or
DNCE 5983 and 5993 Thesis I and II 6 Credits

Electives: 11 Credits

In consultation with the advisor, 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 or The University of North Texas (see p. 16 of Graduate Catalogue for Federation of UNT details) that offers graduate courses.

The Department of Dance, as well as other programs in the University, offers the individual 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 individual study problems with any member of the University graduate faculty.
Elective Choreography Option

M.A. students wishing to choreograph for the DanceMaker's series may enroll in a DNCE 5913 Individual 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.

Professional Project (3 Credits)

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 two-member Research Committee, the M.A. advisor (chair) and one other dance faculty member. The Research Director and the other member 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 of approximately 20 pages 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, DVD, Website, 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. Specific guidelines for conducting professional project research and filing the final project are contained in the next 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 one other committee member to provide guidance, support, and critical review as he or she progresses through the various phases of the program. (If the M.A. student chooses to do a thesis rather than a professional paper/project, he or she will select two other committees in addition to the student’s advisor.) These committees consist of the following:

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

- **Research Committee:** Research Director and one faculty member or if doing a thesis, two faculty members  
  Committee member selected when student first signs up for Professional Paper/Project

A student may elect to have both the Advisory and the Research Committee consist of the same members. 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 the M.A. advisor. 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).
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 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 Professional Paper (DNCE 5973) is the required written component for the M.A. 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.

**Thesis** (M.A. degree option)

The thesis is a formal, written research paper of approximately 60-80 pages, excluding bibliography and title page. The thesis represents original thinking and demonstrates the ability to engage in in-depth research. The 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 two-member Research Committee chaired by the Director. The Research Director and the other member 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 of approximately 20 pages 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.

**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 style specified by the research advisor. 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 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 Project or Thesis

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

The minimum 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 in 8-10 pages, excluding references. 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 and research questions
   - Proposed Research Procedures
   - Review of Related Literature
   - (3-6 representative references)
   - References

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

4. Circulate prospectus (in final draft form) to 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
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:
   - The original and one copy 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 the original 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 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 project report 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 project report or thesis, not to exceed 250 words.

*Steps 14-17 apply only to the submission of the Professional Project Report.*

14. Once approved by the committee, the professional project report, abstract, title page, and signature page are submitted to the Department Chair for approval.

   *Please note students are responsible for printing the title page and obtaining the necessary signatures on the signature page.*

15. The professional project report 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 original and copies of the Professional Project Report (to include all extra materials to fulfill the needs of the project) must be submitted to the research advisor 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 and turned in to the Graduate
17. Distribution of copies of the professional paper and project is as follows:

Student gives research advisor original and one copy for Office of the Department of Dance (original in student file and a copy for Department Library)

One copy to the Research Director
One copy to the Additional Committee Member or members upon request

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)

The student is reminded to review carefully the GUIDE TO THE PREPARATION AND PROCESSING OF DISSERTATIONS, THESSES, 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
Select forms from the menu
Master of Fine Arts in Dance

The Master 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.
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 63 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: 56 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. Six credits of either of the following are required:
   - DNCE 5301 Techniques in Contemporary Dance I (Level III, IV)
   - DNCE 5311 Techniques in Contemporary Dance II (Level III, IV)

2. Three additional credits, which may also include:
   - DNCE 5281 Advanced Ballet I (Level III, IV)
   - DNCE 5291 Advanced Ballet II (Level III, IV)
   - DNCE 5911 Urban Global (Independent study in consultation with advisor)

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

Choreography & Performance/Creating a Body of Work: 32 credit hours required

Developing Artistic Vision and Practice (15 credit hours)

- DNCE 5211 Workshop in Dance: Somatic Practices
- 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 5233 Workshop in Dance: Summer I Guest Artist Residency
- DNCE 5253 Artistic Processes

Implementing Artistic Vision/Practice (15 credit hours)

- DNCE 5903 Individual Study: Dance Making Project I
- DNCE 5903 Individual Study: Dance Making Project II
- DNCE 5903 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: 15 credit hours required

- DNCE 5023 Research Methods
- DNCE 5223 Historical and Cultural Studies in Dance
- DNCE 5243 Pedagogical Foundations in Dance
- DNCE 5433 Dance in Contemporary Contexts
- DNCE 5973 Professional Paper

Interdisciplinary Aspects of the Program and Electives: 7 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 individual 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 individual study problems with any member of the University graduate faculty.

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

**Summary of Credit Hours**

<table>
<thead>
<tr>
<th>Category</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Technique</td>
<td>9</td>
</tr>
<tr>
<td>Choreography &amp; Performance</td>
<td>32</td>
</tr>
<tr>
<td>Dance Praxis</td>
<td>15</td>
</tr>
<tr>
<td>Electives</td>
<td>7</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>63</strong></td>
</tr>
</tbody>
</table>
**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 5433 Dance in Contemporary Contexts</td>
<td>DNCE 5243 Pedagogical Foundations</td>
</tr>
<tr>
<td>DNCE 5101 Workshop: Performance</td>
<td>DNCE 5211 Workshop in Dance: Somatic Practices</td>
</tr>
<tr>
<td>DNCE 5301 Techniques in Cont. Dance</td>
<td>DNCE 5903 Dance Making Project I</td>
</tr>
<tr>
<td>DNCE 5281 Advanced Ballet Technique</td>
<td>DNCE 5101 Workshop: Performance</td>
</tr>
<tr>
<td>DNCE 5023 Research Methods</td>
<td>DNCE 5291 Advanced Ballet Technique</td>
</tr>
<tr>
<td></td>
<td>DNCE 5311 Techniques in Cont. Dance</td>
</tr>
<tr>
<td></td>
<td>DNCE 5233 Summer Dance Intensive (May): Guest Artist Residency</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Year II Fall Semester (Odd Years)</th>
<th>Year II Spring Semester (Even Years)</th>
</tr>
</thead>
<tbody>
<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 5903 Dance Making Project II</td>
<td>DNCE 5903 Dance Making Project III</td>
</tr>
<tr>
<td>DNCE 5253 Artistic Processes</td>
<td>DNCE 5223 Historical and Cultural Studies in Dance</td>
</tr>
<tr>
<td>DNCE 5301 Techniques in Cont. Dance</td>
<td>DNCE 5913 Culminating Project I</td>
</tr>
<tr>
<td>DNCE 5281 Ballet</td>
<td>DNCE 5311 Techniques in Cont. Dance</td>
</tr>
<tr>
<td></td>
<td>Electives (3)</td>
</tr>
<tr>
<td></td>
<td><strong>Summer 1 (May): Summer Dance Intensive</strong></td>
</tr>
</tbody>
</table>
Offered Every Semester
DNCE 5101 Workshop in Dance: Performance
DNCE 5903 Independent Dance Making Projects

Offered Every FALL Semester
DNCE 5301-01 Techniques in Contemporary Dance I, Level III
DNCE 5301-02 Techniques in Contemporary Dance I, Level IV
DNCE 5281 Advanced Ballet I
DNCE 5023 Research Methods

Offered Every SPRING Semester
DNCE 5311-01 Techniques in Contemporary Dance II, Level III
DNCE 5311-02 Techniques in Contemporary Dance II, Level IV
DNCE 5291 Advanced Ballet I

Offered in Fall of Even Years (2010, 2012, 2014)
DNCE 5222 Workshop, The Art of Remembering: Composing the Body in Space and Time
DNCE 5433 Dance in Contemporary Contexts

Offered in Spring of ODD Years (2011, 2013, 2015)
DNCE 5222 Workshop in Dance Making: Exploring Alternative Formats
DNCE 5243 Pedagogical Foundations in Dance
DNCE 5211 Laboratory in Somatic Practices

Offered in Fall of ODD Years (2011, 2013, 2015)
DNCE 5222 Improvisation: Spontaneous Composition
DNCE 5253 Artistic Processes

Offered in Spring of EVEN Years (2012, 2014, 2016)
DNCE 5222 Workshop in Dance Making: Producing Dance in Professional Realm
DNCE 5223 Historical and Cultural Studies in Dance
DNCE 5311 Techniques in Contemporary Dance: Contact Improvisation

Offered Every SUMMER Session I (May)
DNCE 5233 Summer Dance Intensive Guest Artist Workshop –Technique, Improvisation, Choreography

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

The individual study option (DNCE 5911, 5913) 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 5903 Individual Study: MFA DanceMaking Projects, or DNCE 5913 Individual Study: Culminating Projects. Course offerings are contingent on minimum enrollment.

Individual Dance Making Projects (DNCE 5903)

An important component of the curriculum is 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 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 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.

- 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 5903) 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 academic progress and the artistic goals that have emerged during the first three semesters and how those goals support the initial ideas for the Culminating Project. Typically, the 25-minute meeting is scheduled during December before the end of the fall semester.

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

1. Bring one completed copy of the Degree Plan for their Advisor’s signature.

2. Bring one copy of the Humanities Responsible Conduct of Research course completion certificate, indicating the student has completed the mandatory Responsible Conduct of Research online training (See the TWU Graduate School website for instructions on how to access.).

3. 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, particular areas of interest that have developed in relation to their initial ideas for the Culminating Project, and particular course work and outside research/workshops that might be helpful in successfully completing the Culminating Project.

4. Prepare a very brief (2-3 sentences) Initial Statement of Interest for the Culminating Project and bring a copy for each MFA Committee member. 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.

