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Dean, Graduate School
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I. 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, Interdisciplinary

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

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

• Mentor students in submitting scholarly work to conferences, festivals, publications, and other art making and research venues.

• Encourage and support faculty scholarship that will enhance the national and international profile and stature of the Department of Dance and the University.
Goal: Future-Oriented Teaching/Learning

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

Objectives

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

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

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

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

Goal: Leadership, Ethics and Integrity

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

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 guest lecturers and performers.

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

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

Goal: Dance Advocacy in Regional, National and International Communities

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

• Offer a variety of dance experiences and programs to the regional community and provide opportunities for TWU students to teach and organize these programs. Such programs include but are not limited to, the TWU Community Dance Center, Career Day for Dancers, KidsDance: Rhythms for Life, Dance for the Planet, and DanceWorks/International 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 (Japan, Korea, New Zealand, Egypt, Poland, etc.)
Mission and Goals of the Undergraduate Program

In support of the mission of the University to enhance the liberal arts and prepare students for careers and positions of leadership, the undergraduate programs in dance foster the development of women and men as dance artists and educators. These programs emphasize a comprehensive practical and theoretical education for all dance majors, differing only in the student’s choice of professional career alternatives. The Department of Dance offers the Bachelor of Arts degree in Dance.

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

1. To prepare dance artists and educators who possess an integrated foundational knowledge of the aesthetic, historical, cultural, choreography, and performance dimensions of the discipline of dance.

2. To foster opportunities for students to advance their knowledge of dance as a discipline through active involvement in academic and artistic pursuits.

3. To prepare dance artists and educators to meet the demands of an ever-changing dance world, to understand their place in the larger world, and to participate in the profession with the highest regard for ethical practice, integrity, and social responsibility.

4. To provide a holistic approach to dance learning by fostering trans-disciplinary study and collaborative endeavors among the arts and other academic disciplines.

5. To foster the development of the skills and knowledge necessary to function as a competent dance professional and advocate for dance settings.

Within the framework of the B.A. in Dance we offer two options for study:

1. The Dance Studies option is designed to prepare students to pursue performance-related careers, advanced degrees in dance, teaching in settings other than public schools where certification is not required, or careers in arts advocacy, management, or programming.

2. The Dance Education option leads to Texas Grade 6-12 Teacher Certification. Designed to prepare dance educators for secondary public schools, this option requires the same dance major courses as the Dance Studies option and includes a core of professional education courses required by TWU and the Texas Education Agency.

Revised undergraduate program implemented Fall, 2012.
II. Advising and Course Requirements

Academic Advisor and the Advising Process

Upon entering the program each student is assigned an academic advisor. The role of your advisor is to assist you with planning a course load for each semester that will result in your making continued progress toward the completion of the degree requirements. It is your responsibility to carefully read the General Catalog, TWU Student Handbook, and the Department of Dance Student Handbook (Dance Department website). http://www.twu.edu/dance/forms-handbooks.asp

All students are REQUIRED to attend the Group Advising Sessions.

You should arrive at the Group Advising meeting with a proposed schedule to discuss with your advisor. At the meeting you will have time to meet with your advisor to make final decisions about your academic schedule. Important information about changes in schedules, etc. will be provided at this time. If you would like to speak with your advisor at length about specific academic or career issues, schedule an appointment via email.

At the beginning of each academic year Student Information Meetings are held to review degree requirements and the advising process.

Forms you should know and use:

Dance Studies or Dance Education Advising Form: This form is used to track your progress through the program and to guide your course selection each semester. Be sure to keep it up to date. Note: There are two different advising forms—Dance Studies and Dance Education.

Degree Audit Verification Form: This form can be found on the Registrar’s website under Forms. This form is completed in consultation with your advisor and is submitted to the Office of the Registrar one year before your expected graduation date. This will result in a degree audit. Failure to submit this form on time will result in delaying your graduation date.

Memo Requesting Substitution or Waiver: This form is completed after consultation with your advisor in the event that you feel you have a strong case for requesting a substitution or waiver of a degree requirement. Only those requests presenting a compelling case or circumstances resulting from extraordinary circumstances will be approved. Requests for waivers and substitutions must be reviewed by the full faculty and approved by the Department of Dance Chair.

Forms: Frequently used forms are available on the Department of Dance website www.twu.edu/DANCE
You should remember to do the following:

- Attend the Department of Dance Advising meeting.
- Read the General Catalog.
- Read the TWU Student Handbook located on the TWU Dance website.
- Read this Handbook in its entirety and REFER TO IT OFTEN.
- Access the Teacher Education Handbook on-line and read and follow requirements, policies and procedures – for Dance Education Program only.
- Use the B.A. in Dance Advising Form (Dance Studies or Dance Education) each semester to prepare a schedule of courses.
- Complete the Advising Form at the end of EACH semester making note of courses completed and the grades received.
- Use DARS online to check progress of completion of courses required for the core and the major for graduation.
- Bring completed advising form to the advising meeting EACH semester.
- Make an appointment to review the Degree Plan with your advisor.
- Check to be sure that your advisor has updated your file after each semester. Consult with your advisor.
- Fill out the Degree Audit Verification Form ONE CALENDAR YEAR PRIOR to the expected graduation date.
- Make an appointment to review the Degree Plan with your advisor and have them sign the Degree Audit Verification Form. It must then be given to Penny Lewis to sign and send to the Registrar’s office.

**Complete a Degree Verification Form (One year before graduating)**

Requires:

Degree Verification Form (Registrar Website)-
(https://www.twu.edu/downloads/registrar/DARS_DP_Verification_808.pdf)

Transcript (Pioneer Portal)

DARS (Pioneer Portal)
Complete Application for Graduation online (Registrar) the beginning of the semester you plan to graduate.

*It is YOUR responsibility to read and understand all academic policies and degree requirements.*

*If you do not understand something please ask your advisor for explanation or clarification.*
The Bachelor of Arts degree in Dance is designed to provide a comprehensive liberal arts-based curriculum integrating dance studies with a broad foundation in the humanities and the other arts as well as in the biological, physical and social sciences. The distinguishing aspect of the Dance Studies Program is the extensive preparation in technique/performance and choreography. A minor or related studies component is also required.

**PROGRAM OF STUDY: 120 Credit Hours Required**

<table>
<thead>
<tr>
<th>Summary of the Requirements</th>
<th></th>
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<tbody>
<tr>
<td>Dance Studies</td>
<td>60 Credit Hrs.</td>
</tr>
<tr>
<td>Core Curriculum</td>
<td>42 Credit Hrs.</td>
</tr>
<tr>
<td>Minor or Related Studies Option</td>
<td>18 Credit Hrs.</td>
</tr>
<tr>
<td>TOTAL</td>
<td><strong>120 Credit Hrs.</strong></td>
</tr>
</tbody>
</table>

The total hours submitted for the B.A. degree in Dance must be no less than 120 credits.

At least 36 of the total semester credit hours presented for the B.A. degree in Dance must be advanced hours (3000 or 4000 level courses).

**Dance Major Courses: 60 Credits Required**

**Dance Movement Practices: 26 Credits Required**

Students are placed in modern and ballet through an entrance placement exam and technique exams each semester. Twelve credits of modern dance/ballet technique are required. The student must achieve the intermediate/advanced levels in modern dance (DNCE 3151 & 3161) and intermediate ballet (DNCE 2111 & 2121). If a student is placed in the upper levels, she or he still must complete the required number of technique credits. The ballet/modern technique requirement is fulfilled by meeting the minimum competency level and presenting the required number of credits. Except where indicated in the teacher certification program, each dance major must register for at least one modern dance practice course each semester, one ballet dance practice for four semesters and one Urban and Global Dance Practice for three semesters and one Summer I Workshop in Dance.
Courses:
(2) DNCE 1171 Bartenieff Fundamentals of Movement & 1091 Pilates Physical Conditioning/Body Work (2 semesters of somatic practices)
(3) DNCE 2183 Introduction to Movement Analysis and Description
(3) DNCE 3193 Experiential Anatomy for Dancers
(3) DNCE 3913 Workshop in Dance
(15) Technique Practice Hours:
  Modern (8hrs) and Ballet (4hrs):
  Elementary = Level I (1151/1161; 1111/1121)
  Intermediate = Level II (2151/2161; 2111/2121)
  Intermediate-Advanced = Level III (3151/3161; 3111/3121)
  Advanced = Level IV (4151/4161; 4111/4121)

DNCE 2171/3191 Urban and Global Dance Practices (3hrs):
  Tap, Hip Hop, Folklorico, Flamenco, Jazz, etc.

Competency Levels Required:

Modern III (DNCE 3151/3161) and Ballet II (DNCE 2111/2121)

All dance major students are required to take at least one TWU Summer I Workshop in Dance (DNCE 3913). These are typically offered during the Summer I semester.