Within 24 hours, following the meeting, students are asked to do two things: first email the MFA Program Coordinator two choices for Project Mentor and then second email your current Academic Advisor a brief summary of the Second Year Review meeting content. The MFA Coordinator in consultation with the MFA committee will then assign a Culminating Project mentor prior to the end of the 3rd semester. The mentor replaces the student’s Academic Advisor and must be a member of the MFA Committee.

At the conclusion of the meeting the student’s Academic Advisor will write a summary to be placed in the student’s file.

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

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. 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. Typically a first
draft of the proposal is due to the project mentor by the Monday of the 1st week of the semester and proposals should be completed and ready for review by the 5th week of the semester.

As part of this process of developing the Culminating Project Proposal, students will also engage in a weekly two-hour rehearsal to be used for embodied research with the salient issues of her or his Culminating Project research. This two-hour rehearsal slot will be assigned following the Department’s regular audition process. A weekly rehearsal log documenting the embodied component of the rehearsal research through description, analysis, synthesis, and online video footage of rehearsal content should be submitted to her or his project mentor, as directed.

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. Students are required to rehearse six hours a week in three two-hour rehearsals. Two of these rehearsals may be during the week, but the third must be during the weekend.

The Department will provide production hours for a two-camera shoot of the Culminating Project “event,” but all other production staff: light board operators, ushers, stage manager etc., will need to be provided by the student, working in collaboration with her or his peers. Based on the artist as entrepreneur students are not allowed to hire production staff

Within two weeks after the event takes place, the M.F.A. Coordinator will schedule a debriefing session for all of the students having presented his or her Culminating Project event with the M.F.A. committee.

To this meeting, students should bring a completed Assessment of Dancemaking found in the Appendix of this handbook.

Rather than engaging in a dialogue about the Culminating Projects, the M.F.A. committee faculty will offer feedback on each of Culminating Projects. Students are encouraged to take notes, but there will not be an opportunity for questions or discussion at this debriefing. This meeting is open to Culminating Project casts and other interested students.

Following the debriefing students will schedule a meeting with his or her project mentor to help integrate the feedback and then direct the student into the process of writing the Culminating Project Professional Paper Proposal.

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. It is not unusual for students to have outside editors to assist in the development of the writing. So please take advantage of the TWU Write Site and professional editors.

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 Culminating Project Professional Paper Guidelines. The section Working With Your Culminating Project Mentor provides information on developing an effective working process with your Mentor 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 no later than the last day of class.
Approval of the MFA Degree Plan

- 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.'
The following outlines the content for the Culminating Project Proposal. All of the items listed below must be included in the proposal, which is intended to be a prose document. 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 cover page, works cited and list of references.

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.
  - What in your experience and education gives you the authority to speak about the topic you will be focusing on.
  - How did you get interested in this topic?
  - Typically no more than a page

- **Purpose Statement:** This is a more distilled description of the proposed project that articulates the artistic agenda in a single sentence. It helps to begin the sentence: *The purpose of this choreographic project is to explore…* or *The purpose of this multi-platform, digital media, bi-costal performance project is to consider…*
  - **Significance of Project:** Here you are addressing why your project is significant? A large component of this section is the Ideas and Resources that are informing your project.
    - **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.
    - 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.
  - Be sure to provide examples of the embodied practices you will be using in the first two weeks of rehearsals.
  - Be sure to specify intended venue for your project.
It may be useful to create a time line that helps you describe the project in a series of stages, before articulating these phases in prose.

This section also serves to demonstrate that you have conceived the project thoughtfully enough to be able to make it happen.

**Method of Documentation**
- Provide no more than three methods for documenting and capturing your research as it is happening in the studio, in conversation, in performance etc.

**Assessing the Outcome of the Proposed Project**
- Provide no more than three criteria for assessing the success of the project
- Consider how the assessment criteria connect to your project purpose.

**Works Cited:** Bibliography of works cited in your proposal – use the Chicago Manual of Style.

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

**Acknowledgements:** Briefly list any editors and writing coaches that assisted you in the writing of your proposal. Do not include your Culminating Project Mentor.
Review of the Culminating Project Proposal

Once an MFA Candidate’s Culminating Project Proposal has been reviewed by the MFA Committee, there are four typical outcomes:

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 the project is approved then the MFA Committee will sign the MFA Culminating Project Proposal Signature Page.

The MFA Candidate should download and prepare the MFA Culminating Project Proposal Signature Page, from the Forms page of the Department’s website (See a sample copy in Appendix B) and after first obtaining the mentor’s signature, seek the signatures of the other committee members.

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 MFA 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 one week of the Project Review Meeting. Final proposals should be submitted to the Project Mentor who will be responsible for filing the proposal.

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.

**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. See the MFA Culminating Project Proposal Signature Page for filing directions.**
The Culminating Project Professional Paper (DNCE 5973) 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.

Before writing the Culminating Project Professional Paper, the student must first write and have approved a Culminating Project Professional Paper Proposal.

The student works closely with her or his project mentor in the development of the Culminating Project Professional Paper Proposal and the writing of the Culminating Project Professional Paper. The paper proposal and professional paper 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 professional paper proposal and for the professional paper is one week. Please review the Culminating Project Deadlines Schedule for specific dates.

Deadlines for submitting of Final Examination Forms (M.F.A. Culminating Project Professional Paper) 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.

1. Following your Culminating Project Debriefing re-read your Culminating Project Proposal and then discuss ideas for the Culminating Project Professional Paper with your project mentor, seeking input as needed from additional committee members.

2. From the vantage point of having completed your Culminating Project, prepare a 3-page professional paper proposal that outlines the proposed focus, research process, and conceptual framework of the paper, using the following five section outline:

   a. Tentative Title

   b. Introduction - How one comes to know and relate to their topic and ideas, which should lead into the purpose statement.

   c. Purpose Statement - A one sentence statement that begins “The purpose of this paper is…”

   d. Topics of Research - In order to meet this purpose the following topics of research or questions will be addressed (typically no more than four to six).
e. **Statement of Significance** - What will this paper contribute to the discourse on art making in dance? Why is this paper significant/important?

f. **References**

g. **Acknowledgments** - List any editors or writing coaches that you used, not including your project mentor.

3. The length of the proposal for an M.F.A. Culminating Project Professional Paper: 3 pages, excluding references and acknowledgments.

4. Typically the student’s final draft is submitted to the project mentor by the Monday of the 1st week of the semester for review and to make necessary revisions. Please review the Culminating Project Professional Paper Proposal schedule for specific deadlines. If the proposal is not completed on time, it may be necessary for the M.F.A. candidate to defer graduation a semester.

5. Circulate proposal (in final draft form) to the members of the committee for review.

6. Meet with the project mentor, and committee members, if necessary, to discuss the comments and suggestions.

7. Prepare a revised final draft and submit to the project mentor for approval.

8. If necessary, circulate revised final draft of the proposal to the committee for approval.

9. Once approved by the Committee, with a **MFA Culminating Project Professional Paper Proposal Signature Page** signed by the committee members, the proposal is submitted to the Department Chair for approval.

10. Distribution of the copies of the approved proposal:
   a. The original to the Dance Office for the student’s file; one for the notebook of approved proposals
   b. One Copy to the Project Mentor
   c. One copy to Dayna Morgan’s mailbox to be filed in the notebook of approved proposals

**Students must be registered for professional paper (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 Culminating Project Mentor” for additional information and suggestions.*
Spring 2015 Deadlines for MFA Culminating Project Proposals, Professional Paper Proposals and Professional Papers

Culminating Project Proposal

Monday, January 12, 2015 (week one)
• Student’s final draft Culminating Project Proposal to project mentor

Monday, January 19, 2015 (week two)
• Project mentor requests revisions, if necessary

Monday, January 26, 2015 (week three)
• Final draft, integrating requested revisions to MFA Committee for review

Monday, February 2, 2015 (week four)
• MFA Committee requests revisions, if necessary

Monday, February 9, 2015 (week five)
• Final draft Culminating Project Proposal, integrating requested revisions, to MFA Committee for approval
• If proposal not approved, MFA Candidate may need to defer for a semester

Culminating Project Professional Paper Proposal and Professional Paper

Please note that deadlines for integrating feedback and providing new drafts are within one-week. The exception is the two-week turn around between approved paper proposal and first draft of professional paper.

As you know from the CP proposal process, writing the CP paper proposal and CP professional paper is a multi-draft process and you will need to use your time as efficiently as possible. Students should integrate feedback from committee members and provide revised drafts, as soon as possible, rather than using a whole week to do so.

Monday, January 12, 2015 (week one)
• Student’s final draft Culminating Project Professional Paper Proposal to project mentor

Monday, January 19, 2015 (week two)
• Project mentor requests revisions, if necessary

Monday, January 26, 2015 (week three)
• Final draft, integrating requested revisions to MFA Committee for review

Monday, February 2, 2015 (week four)
• MFA Committee requests revisions, if necessary

Monday, February 9, 2015 (week five)
• Final draft Culminating Project Professional Paper Proposal, integrating requested revisions, to MFA Committee for approval
• If proposal approved Culminating Project Professional Paper writing begins
• If proposal not approved, MFA Candidate may need to defer for a semester

Monday, February 23, 2015 (week seven)
• Student’s final draft of Culminating Project Professional Paper to project mentor

Monday, March 2, 2015 (week eight)
• Project mentor requests revisions, if necessary

Monday, March 9, 2015 (week nine)
• Final draft, integrating requested revisions to MFA Committee for review

Monday, March 16, 2015 (spring break)
• MFA Committee requests revisions, if necessary

Monday, March 23, 2015 (week ten)
• Final draft Culminating Project Professional Paper, integrating requested revisions, to MFA Committee for approval

Monday, March 30, 2015 (week eleven)
• Latest date for submitting Culminating Project Professional Paper to MFA committee for review, if intending to graduate in May. Culminating Project Professional Papers submitted after this date will be reviewed for August or December graduation.