Students may substitute approved summer workshops for up to two technique credits. Each summer workshop will be counted as one credit of technique. If more than one workshop is submitted, one must be taken at TWU. Summer Dance Workshops cannot be used to satisfy the technique competency requirement.

Workshops taken outside of TWU can only be counted toward degree requirements if taken for academic credit at an accredited college or university. Students must seek approval to count the workshop for technique credit prior to enrolling. A proposal should be submitted to the Technique Committee during the semester prior to the workshop. It is the responsibility of the student to pursue the matter of transfer of credits with the Office of the Registrar.

Artistic Process Skills—Dancemaking Tools and Processes: 16 Credits Required

Courses:
(1) DNCE 1191 Improvisation
(2) DNCE 2202 Dance Composition
(2) DNCE 3292 Choreographic Designs
(2) DNCE 4182 Concert Choreography
(6) DNCE 1101/2101/3101 Dance Performance – 6 hours
(3) DNCE 4133 Dance Production
Transfer students from community colleges (2 yr. schools) may transfer up to two semesters of Dance Performance. Only 2 semester credit hours can be used toward the 6 required credits for Dance Performance.

Dance and Identity: 9 Credits Required

Courses:
(3) DNCE 2143 Dance and Globalization (Global Perspective)
(3) DNCE 3393 History of Dance
(3) DNCE 4393 Contemporary Repertory and Issues in Performance & Choreography

Pedagogical Communities: 9 Credits Required

Courses:
(3) DNCE 3813 Theories of Teaching Dance Technique
(3) DNCE 4243 Form and Meaning in Children's Dance
(3) DNCE 4123 Dance and Public Practice

University Core Curriculum Courses: 42 Credits Required

(See General Catalog or information on the Academic Affairs website for specific information regarding transfer of credit from other institutions of higher education)

Students who have successfully completed the 42 semester credit core curriculum (indicated on their transcript as Core Complete) at an institution of higher education must also complete 6 hours of Global Perspectives at TWU. However, given the mission of the Dance Department and our commitment to diversity, cultural studies, and the empowerment of women, students are strongly encouraged to take a Multicultural Women’s Studies course.

NOTE: Only those courses approved by the Core Curriculum Committee may be used to satisfy requirements in each of the core areas of study.

Communication (6 Credit Hrs.)
ENG 1013 Composition
ENG 1023 Composition

American History (6 Credit Hrs.)
HIST 1013 History of the U.S.
HIST 1023 History of the U.S.

Government/Political Science (6 Credit Hrs.)
GOV 2013 United States Gov.
GOV 2023 Texas Government

Creative Arts (3 Credit Hrs.)

Humanities (3 Credit Hrs.)
(Language, Philosophy, & Culture)
Social/Behavioral Sciences (3 Credit Hrs.)
(Sociology, Psychology)

Mathematics (3 Credit Hrs.)
MATH

Component Area Option (6 Credit Hrs.)
WS 2013 Gender and Social Change (suggested)
3 hours from:
Mathematics (3-4 hours)
UNIV 1231 (1 hour)
Wellness (1-3 hours)

Life & Physical Sciences (6 Credit Hrs.)
SCIENCE
SCIENCE

Minor or Related Studies Option: 18 Credits Required

In addition to the dance major, a student may select a minor field of study. This should be done not later than the sophomore year. A minor consists of at least 18 semester credit hours and may be selected from any of the programs in the university offering a minor program of study. Also available are interdisciplinary minors such as Women's Studies and Ethnic Studies. If a minor is declared, the student is required to meet the specific requirements determined by the department in which the minor is selected. These requirements may exceed 18 hrs. Dance majors cannot select Dance as a minor.

The Related Studies Option is comprised of a coherent set of courses representing one or more areas of study. This set of courses should be related to the dance discipline or the student’s personal, professional and/or career interests. The courses submitted to meet the Related Studies requirement will be determined in consultation with the advisor and will meet the following criteria:

1. 18 semester credit hours must be submitted to meet the Related Studies requirement.
2. The definition of a “cohesive set of courses” will be determined in consultation with the student’s advisor.
3. No more than 6 dance elective hours may be presented.
4. At least 6 semester credit hours presented for the Related Studies requirement must be advanced hours (3000 or 4000 level).