Monday and Tuesday, April 6 and 7, 2015 (week twelve)
• Final Oral Examination and Presentation

Friday, April 10, 2015 (week twelve)
• Certification of Final Exam due to Graduate School for May graduation
Following the approval of the MFA Culminating Project Professional Paper Proposal, the student begins writing the professional paper, in regular consultation with the project mentor. The student is encouraged to seek substantive input from committee members as the paper progresses from initial stages to final draft.

**Organization, Style and Formatting**

The form, organization of content and structure of the MFA Culminating Project Professional Paper are not stipulated. Rather these should develop from the Culminating Project Professional Paper Proposal and from the nature of the project designed by the student. 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 Chicago Manual of Style. 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.

**Review of the Culminating Project Professional Paper**

The final draft of the professional paper is submitted to the committee for review in the same manner as described for the prospectus.

Similarly to the Culminating Project Proposal Process, following the submittal of the final draft of the Culminating Project Professional Paper to the MFA Committee, there are four typical outcomes.

Papers may be:

1. **Approved** without additional revision to the professional paper,
2. **Approved Conditionally** pending revisions to the professional paper,
3. **Deferred** pending the completion of significant revisions to the professional paper and further review by the Committee, or
4. **Not Approved**.

If approved by the committee, the professional paper, and signed signature page are submitted to the Department Chair for approval.

If the Culminating Project Professional Paper is deferred the MFA candidate may typically need to defer graduation until August or until the next semester.

If the Culminating Project Professional Paper is not approved the MFA candidate will typically need to re-enroll in DNCE 5973 Professional Paper in the following semester and completion of the MFA program will extend beyond the 6th semester.

The student is reminded to review carefully the GUIDE TO THE PREPARATION AND

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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.

**Finalizing**

Please note students are responsible for printing the title page and obtaining the necessary signatures.

The professional paper is to be spiral bound at one of the local copy stores with a plastic 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 (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.**

After the final oral presentation/examination the title page of the professional paper is attached to the Final Examination Form. The student must then make two copies of both forms, give one copy to the Office of the Department of Dance, keep one copy for personal records, and walk the original to the Graduate School.

Distribution of bound copies of the professional paper is as follows:

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

- Office of the Department of Dance
- Project Mentor
- Additional Committee Members upon request

**Title pages, degree plans and other forms required by the Graduate School are available on the TWU Graduate School Web Site [www.twu.edu/gradschool/](http://www.twu.edu/gradschool/).** Select forms from the menu.
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 MFA Program Coordinator selects the date, time and location.

2. The examination is one hour in length, excluding the executive session.

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 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.

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 to pedagogical philosophy, teaching approach, research, and/or future art making agendas. Video documentation of the candidate’s Culminating Project event must be part of the oral presentation, however, not more than 50% of the time should be taken up by showing video material. The model for these presentations are the kinds of formal public presentations applicants are asked to give when seeking artistic leadership positions in the community or faculty 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, but the MFA candidate 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 original to 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.

A student must be registered during the semester the Final Oral Presentation is given and to receive faculty consultation on choreographic projects, portfolios, and the professional paper.

It is the responsibility of the student to apply to the Graduate School for graduation, to check and ensure that 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/gradschool/
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 also 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. An abstract of the professional paper (not to exceed 250 words)

3. DVD of the Culminating Project event.
   a. The DVD should include an excerpt of the Culminating Project followed by the full work.
   b. The DVD should include the following annotations for each work featured, edited into the video credits: event title, event date(s), event venue, performers, music, costumes, lighting design etc.
      i. 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.
      ii. 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).
      iii. 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.).

4. Brief description of the Culminating Project event.

5. Professional Paper with the original signed Culminating Project Professional Paper Signature Page

6. 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. 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.
The Professional Portfolio should be first submitted to the Project Mentor by the 1st Monday following the Final Oral Presentation and Examination. A final approved copy of the Professional Portfolio containing all elements should be given to the project mentor no 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.
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:

Name and Date on the spine of the plastic case.

Photo visible on the front cover with the following information:

Name, B.A.
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, 2014

Submission Procedure for the Professional Portfolio

The Professional Portfolio including the signed original Culminating Project Professional Paper Signature Page is placed in the standard Department of Dance plastic portfolio case. This case should then be submitted to the Culminating Project Faculty Mentor, who will file the portfolio with Dayna Morgan to be placed in the Department of Dance Archives.

Checklist for Professional Portfolio materials:

- Written personal artistic statement (1-2 paragraphs)
- Prepare an abstract of the professional paper (not to exceed 250 words)
- 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?
The M.F.A. Committee and Role of the Committee Members

The M.F.A. Committee is comprised of Coordinator, Prof. Jordan Fuchs, Prof. Sarah Gamblin 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 M.F.A. Committees for Culminating Projects will be comprised of two M.F.A. Committee members. The full three-member M.F.A. Committee will meet for the Second-year Review and Culminating Project Debriefing.

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 at the Second Year Review and finally 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.’
The Committee Process

Culminating Project 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 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 project mentor.
Suggestions for Working with Your Culminating Project Mentor

The working relationship with the major professor is an important part of ensuring a successful research process and the timely completion of the Culminating Project and Culminating Project 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 mentor, develop a working calendar for each phase of the research process. Make sure to take into consideration your commitments as well as those of your advisor, the required one-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 project mentor. You might find it helpful to prepare outlines, visual models, or idea maps to focus discussions. In addition come prepared to take notes and following the meeting to summarize these notes in an email to your mentor.

- The content of the professional paper and the style of the writing are guided by the nature of the research. As the Culminating Project Professional Paper Proposal 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 and review recently completed 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. Those students who started prior to the fall of 2012 should use the Chicago Style Manual, while those who started in the fall of 2012 or later should use the Chicago 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 or writing coach is to be used, discuss with your project mentor 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 or writing coach.**

• Students should be aware that few faculty teach during the summer sessions and winter break and should plan their work accordingly.
Description of the
Dance Movement Practices Component

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 TWU is to facilitate the development of creative performers with strong individuality that are able to actively engage an audience as well as sustain a critically and socially responsible community of creative artists. The nature of a dance technique class is to be physical, move one’s body and have physical contact with others in each class. 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, TWU Dance strives to cultivate an environment of professionalism and encourages respect for one another and our processes, recognizing that we are part of a larger community and share responsibility in the maintenance of the health and history of our art.

Finally, please note that the below criteria are not attached to specific stylistic vocabularies so as to protect the artistic integrity of all faculty members. When students are being tested, the evidence that the criteria have been met should first include the appropriate level of movement combinations ranging from level I - IV. Next, at least three types of weight shifts, various changes of level and facings, a balance, any combination of extensions, kicks, reaches and pulls, turning, jumping, and gestural and postural movements should be included in the movement combinations.

**GOALS OF DANCE MOVEMENT PRACTICES COMPONENT**

To develop an understanding of the role of personal initiative in a dynamic, artistic direction and mission

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

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

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

To build an articulate body that reflects a critical understanding of technical-somatic and musical knowledge as integral elements within inherent, learned, and improvised movement epistemologies
To engage students in learning the kinesthetic, artistic, and stylistic practices of different movement styles and approaches to the study of technique

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

To mentor students in the development of a documented self-directed program outside of class supporting successful, physical engagement with required in-class material

To guide students toward the creation of 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

**DANCE MOVEMENT PRACTICES COMPONENT STUDENT OUTCOMES**

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

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

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

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

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

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

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

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

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

**Leveling 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: 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. All leveling decisions are made by the Department of Dance Technique Committee Chair in consultation with the technique faculty.
LEVELING STANDARDS AND CRITERIA FOR CONTEMPORARY MODERN DANCE
CLASSES I-IV

LEVEL I PROFILE

To enter 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.

MOVING FROM DNCE 1161 to DNCE 2151

Overview
The Level one modern technique student who is ready for level two has mastered basic motor abilities like running, skipping jumping, kicking, and turning, balancing on one-leg and performing movement gestures. Clear lines and pointed feet may not be accessible and movement patterns may be demonstrated but may not yet be integrated. This student knows what it means to “rehearse” and “perform,” and is accustomed to doing so in class and outside of class. The level one student who is ready for level two consistently engages in proper professional behavior.

The following are evidence that the criteria have been met:

I.) Engaging the Body: mechanics, dynamic alignment, technical skill

The Center
• Use core strength of lower abdominals and hamstrings to support floor and standing exercises.
• Apply head/tail and upper/lower articulation, connection and opposition by accessing spinal movement such as flexion, extension, lateral flexion and rotation when on the floor and standing.
• Demonstrate dynamic alignment among the coordinated articulations of hip, knee and ankle movements in stationary combinations.
• Balance and support on one leg while gesturing with the other (tendu, etc.).