Approved: January, 1998
Revised: March, 2012
Undergraduate Degree Requirements
Bachelor of Arts in Dance with Secondary Certification in Dance

Dance Education Program Students Fall 2014 & After

The Bachelor of Arts degree in Dance with teacher certification is designed to prepare dance educators for teaching in public high schools and other arts education venues. The curriculum provides the dance major with a comprehensive foundation in the content areas that define dance as a discipline as well as the skills necessary to develop in others an appreciation and understanding of dance as an art form. Emphasis in the program is placed on learning how to engage students in a variety of teaching settings in the dance making process (choreography/performance). Focusing on developing the teacher as a facilitator of learning rather than a dispenser of information, the curriculum integrates dance studies with the University general education requirements and a core of professional education courses. This degree program can be completed in four years, however, scheduling conflicts may require taking core curriculum and education courses during the summer. Students entered before Fall 2014, are required to follow the handbook of the year they entered.

PROGRAM OF STUDY: 120 Credit Hours Required

Summary of the Requirements:
- Dance Teacher Certification: 52 Credit Hrs.
- Core Curriculum: 42 Credit Hrs.
- Professional Education Studies: 20 Credit Hrs.
- Other Requirements: 6 Credit Hrs.
- TOTAL: 120 Credit Hrs.

Admission to the Teacher Education Program is required. Students must apply for admission prior to taking EDUC 3003/3482 and READ 3013. Applications are available from Professional Education, Office of Student Support located in Stoddard Hall Room 211.

Dance Major Courses: 52 Credits Required

Note: The requirements are the same as the Dance Studies Program with a few differences.

Dance Movement Practices: 23 Credits Required

Students are placed in modern and ballet through an entrance placement exam and technique exams each semester. Eleven credits of modern dance/ballet technique are required. The student must achieve the intermediate/advanced levels in modern dance (DNCE 3151 & 3161) and intermediate ballet (DNCE 2111 & 2121). If a student is placed in the upper levels, she or he still must complete the required number of technique credits. The ballet/modern technique requirement is fulfilled by meeting the minimum competency level and presenting the required number of credits. Except where indicated in the teacher certification program, each dance major must register for at least modern dance practice course each semester, one ballet dance practice for four semesters and one Urban and Global Dance Practice for two semesters and one Summer I Workshop in Dance.
Courses:
(1) DNCE 1171 Bartenieff Fundamentals of Movement
(3) DNCE 2183 Introduction to Movement Analysis and Description
(3) DNCE 3193 Experiential Anatomy for Dancers
(3) DNCE 3913 Workshop in Dance
(13) Technique Practice Hours:
Modern (6hrs) and Ballet (4hrs):
Elementary = Level I (1151/1161; 1111/1121)
Intermediate = Level II (2151/2161; 2111/2121)
Intermediate-Advanced = Level III (3151/3161; 3111/3121)
Advanced = Level IV (4151/4161; 4111/4121)
DNCE 2171/3191 Urban and Global Dance Practices (2hrs):
Tap, Hip Hop, Folklorico, Flamenco, Jazz, etc.

DNCE Dance Technique Practice (1hr)

Competency Levels Required:

Modern III (DNCE 3151/3161) Ballet II (DNCE 2111/2121)

All dance major students are required to take at least one TWU Summer I Workshop in Dance (DNCE 3913). These are typically offered during the Summer I semester.

Students may substitute approved summer workshops for up to two technique credits. Each summer workshop will be counted as one credit of technique. If more than one workshop is submitted, one must be taken at TWU. Summer Dance Workshops cannot be used to satisfy the technique competency requirement.

Workshops taken outside of TWU can only be counted toward degree requirements if taken for academic credit at an accredited college or university. Students must seek approval to count the workshop for technique credit prior to enrolling. A proposal should be submitted to the Technique Committee during the semester prior to the workshop. It is the responsibility of the student to pursue the matter of transfer of credits with the Office of the Registrar.

Artistic Process Skills—Dancemaking Tools and Processes: 14 Credits Required

Courses:
(1) DNCE 1191 Improvisation
(2) DNCE 2202 Dance Composition
(2) DNCE 3292 Choreographic Designs
(2) DNCE 4182 Concert Choreography
(4) DNCE 1101/2101/3101 Dance Performance – 4 hours
(3) DNCE 4133 Dance Production

Transfer students from community colleges (2 yr. schools) may transfer up to two semesters of Dance Performance. Only 2 semester credit hours can be used toward the 4 required credits for Dance Performance.
Dance and Identity: 9 Credits Required

Courses:
(3) DNCE 2143 Dance & Globalization (Global Perspective)
(3) DNCE 3393 History of Dance
(3) DNCE 4393 Contemporary Repertory and Issues in Performance & Choreography