Moving within Center
• Able to move pelvic girdle (center of gravity) through space via pelvic under curves and over curves during simple combinations.
• Able to access the mobility, stability, and coordination of the upper body/shoulder girdle (center of levity) through coordinated movement of the rib cage, sternum, scapula, shoulder, elbow, and wrist in various movement combinations.
• Able to gesture hands and feet in relationship to spatial concepts, particularly spoking and arcing.
• Able to change the levels of the centers of gravity and levity into and out of the floor with visible connectivity between upper body and lower body.

Moving Through Space
• Able to clearly move the center of gravity through space via five basic weight shifts (one to one, one to two, two to two, one to another and two to one) with directional changes.
• Perform successive and simultaneous movement sequences.
• Transfer weight from the lower body to the upper body or other body parts as in the performance of sagittal plane inversions.
• Move through space clearly and confidently initiating from the pelvis and with adequate propulsion from the floor.
• Access “off balance” in simple weight shifts: front, side and back.
• Able to initiate movement through space from various parts of the body.

II.) Engaging the Environment: Performance, Improvisation and Musicality

Performance and Improvisation
• Engage other dancers in movement improvisations by partnering through space, engaging with eye contact and other dancers’ kinespheres.
• Use visual focus to engage an audience as movement warrants, particularly being able to demonstrate the difference between internal focus and external focus.
• Demonstrate a range of qualities and spatially legible shapes in movement.
• Create movement based on an idea.
• Generate movement from simple somato-sensory perspectives like breath or sensations like gravity.
• Move across the floor with a group of dancers with basic kinesthetic awareness of others in the group.
• Spontaneously organize groups and go across the floor or arrive at center of the space on time with group awareness to begin performing a phrase.
• Make movement adaptations and learn/obtain movement while in motion.
• Partner in terms of leading and following.
• “Pick-up” movement combinations by kinesthetically identifying, analyzing, sequencing, performing, and retaining movement sequences in a focused and directed way

Musicality
• Perform to an internal sense of musicality within phrase work.
• Embody basic qualities of externally generated music and exhibit musicality in performance.
• Use counts when necessary.
• Execute rhythmic patterns, particularly duple and triple meters.

III.) Exercising Community Respect

• Attend class consistently with no tardies or early exits.
• Participate during class (not sitting out, texting, talking or going to the restroom unless it is a major emergency).
• Exercise effective working habits in class like the ability to be attentive and process feedback in the body immediately.
• Work with others willingly and cooperatively, by adopting a positive work ethic and energy in the dance community and focus on assignment completion.
• Reflect on personal strengths and challenges with insight necessary to promote positive self-change through a personal assessment.

LEVEL II PROFILE

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 ongoing working process.
MOVING FROM DNCE 2161 to DNCE 3151

Overview
Level two dancers who are ready for level three should have retained all the level two competencies listed above. In addition, they are expected to be able to access more complex combinations of elements. For example, weight shifts are able to be visibly initiated and negotiated from various parts of the body (say, the ilium initiating a weight shift) and can be combined more fluidly with changes of direction and various arm, leg and torso gestures. Various level changes in weight shifts, whether low to the ground, or high in the air as in jumps or inversions can be done with lengthened (“pointed”) toes. Head /tail connections are still more simultaneous and successive rather than sequential or complex, and movements in the transverse and horizontal planes, particularly spiral moving through space, have been introduced but will be further refined in level 3.

Level two dancers who are ready for level three can engage audiences through a larger variety of performance intentions than level two, like using a variety of visual foci and integrating more sensory- somato stimuli like imagery, perceptions of the movement environment, tactile sensations and partnering.

Musicality
• Perform to an internal sense of musicality within phrase work.
• Embody basic qualities of externally generated music and exhibit musicality in performance.
• Use counts when necessary.
• Execute rhythmic patterns, particularly duple and triple meters.

III.) Exercising Community Respect
• Attend class consistently with no tardies or early exits.
• Participate during class (not sitting out, texting, talking or going to the restroom unless it is a major emergency).
• Exercise effective working habits in class like the ability to be attentive and process feedback in the body immediately.
• Work with others willingly and cooperatively, by adopting a positive work ethic and energy in the dance community and focus on assignment completion.
• Reflect on personal strengths and challenges with insight necessary to promote positive self-change through a personal assessment.

LEVEL II PROFILE

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 ongoing working process.

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Overview
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Level two dancers who are ready for level three can engage audiences through a larger variety of performance intentions than level two, like using a variety of visual foci and integrating more sensory- somato stimuli like imagery, perceptions of the movement environment, tactile sensations and partnering.

All level two dancers who are ready for level three should know what it means to “rehearse” independently of the instructor and “perform,” without cueing from the instructor. All students should have proper class etiquette and should now be able to generously extend the care they pay to their own learning to others in the class.

Level two dancers who are ready for level three perform intermediate/advanced movement combinations integrating all of the above in the following forms: at least three types of weight shifts, changes of level and facing, a balance, a combination that may include extensions, kicks, reaches, pulls, falls, turning, jumping, and gestural and postural movements.

The following are evidence that the criteria have been met:

I.) Engaging the Body: Mechanics, dynamic alignment, technical skill

The Center
• Use core strength of lower abdominals and hamstrings by maintaining a dynamic torso connection when moving through space, gesturing on one leg, balancing, changing levels, changing directions or inverting.
• Apply head/tail and upper/lower articulation, connection and opposition by accessing spinal movement such as flexion, extension, lateral flexion and rotation of the spine when on the floor, standing and moving through space.
• Demonstrate dynamic alignment among the coordinated mechanical rhythm (patterning) between articulations of hip, knee and ankle in stationary combinations and in all movements through space that involve pliés, relevés, weight shifts and jumps.

Moving within Center
• Able to move pelvic girdle (center of gravity) through space via pelvic under curves and over curves during simple combinations that move the center of gravity into and out of the floor, up in the air and through space.
• Able to access the mobility, stability and coordination of the upper body/shoulder girdle (center of levity) through coordinated movement of the sternum, scapula, shoulder, elbow and wrist in various movement combinations that involve spoking, carving, arcing and slashing through the space.
• Able to change the levels and directions of the centers of gravity and levity into and out of the floor with visible connectivity between upper body and lower body.
• Balance on one leg while gesturing the other leg while changing direction.
• Demonstrate both articulated and integrated circumduction of shoulder and hip joints.

Moving Through Space
• Move clearly the center of gravity through space via five basic weight shifts (one to one, one to two, two to two, one to another and two to one) with directional changes including jumping, with feet that are energetically and spatially lengthened (pointed).
• Perform complex successive or simultaneous weight shifts and direction changes in movement combinations.
• Initiate movement from various parts of the body and connect initiations sequentially or successively while moving through space.
• Transfer weight from the lower body to the upper body or other body parts as in the performance of sagittal and frontal plane inversions (hand stands and cartwheels) while maintaining active core connections and shoulder stability and lengthened (pointed) feet.
• Spatially hold extended shapes for durations relevant to movement ideas.
• Access off-balance weight shifts that are integrated with extended shapes, or reaches, pulls, or changes of direction.
• Ability to access momentum in weight shifts and level changes and utilize momentum to aid jumping, moving across the floor and achieving “line” and extension.

II.) Engaging the Environment: Performance, Improvisation and Musicality

Performance and Improvisation
• Engage other dancers in movement improvisations by partnering through space and through touch, engaging with eye contact and other dancers’ kinespheres.
• Use visual focus to engage an audience as movement warrants, particularly being able to demonstrate internal, external, body part, directional, and audience foci.
• Demonstrate a range of qualities and spatially legible shapes while moving through space.
• Perform improvised or learned movement initiated by more complex combinations of somato-sensory stimuli like perceptions of the movement environment, tactile sensations, movement patterns and anatomical imagery.
• Perform an improvised movement score and set movement material while engaging an audience in an emergent composition
• Support full weight of a partner for momentary durations with the assistance of momentum and timing.
• Engage responsively with both spontaneous and planned movement stimuli in partnering.
• “Pick-up” movement combinations by kinesthetically identifying, analyzing, sequencing, performing and retaining movement sequences, with immediacy
• Reverse movement combinations to the left side accurately and quickly.

Musicality
• Execute complex rhythmic patterns such as combinations of duple and triple meter.
• Demonstrate personal aesthetic movement preferences in response to music in performance.

III.) Exercising Community Respect
Demonstrates all level I to II criteria are being met, in addition to the following:
• Actively rehearse outside of class when necessary.
• Work with others willingly and cooperatively, and take a positive leadership position by openly offering support and encouragement to others when warranted.
• Effectively communicate personal strengths and challenges and fairly assess and communicate other students’ progress.
• Independently adapts classroom material to accommodate minor injuries in a way that supports progress in learning.

LEVEL III PROFILE
Level III is the highest competency level that undergraduate students must attain in modern 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.

MOVING FROM DNCE 3161 to DNCE 4121

LEVEL IV PROFILE

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.

Overview

Modern III is considered the degree competency for undergraduate dance majors at TWU. Moving on to Modern IV implies that the student has demonstrated exceptional potential in terms of facility, skill, and work ethic in a professional environment. Level three dancers who are ready for level four have retained all of the competencies listed above. In addition, they are expected to be able to access more complex combinations of elements at a faster pace than in level II and III.

In order to move up to level IV students should be competent with: movement pattern integration and complexity, movement spirals, movement sequencing, the integration of more traditionally virtuosic movement like jumping and turning within off-balance movement and movement initiated from somato-sensory imagery and ideas. Performing partnering sequences and a variety of partnering modes, responsiveness in performance and employing improvisational methods while performing set movement material are also necessary. The student must demonstrate creativity in performance by being able to experiment with performance ideas and to seek out original ideas.

Level three students who are ready for level four are able to rehearse independently and apply values such as performance focus, somatic attention and improvisation without direction and cueing from the instructor. These students are able to embrace subtlety, as well as complexity, speed and power.

The evidence that criteria have been met will be apparent via advanced movement combinations (of any idiom or style) including at least three types of weight shifts, changes of level and facing, a balance, a combination that may include extensions, kicks, reaches and pulls, turning, jumping, and gestural and postural movements.

I.) Engaging the Body: Mechanics, dynamic alignment, technical skill
The Center

- The integration of core support (lower abs and hamstring connection) when moving at high speeds in various directions and changing levels.
- An application of head-tail and upper/lower articulation and opposition when performing combinations through space at brisk tempos and/or slow motion.
- An ability to access spinal movements such as flexion, extension, lateral flexion, rotation when moving through space at brisk tempos and/or slow motion.
- Mechanical rhythm (patterning) between hip, knee and ankle flexion/extension is coordinated and productive in all related movements like pliés, relevés, weight shifts and jumps and spirals.
- Maintain a clear center axis while initiating movement from various parts of the body and connecting initiations sequentially or successively while moving and changing directions on or off balance.
- Balance on one leg while moving the other leg and turning and/or extended falling.

Moving within Center

- Move pelvic girdle (center of gravity) through space with gravity via pelvic under curves and over curves during simple combinations that move the center of gravity into and out of the floor, up in the air and spiraling space.
- Access the mobility, stability and coordination of the upper body/shoulder girdle (center of levity) through coordinated movement of the sternum, scapula, shoulder, elbow and wrist in various movement combinations that involve spoking, carving, arcing, slashing and spiraling through the space and traveling in and out of the floor.
- Perform complex combinations of articulated and integrated circumduction of shoulder and hip joints.

Moving Through Space

- Move clearly the center of gravity through space via five basic weight shifts including jumping, (one to one, one to two, two to two, one to another and two to one) with direction/facing changes with feet that are energetically and spatially lengthened (pointed) and with clearly discernible qualitative intentions.
- Perform complex and clearly initiated sequential, successive or simultaneous movements combinations.
- Transfer weight from the lower body to the upper body or other body parts as in the performance of a variety of inversions in any spatial plane or level while maintaining active core connections and shoulder stability and lengthened (pointed) feet.
- Spatially hold extended shapes, particularly involving the use of hip and leg extensions, for durations relevant to movement ideas.
- Access off-balance weight shifts that are integrated with extended shapes, reaches, pulls, or changes of direction and find balance from an off-balance state.
- Access momentum in weight shifts and level changes and utilize momentum to aid spiraling, jumping, moving across the floor with swiftness and power, and achieving “line” and extension.
- Perform movement combinations with smooth, clear transitions at high tempos and in slow motion.

II.) Engaging in the Environment: Performance, Improvisation, and Musicality

Performance and Improvisation

- Engage other dancers in movement improvisations with spatial, tactile and weighted partnering (as in lifts) to interact creatively within the performance space.
• Use attention, intention, and visual focus to engage an audience as movement warrants, particularly being able to demonstrate internal, external, body part, directional, partner and audience foci in ways that engage an audience with the artistic context.
• Perform improvised or learned movement initiated by more complex combinations of somato-sensory stimuli like perceptions of the movement environment, tactile sensations, movement patterns and anatomical imagery integrated with traditionally virtuosic elements like jumping, turning and musicality.
• Perform an improvised movement score and set movement material while engaging an audience in an emergent composition with only verbal instructions.
• “Pick-up” long (about 16-32 counts) movement combinations by kinesthetically identifying, analyzing, sequencing, performing and retaining movements with immediacy, at high tempos.
• Support full weight of a partner for momentary durations on both pelvic and shoulder girdles with the assistance of momentum and timing.
• Engage responsively with both spontaneous and planned movement stimuli in partnering and be able to shift between the performance of set and improvised movement material.

Musicality
• Demonstrate facility with both bodily phrasing rhythms and metered rhythms and be responsive to the content of the sound score or environment.
• Kinesthetically negotiate musicality as a set of relationships between phrase work ideas/images, the performance dynamics of the group and musical rhythms.
• Execute complex rhythmic patterns such as mixed/random meters (for example 2, 5, 3, 3, 6, 1).
• Differentiate between various musical tempi like real time, half time, double and triple time.

III.) Exercising Community Respect

TWU Dance strives to cultivate an environment in Level IV of professionalism and to encourage respect for one another and our processes, recognizing that we are part of a larger community and share responsibility in the maintenance of the health and history of our art.

Demonstrate:
• Gauges the dynamics of the learning environment in a way that responsibly promotes empowered learning by asking appropriate questions and taking the space needed to deepen skills and expand knowledge.
• Actively commits to individual growth as a dancer/artist by preparing self-directed class goals that relate to professional artistic goals and by developing reflective physical and writing practices.
• Committed to personal growth consistent attendance to class with no tardies or early exits and an ability to monitor energy as needed while dancing fully.
• Participates during class (not sitting out, texting, talking or going to the restroom unless it is a major emergency) and independently adapts classroom material while participating to accommodate minor injuries in a way that supports progress in learning.
• Works with others in a professional manner regardless of interpersonal dynamics.
• Immediately process, apply and show positive change in regard to instructor and peer provided technical and performance feedback.

Developed by Sarah Gamblin & Mary Williford-Shade – 2013
LEVELING CRITERIA FOR CONTEMPORARY BALLET DANCE CLASSES I-IV

LEVEL I PROFILE
To enter Level I Ballet, 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.

To enter Level One Ballet, the student is able to:
• Perform basic actions or steps appropriate to the ballet in a sequence of at least 8-16 counts.
• Exhibit the strength, flexibility and coordination needed to safely and effectively move across the floor and to jump repeatedly for at least 8-16 counts.
• Perform short movement sequences while engaging an audience.

Moving from DNCE 1121 to DNCE 2111

Ballet I students are introduced to the ideas of alignment and acquire the ability to perform key ballet vocabulary. In order to move on to level II students possess a holistic understanding of the steps, rhythm and basic movement patterns involved in the vocabulary listed below. There is awareness of basic ilio-femoral alignment, (side position is differentiated from front position, though refined articulation of the hip joint may not be apparent, for example) and the students have the stamina to perform combinations of up to 16 counts. Ballet I students need to demonstrate the ability to pick up movement combinations of learned vocabulary quickly. Musicality, knowledge of vocabulary, performance focus and alignment can be demonstrated but may not be integrated.

The following are evidence that criteria have been met:

I.) Engaging the Body: Vocabulary and Dynamic Alignment.

Adagio
• Balance in attitude derriere and devant a terre en promenade.
• Perform proper preparation for inside and outside turns.
• Développé en croix at 90 degrees.
• Demonstrate body directions croisé devant/derriere, and effacé devant/derrier.

Moderate allegro
• Perform waltz turns, balances, tombé, pas de bourre, with rhythmic clarity, appropriate weight shifts and basic arm placement within movement combinations.
• Turns across the floor such as soutenu en tournant, pique turns in retire en dedans, and chainés turns in relevé with proper arm placement and weight shifts.

Petit Allegro
• Perform the following within movement combinations: assemble, jeté, glissade, changement, pas de chat and sissone with appropriate propulsion and rhythmic clarity and a beginning level performance of arm placement.
**Grand Allegro:**
- Perform the following within movement combinations tombé pas de bouërré, glissade grande jeté appropriate propulsion and rhythmic clarity and a beginning level performance of arm placement.

**Dynamic alignment**
- Maintains a consistently neutral, upright pelvis.
- Perform clear pelvis placement is clear in relationship to the room: en face, croisé.
- Perform clearly differentiated leg gestures front, side and back even if the femur is not turned-out maximally, or in proper coordination with pelvic placement or able to be maintained consistently.
- Performs port au bras with upright posture and visible support of the abdominal/hamstring core support a majority of the time.

**II.) Engaging the Environment: Performance, Movement Dynamics, Musicality**

**Performance and Movement Dynamics**
- Perform with basic openness of the upper body and outward visual focus appropriate to ballet.
- “Pick-up” movement combinations by kinesthetically identifying, analyzing, sequencing, performing and retaining movement sequences, in a focused and directed way.

**Musicality**
- Find the down beat and dance within phrasing of musical combinations.
- Able to begin and combinations by perceiving and responding to the musical convention of “4 for nothing.”
- Able to use counts when necessary.
- Begin and end with music at all times.

**III.) Soft Skills**
Demonstrate an understanding of ballet class etiquette-
- Line up to go across the floor without instructor cues.
- Demonstrate self-directed learning by requesting verbal, kinesthetic, or visual clarifications.
- Work independently in class or outside of class to figure out new physical/technical concepts.

**LEVEL II PROFILE**

In Ballet technique Level II is the competency level that undergraduate students must attain in order to graduate. Level II students should be able to recognize and demonstrate movement and performance principles as integral to the study in dance and as an on-going working process.

**Moving from DNCE 2121 to DNCE 3111**

At this stage students have internalized Ballet I and II vocabulary to the point that they can access that vocabulary automatically through verbal instruction. Ballet II students refine alignment and are more consistently able to access turn-out in stationary positions and moving through space. Proper ilio-femoral alignment, core support, port de bras and stamina to perform combinations beyond 16 counts is developing. The student is able to access proper pelvic alignment or the value of a “neutral, upright pelvis” by finding mechanical leverage through dropping weight of pelvis to support lower abdominal “tone” and propel the pelvis through space through the feet. Musicality, knowledge of vocabulary, performance focus and alignment is more integrated and
expanded. Ballet two students who are ready for level three should be easily reversing simple combinations.

I.) Engaging the Body: Vocabulary and dynamic alignment.

**Adagio** to be performed with appropriate core strength, spatial clarity and proper arm placement
- Promenade on the ball of the foot en dedans.
- Penché while maintaining support through upper body and elevated gesture leg.
- Perform slow grand battemente fouetté.
- Transition from plié or a terre to relevé, in all leg gestures like arabesque, en avant, a la seconde.
- Balance on one leg in any position.
- Differentiate between 1st, 2nd and 3rd arabesque.
- Perform a single pirouette in passé, attitude and arabesque in en dedans and en dehor.
- Perform transition steps like pas de bourrée, contretemps, temps levé and tombés automatically and in movement combinations.
- Balance in piqué in any position from tombé.
- Balance on one leg in relevé en passé.
- Demonstrates body directions ecarté devant and ecarté derrière (in addition to Level I body facings).

**Moderate allegro** to be performed with appropriate propulsion and rhythmic clarity and proper arm placement
- Retain and recall the same vocabulary as Ballet I but with changes in direction and variations.
- Perform fouetté landing in plié.
- Perform variations on landings in pirouette turns like fifth, fourth, arabesque, etc.
- Perform varied combinations of across the floor turns, including those covered in level one and pique en dedans.

**Petit allegro** to be performed in varied movement combinations with appropriate propulsion and rhythmic clarity, proper arm placement and rebound and recovery appropriate for jumps
- Perform level one petit allegro vocabulary with changes of facing and direction.
- Perform ballonné, ballotté, chassé en tournant, entrechat trois and entrechat quatre (beats) Glissade devant and derriere, Assemble devant and diererre, Soubresaut, Royale, Entrechat quatre, Echappe to 4th
- Must be able to perform basic combinations (especially vocabulary retained form level one) via verbal instruction (without demonstration).

**Grande Allegro** to be performed in varied movement combinations with appropriate propulsion and rhythmic clarity, proper arm placement and rebound, recovery and ballón appropriate for jumps.
- Perform grande tour jeté, fouetté, cabriole, coupé jeté en tournant, chassé en tournant.
- Utilize momentum and be able to change directions in combinations.

**Dynamic Alignment**
- Maintains proper ilio-femoral hip alignment in all leg gestures (tendus, degagés, battements developés, etc.) in à la seconde and en devant.
- Mechanical rhythm (patterning) between hip, knee and ankle flexion/extension is coordinated and productive in all related movements, plies, relevés, weight shifts, jumps.
- Maintains proper core support and pelvic alignment in stationery movement gestures and in moving through space.
• Able to demonstrate proper port de bras (extending arms from back, rotating the arm appropriately in various gestures).

**Performance, Musicality, Movement Dynamics**

• Engage an audience through focus and eye contact in performance and display frontal legibility.
• Shift facings in center floor combo with proper pelvic and shoulder alignment.
• Differentiate kinesthetically between triple and duple meter by performing combinations within these meters with rhythmic clarity.
• Embody basic qualities of music and musicality in performance.

**Soft Skills**

• Integrate corrections and adapt/improve performance accordingly over a period of time.
• Maintain concentration and focus for the entire class period.
• Observe classmates as they are given individual corrections and work to apply those corrections to self.
• Use spare time in class (between exercises, or during breaks) to practice and make observations independently of teacher.

**LEVEL III PROFILE**

Level III ballet technique represents a high level of technical skill and 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.

**Moving from DNCE 3121 to DNCE 4111**

Ballet three students who are ready for ballet four consistently maintain proper pelvic and hip alignment and turn-out in combinations that move across the floor. The movement patterns and positions of epaulement are performed consistently as is more challenging vocabulary. These students perform with frontal legibility and openness at all times and are now able to layer a variety of qualities and artistic intentions to the performance of advanced movement vocabulary. Ballet 3 students who are ready for level 4 maintain a professional attitude toward personal work habits at all times including class etiquette.

I.) **Engaging the Body: Vocabulary and dynamic alignment.**

**Adagio** to be performed with smooth transitions, rhythmic clarity and proper placement and a sense of artistic intention visible through performance focus in a variety of combinations
• Promenade en dehors arabesque, attitude derrière & devant, a la seconde, Pas de bourrée en avant and en arrière, Pas de basque en arrière, Pirouettes to an open position (landing on one leg), Renversé.
• Performs all French and Russian body positions and facings like croisé derrière, épaulé and écarté devant, etc. with clarity.

**Moderate allegro** to be performed with appropriate propulsion and rhythmic clarity and proper arm placement in a variety of combinations:
• Grand pirouettes en dedans in arabesque, attitude derrière and devant, a la seconde.
• Pirouette combinations like en dehors attitude to a la second to passé.
• Be able to recombine waltz turn steps, balancé steps and tombé pas de bourrée combinations to include multiple changes of direction, rhythmic complexity, and creative uses of ballet vocabulary.
• Double piqué turns.
• Piqué turns in arabesque and attitude.

**Petit allegro** to be performed in some combination with rhythmic clarity, proper placement and sufficient strength and buoyancy in various movement combinations:
- Brisé, Italian Changement, Sissonne ouverte, Sissonne double, échappé battu, Assemblé battu, Petit assemblé développé, Assemblé en tournant, Entrechat trois, Entrachat cinq, Entrechat Seis (introduction), Tour, Pas de ciseaux.

**Grande Allegro** to be performed in some combination with rhythmic clarity, proper placement and sufficient strength:
- Grande jeté croisé en avant (lands in attitude croise derrière), grande pas de chat développé, pas de poisson, temps de flèche, grand battement sauté passé développé.

**Dynamic Alignment**
- Able to demonstrate a refined use of proper turned out ilio femoral hip alignment in all foot gestures (tendues, degagés, battements développés, etc.) in a la seconde and en devant.
  - Femur appears to be “dropped” into hip socket,
  - Ilio femoral hip creases are deep and articulated in front and side position.
- Exhibits visible fine motor control of foot and ankle in développé and envelopé.
- Performs with open shoulder girdle and upper body support in back of body as well as front of body.
- Hip bones maintain even placement in all leg gestures from tendues to grand battements, front side and back.
- Ankle and sole of foot are evenly balanced in plié and other weight shifts and
- In relevé balance weight is centered between second and third toes.

**Performance, Musicality, Movement Dynamics**
- Perform clear relationships to musical down beats and syncopations.
- Use ballet vocabulary to tell a story, allude to images and shift responsively between movement qualities.
- Perform 32 count petit allegro combinations with rhythmic clarity and buoyancy.
- Maintain spatial relationships and responsiveness to others in all group combinations.
- Make inferences regarding counts and meters (how to adapt a three count step to a two count meter).

**Soft Skills**
- Articulate possible causes for injuries and choose appropriate actions for recovery.
- Discern and perform according to the qualities put forward by musical accompaniment, not just the rhythmic structure, even in barre exercises.

**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 Somatic Fitness 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 Professor Sarah Gamblin, Chair of the Technique Committee.

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

Approved: Fall, 1997
Revised: Spring, 2006
**Technique Level Placement**

Technique level placement determinations are made by the technique committee coordinator in consultation with the graduate faculty. Incoming graduate students are assigned appropriate levels typically at the M.F.A. audition. At the end of the school year, technique level placement is reassessed by the technique committee and returning students are informed of their technique level placement for the following fall semester.

All students must enroll in the technique level in which they are placed. If students would like to take additional technique classes they may concurrently enroll in the level below the level in which they are placed. For example if students are placed in level IV technique class then they must enroll in level IV and may also elect to enroll in level III. If students are placed in level III, they must enroll in level III and if they wish to take an additional class, they may elect to take level II.

Only level III and level IV technique classes (DNCE 5301, 5311, 5281, 5291) will be counted toward the Master of Fine Arts degree in dance. Therefore if students elect to enroll in a level II technique class they should enroll as an independent study (DNCE 5911) with the permission of the teacher and under the supervision of the advisor.

Because the TWU Department of Dance and The MFA program are grounded in Contemporary Dance practices, it is expected that all MFA students will enroll in at least one Techniques in Contemporary Dance I or II class DNCE 5301 and DNCE 5311 at the appropriate level every semester.
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.

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.

**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 their 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, Individual 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. 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:

- **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)
- 

Student committee members may serve regardless of whether they have also submitted work for adjudication, but they may not serve two semesters in a row.

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 Dance 208 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 5903), 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 5903, may adjudicate works, created outside of the DNCE 5903, provided they obtain faculty approval and have cast the work through a faculty approved audition process or with their peers in the graduate student cohort.

- 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 5903) 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 accomplish 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 carry out the project, potential quality of the proposed project, evidence of the ability to provide leadership for the project, student cumulative grade point average, 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 5903 DanceMaking Projects. One of the concert production faculty will serve as the project mentor.

Students must be registered for DNCE 4182 or DNCE 5903 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 5903 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 typically 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.
In May 2012 Elyse Cox’s duet *Same As It Ever Was* (2011) was selected for the ACDFA National Festival and was performed at the Kennedy Center for the Performing Arts on May 27, 2012. Elyse’s work was one of 30 dances from more than 400 works adjudicated in ten regional festivals chosen for performance.

All students who wish to create works for consideration for all public performance venues or ACDFA must be registered for credit (MFA Portfolio, DNCE 5903, Individual study, or DNCE 4182 Concert Choreography for undergraduates).
Individual study Option

The individual 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 individual 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 individual study.

A syllabus for the individual study developed by the student and approved by the faculty member facilitating the individual 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 individual 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 individual study must be prepared by the student and submitted to the faculty member at the conclusion of the semester in which the individual 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 individual study and will be placed in the student’s file as documentation.

All individual studies must be completed in the semester for which the student was registered for the course. No incompletes should be awarded for individual studies.
Policies and Procedures for Students Enrolled in Performance

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 Performance1101 or 5101 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 28 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 signup 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 DanceMakers and Dance UpClose concerts. This will require “front loading” your other academic demands. All dates will be discussed during the first Performance Meeting.

• M.F.A. students are limited to rehearsing no more than 12 hours a week, except by petition to the M.F.A. faculty.

• Students performing in M.F.A. Culminating Projects must rehearse at least 4 hours a week or join the regular departmental audition process to be selected for another work.

Policies and Procedures for Choreographers in the Concert 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 4 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 once.

• 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 teacher of record 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

All dance majors technique classes are 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.

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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 by no later than 5:00 pm Wednesday of the first week of the 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.
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 Dance Concerts and Showings

- One Drama Performance

- One Music Performance

- One Visual Arts Gallery Opening

Spring Semester
- Spring Dance 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, 5101) 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.
TWU Attendance Policy

Consistent and attentive attendance is vital to academic success and is expected of all students. Grades are determined by academic performance and instructors may give students written notice that attendance related to specific classroom activities is required and will constitute a specific percentage of students' grades. Instructors are strongly encouraged to keep a record of student attendance. They should note absences due to documented student illness, serious illness or death in the student's immediate family, official school activity, state-recognized religious holiday, or other verified absences deemed appropriate by the instructor. Students must consult with instructors regarding the completion of make-up work. Absences do not exempt students from academic requirements. Excessive absences, even if documented, may result in a student failing the course. An incomplete may be granted if the student has a passing grade, but only if the instructor determines that it is feasible for the student to successfully complete remaining assignments after the semester. Pursuant to University policy, such determinations are within the discretion of the instructor. (See General Catalog.)

Attendance Policy for Departmental Sponsored Events

Only students participating in Departmental sponsored events, such as Kids Dance, Texas Dance Improvisation Festival, International Dance Company, and ACDFA, who have completed a Field Trip Information Form may be excused from class. (The Field Trip Information Form can be found on the Department’s website on the Toolkit page.)

Please note that the Field Trip Information Form requires the signature of the instructor for each class missed (inside and outside of the department) and must be returned to the sponsoring instructor, at least ten days prior to the day of departure. In addition students cannot participate in a Departmentally Sponsored Event if they will miss a class in which they are having serious scholastic difficulty or if they will be missing an announced test.

Department of Dance Grading Policy

Since performance in dance practice classes in particular relies almost entirely on the body and the work accomplished during each class, any absence from class will impact the grade. Studio classes include, but are not limited to, all technique/art making classes and studio-theory classes such as Movement Analysis, World Dance Forms, and Dance History.

For courses with three class meetings per week:

- Each absence will result in a “0” for the Daily In-Class Participation grade.
- Each absence after the second absence will result in a drop of one letter grade. For example, if your final grade is a B but you had three absences you will automatically receive a C. If you had four absences you will automatically receive a D, etc.
- 6 absences will result in an automatic F.
For courses with two class meetings per week:

- Each absence will result in a “0” for the Daily In-Class Participation grade.
- Each absence after the first absence will result in a drop of one letter grade. For example, if your final grade is a B but you had two absences you will automatically receive a C. If you had three absences you will automatically receive a D, etc.
- 4 absences will result in an automatic F.

Lateness and Early Departures
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.

Memo of Verification of Absence

In the event that a student must miss class the student may obtain an absence verification 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. This memo does not excuse the student’s absence from class, it verifies that the student notified and presented verification for the absence to the Office of Student Life. Excused absences, if made at all, are made at the discretion of the instructor only. The Office of Student Life may be contacted at 940-898-3615 - SU 206.

Additional Attendance Policies

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.

There are certain rules of classroom etiquette that include but are not limited to: no use of technology equipment unless allowed by the teacher, no leaving class during an exercise unless there is an emergency, no going to the restroom between classes, no chewing gum, and no food/beverages other than water in the studio during 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. Typically, observations are considered one-half absences, as the student is not fully engaged in the activity or the class.

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 is not considered appropriate. Typically, ‘sitting out’ for three times equals one absence.
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, Nia Love, Tere O’Connor, K.J. Holmes, Stafford Berry, Miguel Gutierrez, Lisa Race, Mark Dendy, KT Niehoff, 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 Summer Dance 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.
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 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 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.
Curriculum Vita, 2014

Name
Street Address
City, State, Zip Code
Phone Number/ E-mail address

Education

2014  Texas Woman’s University Denton, Texas
       M.F.A. in Dance (Candidate)

2000  Hallmark College City, State
       B.A. in Dance, Rocket Science minor, Summa Cum Laude

Academic and Professional Appointments

2009 - present  Graduate Teaching Assistant
                Texas Woman’s University - Denton, Texas
                Instructor - Improvisation, Modern, Ballet, World Dance Forms (online);
                Assistant – Dance, Gender, and Culture

2008 - 2009  Instructor
                Dance Discovery - Austin, Texas
                Instruct and choreograph for toddler through adolescent in ballet, jazz, tap,
                modern, hip-hop, and creative movement

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

2006, May  Guest Choreographer
           Best Darn Dance Company, Addison, Texas
           Created new group dance and taught daily technique class for a regional modern
           dance company

1999-2004  Adjunct Lecturer
           Your Favorite Community College, Big City, Texas
           Modern technique, Choreography and Creative Dance for Secondary and
           Elementary School Teachers
Dance Companies

2010 - present  Big Rig Dance Collective  
Denton, TX  
Dancer, and collaborator of a pick-up dance collective producing a monthly  
performance series, performances in regional festivals, and offering community  
classes

2009 - present  DanceLab  
Texas Woman’s University, Denton, TX  
Dancer and collaborator of experimental collective of dance artists directed by  
Sarah Gamblin that has performed at the Out of the Loop Festival in Addison,  
TX, Dan Silverleaf, Denton, TX, and ACDFA 2012, Laredo, TX

2009-2011  Merge Dance Company  
Texas State University, San Marcos, TX  
Performer

Performance

2012  *No Beginning*  
Dance UpClose, Texas Woman’s University, Denton, TX  
An eight-minute duet choreographed by Lance Armstrong about racing in the  
French Tour with music by the Pentecostal Salesmen

2011  *Under the Benign Sky*  
Arts Triangle, Texas Woman’s University, Denton, TX  
Choreography and art instillation by D. Chase Angier  
A guest performer for a 20-minute sight-specific performance for ten performers

2009  *Great Dance Title*  
Miller Outdoor Theater, Houston, Texas  
Choreographed by Wilma Doo  
A 57-minute quartet exploring negative space and proximal relations with music  
by DJ Spooky

Choreography

2012  *Bling*  
Dance Makers Concert, Texas Woman’s University, Denton, TX  
A 7-minute duet exploring love, loss and tax evasion to music by Tom Waits

2011  *Home Made Dance Project*  
Denton, TX  
A 45- minute site-specific work in an old vacant house at 418 Texas Street,  
exploring sense of place in the context of home; in collaboration with Amanda  
Jackson with live sound composition by the Hentai Improvising Orchestra
Get Be Dirty/Little Red Shoes
Big Range Dance Festival, Austin, TX
A 17-minute collaborative duet with Mary Gwen exploring historical women in country music and pageantry, to music by Wham

2010

Echoes of Other Dances
College of Collaborative Arts, Miracle City, Oklahoma
A 20-minute dance work created for 7-dancer student company, The Splits, created as part of a four-week guest artist residency, with music by Bach

2009

A Spoonful of Sugar
Texas Woman’s University Department of Drama, Denton, Texas
Created choreography and stage movement and received citation for Excellence in Choreography from the Kennedy Center American College Theatre Festival

Theatrical Design and Production

2010

Costume Designer
Sheila Really Excellent Dance Company, New York University, New York, New York

2009

Lighting Designer
PoorPeopleDanceCompany, Majestic Theatre, Dallas, Texas

2008

Stage Manager
Spring DanceMakers Concert
Margo Jones Performance Hall, Texas Woman's University, Denton, Texas

Publications

2009


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

2006

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

2005

Pedagogy of Possibility.
Texas Music Educators Association, San Antonio, TX
Presentation with Stuart Younse, Charles Harrill and members of the TWU Music Theatre Ensemble
2000  *Motion and Stillness, Sound and Silence, Form and Void: Interdisciplinary Teaching in the Arts*  
Region XXIX Arts Education Faculty. Merry-Go- Round, Texas  
A one-day workshop

**Service based on Professional Competence**

2006-2009  Worship Arts Assistant for Theatre and Dance  
Grace Community Church, Gary, IN  
Assisted worship arts pastor, co-produced Broadway Shows such as *Little Women*  
and worked with incarcerated women

2006-2009  Board of Directors  
Denton Dance Collective, Denton, Texas

2004-2006  Co-Director  
Denton Dance Festival, Denton, Texas

2003-2005  Student Representative  
Student Service Fee Committee Texas Woman's University, Denton, Texas  
Reviewed applications for funding

2006-Present  Artistic/Administrative Director  
My Name Dance Company, Denton, Texas  
Hire dancers, arrange touring and rehearsal schedules, manage publicity,  
fundraising and commission composers, visual artists, and costume designers for  
four to six member unincorporated project-based dance company, presenting  
two annual seasons at venues including Out of the Loop Festival, Addison, Texas  
and Fusebox Festival, Austin, Texas;

**Certifications**

2010  Intermediate Labanotation Certificate

2009  Elementary Labanotation Certificate

2008  Texas State Teachers Certificate - Dance and Visual Art

**Reviews**

2008  *Sometimes It Happens*  
“an entire universe of throbbing, sprinting natural life… a sense not of pathways  
or travel, just of irresistible natural forces at work… magical.”  
Jennifer Dunning  
*New York Times*
Professional Training

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

Ballet: Pat Colgate, Luz Morante, Shelley Padilla

Modern Dance: Joseph Alter, Jordan Fuchs, Sarah Gamblin, Melissa Nunn, Patricia Sandback, Leslie Seitzers

Krumpling:
Afro-Haitian Contact Improvisation:
Jazz and Tap:
Alexander Technique:
Choreography:
Movement Analysis:
Dance Aesthetics, History, Criticism:
Pedagogy:

Workshops: (List those that are one week or more)

2011 Cathy Martin, Amsterdam, the Netherlands

Master Classes Taken During Last Five Years:

2012 Bill Evans, Tempe, Arizona
2012 Katie Duck, San Diego, California
2011 Urban Bush Woman, San Diego, California
2011 K.T. Niehoff, Denton, Texas
2010 Rebecca Bryant, Denton, Texas

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
Dance Appreciation
Introduction to 20th Century Dance History
Dance Production
Dance Pedagogy for Undergraduate Students
Awards and Honors

2012  Bessie Award

2011-2012  Alpha Chi Member
Texas State University, San Marcos, Texas

2008-2011  Dean's List
Texas State University, San Marcos, Texas

2010  Grant ($15,000)
New York State Music Fund
To support collaboration with composer Big Bucks for the creation of Noize,
Dance Theater Workshop, New York, New York

2009  Voice Pick
Village Voice recommended performance of the week, New York, New York

2003  Pauline Bishop Memorial Scholarship Award
Texas Woman's University, Denton, Texas

Membership in Professional Organizations

2005-present  Dance Notation Bureau

2000-2010  Congress on Research in Dance

1995-2000  National Women's Studies Association
To the Chair of the Department of Dance:

Please find attached a

_____ Culminating Project Proposal

_____ Culminating Project Professional Paper Proposal

written by _________________________________.

We have examined this Proposal for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Fine Arts with a major in Dance.

________________________________________
[Name, degree(s)], Major Professor

We have read this Proposal and recommend its acceptance:

________________________________________
[Other committee member, degree(s)]

________________________________________
[Other committee member, degree(s)]

Accepted:
Mary Williford-Shade, M.F.A., C.M.A,
Chair, Department of Dance

Filing Procedures – This form remains in the Department of Dance

1. Place proposal and original signature form in the student’s file in the Dance Office.

2. Place copy of proposal with signature form in Dayna Morgan’s mailbox for Dayna to place in the Approved MFA Proposals binder located in the Dance Graduate Library (DGL 119).
To the Dean of the Graduate School:

I am submitting herewith a professional paper written by [Type Your Name Here] entitled [Type Title Here]. I have examined this professional paper for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Masters of Fine Arts with a major in Dance.

[Type Name Here], Major Professor

We have read this professional paper and recommend its acceptance:

[Type Committee Member’s Name Here, degree(s)]

[Type Committee Member’s Name Here, degree(s)]

Mary Williford-Shade, M.F.A., C.M.A, Chair, Department of Dance
OUTCOME: By the end of the academic program, students will be able to create and implement a clearly focused and artistically significant culminating dance performance involving rigorous creative practices in performance, choreography, and pedagogy.

<table>
<thead>
<tr>
<th>Criteria for Assessment of Dance Making</th>
<th>4) Exceptional</th>
<th>3) Competent</th>
<th>2) Needs Improvement</th>
<th>1) Unacceptable</th>
</tr>
</thead>
<tbody>
<tr>
<td>Work reflects the highest level of mastery of dance making characterized by sophistication, rigorous exploration, clarity of vision, risk taking, practical competence, insightful reflection, and a mature artistic and professional mission that exceeds expectations.</td>
<td>Work reflects mastery of dance making characterized by in depth exploration, clarity of vision, risk taking, discovery, and insightful reflection.</td>
<td>Work reflects minimal progress toward mastery of dance making characterized by a wide range of exploration, the presence of an artistic vision guiding the choice making, openness to exploring unfamiliar artistic territory, and critical reflection.</td>
<td>Work reflects no progress toward mastery of dance making characterized by a limited range of exploration, lack of focused artistic vision, guiding the choice making, working with generic vocabulary, and limited critical reflection.</td>
<td></td>
</tr>
</tbody>
</table>

**Performance:** Students will be able to apply technical skills, expression and artistry, somatic knowledge, and appropriate performance practices in the Culminating Project.

**Choreography:** Students will be able to create a meaningful world into which others can enter by creating movement content, shaping time and space, and selecting media, costumes, and sound that effectively realize the intentions of the Culminating Project.

**Pedagogy:** Students will be able to implement an effective pedagogy that imparts artistic ideas by creating a productive rehearsal culture, designing rehearsal strategies, and coaching movement material that results in focused, insightful performances that embody the artistic intentions of the Culminating Project.
OUTCOME: By the end of the academic program, students will be able to communicate, in written format, theoretical perspectives arising out of creative practices in performance, choreography, and pedagogy with sufficient breadth, depth, and currency to make a unique contribution of knowledge to the field of dance.

<table>
<thead>
<tr>
<th>Criteria for Assessment of Written Communication</th>
<th>(4) Exceptional</th>
<th>(3) Competent</th>
<th>(2) Needs Improvement</th>
<th>(1) Unacceptable</th>
</tr>
</thead>
<tbody>
<tr>
<td>Communication reflects the criterion with sophistication and is logical and focused, involves appropriate breadth, depth, and currency, and delivers forward, independent, and imaginative thinking.</td>
<td>Communication reflects the criterion in a personally relevant way that is logical and focused and involves appropriate breadth, depth, and currency.</td>
<td>Communication reflects the criterion in a logical and focused way, but is inconsistent and needs work to fulfill appropriate depth, breadth, and currency.</td>
<td>Communication does not reflect the criterion and lacks logical links, is unorganized and difficult to follow, includes shallow references to ideas, and contains grammatical and syntactical errors.</td>
<td></td>
</tr>
</tbody>
</table>

Artistic Purpose: Students will be able to describe, analyze, and assess artistic activity.

Praxis: Students will be able to effectively theorize from personal artistic practices by collecting data from artistic activity, defining language, locating supportive creative frameworks, and applying relevant social, cultural, and political contexts.

Written Narrative: Students will be able to exercise a mature rhetorical structure and writing style free of errors, readable in syntax, and consistent with the nature of the research.

Organization: Students will be able to follow a cohesive and logical argument/discussion and organize ideas consistent with the nature of the project.
OUTCOME: By the end of the academic program, students will be able to support and assess, in a public presentation integrating verbal and digital formats, their culminating research and make relevant connections between ideas and current professional dance practices.

<table>
<thead>
<tr>
<th>Criteria for Assessment of Oral Presentation</th>
<th>(4) Exceptional</th>
<th>(3) Competent</th>
<th>(2) Needs Improvement</th>
<th>(1) Unacceptable Work</th>
</tr>
</thead>
<tbody>
<tr>
<td>The presentation is articulate, clearly organized, sophisticated, poised and engaging, makes insightful connections to the professional field, inspires further discussion, and seamlessly integrates digital media.</td>
<td>The presentation is articulate, organized, makes connections to the professional field, enables discussion, and appropriately integrates digital media.</td>
<td>The presentation is not clearly articulated or organized, makes weak connections to the professional field, does not support further discussion, and ineffectively integrates digital media.</td>
<td>The presentation is not articulated or organized and does not make connections to the professional field, support further discussion, nor integrate digital media.</td>
<td></td>
</tr>
</tbody>
</table>

**Verbal Communication Skills:** Students will be able to make a clear and articulate verbal presentation of the ideas contained in the Culminating Project.

**Verbal Discourse Skills:** Students will be able to respond to questions during the public presentation and oral examination with clarity and substance in a professional manner.

**Idea Synthesis:** Students will be able to make relevant connections between the Culminating Project research and current professional dance practices and articulate how these will inform her or his professional practice.

**Scholarly Presence:** Students will be able to present their research in a manner that makes a strong professional statement relative to the goals of the MFA degree.

**Digital Media Integration:** Students will be able to present ideas and research through technological modes.