Pedagogical Communities: 6 Credits Required

Courses:
(3) DNCE 3813 Theories of Teaching Dance Technique
(3) DNCE 4243 Form and Meaning in Children's Dance

University Core Curriculum Courses: 42 Credits Required

(See General Catalog or information on the Academic Affairs website for specific information regarding transfer of credit from other institutions of higher education)

Students who have successfully completed the 42 semester credit core curriculum (indicated on their transcript as Core Complete) at an institution of higher education must also complete 6 hours of Global Perspectives at TWU. However, given the mission of the Dance Department and our commitment to diversity, cultural studies, and the empowerment of women, students are strongly encouraged to take a Multicultural Women’s Studies course.

NOTE: Only those courses approved by the Core Curriculum Committee may be used to satisfy requirements in each of the core areas of study.

** Indicates a Department of Dance Requirement

Communication (6 Credit Hrs.)
ENG 1013 Composition
ENG 1023 Composition

American History (6 Credit Hrs.)
HIST 1013 History of the U.S.
HIST 1023 History of the U.S.

Government/Political Science (6 Credit Hrs.)
GOV 2013 United States Gov.
GOV 2023 Texas Government

Creative Arts (3 Credit Hrs.)

Humanities (3 Credit Hrs.)
(Language, Philosophy, & Culture)
Social/Behavioral Sciences (3 Credit Hrs.)
(Sociology, Psychology)

Mathematics (3 Credit Hrs.)
MATH

Component Area Option (6 Credit Hrs.)
WS 2013 Gender and Social Change (suggested)
3 hours from:
Mathematics (3-4 hours)
UNIV 1231 (1 hour)
Wellness (1-3 hours)

Life & Physical Sciences (6 Credit Hrs.)
SCIENCE

Professional Education Courses: 26 Credits Required

**NOTE:** Students will not be accepted into the Teacher Education Program or be allowed to register for all professional education courses until successful completion of EDUC 2003. Application for admission to the Teacher Education program must be completed, with materials and documentations, prior to enrollment in 3000-level EDUC course work. Registration will be blocked until the entrance exams have been successfully completed, see pages 52-54.

Pedagogy and Professional Responsibility: 20 credits required

EDUC 2003 Schools and Society
EDUC 3003 Learning Theory and Development – Prerequisite EDUC 2003
EDUC 3482 Diverse Learners and Technology Integration
**EDUC 3003 & 3482 must be taken concurrently**
EDUC 4113 Design and Implementation of Instruction and Assessment
EDUC 4243 Classroom Environment and Management
**EDUC 4113 & 4243 must be taken concurrently**
EDUC 4006 Student Teaching in Dance

Related Studies in Education: 6 Credits Required

READ 3013 Literacy and Learning Across the Curriculum
Acceptance to the Teacher Education program is required before registering for this course. A registration code is provided by the Reading Department.
EDSP 4203 Learners with Exceptionalities

**Note:** **EDUC 2003 Schools and Society may be taken at a community college. Check with the College of Professional Education Student Support Center, Stoddard Hall 211, to make sure the course has the equivalent number.**

Revised: Fall, 2011
Teacher Education Program

Specific policies and procedures for the Teacher Education Program including admission to the Teacher Education Program, eligibility to take the TExES exam, student teaching and applying for teacher certification are contained in the *College of Professional Education Undergraduate Student and Advisor Handbook* which is available on the COPE web site at [http://www.twu.edu/teacher-education/forms-handbooks.asp](http://www.twu.edu/teacher-education/forms-handbooks.asp)

The College of Professional Education Student Support Center, located in Stoddard Hall 211, will assist you with Teacher Education Program information. Bonnie Lowther, Director

*IT IS YOUR RESPONSIBILITY TO ACCESS, READ, AND FOLLOW ALL REQUIREMENTS, POLICIES AND PROCEDURES RELATED TO THE TEACHER EDUCATION PROGRAM*

Admission to the Teacher Education Program

Admission to Texas Woman’s University does not ensure admission to the Teacher Education Program. You must complete a separate application to the Teacher Education Department. To be considered for admission to the Teacher Education Program you must have met the requirements listed below.

To obtain admission to the Teacher Education Program students must submit an application and the following criteria BEFORE taking EDUC 3003.

- Successful completion of EDUC 2003 (C or better)
- Cumulative GPA of 2.75
- THEA Scores: Reading 260, Math 240, Writing 240.
- Accuplacer Scores: Reading 80, Math 65, Writing 82
- ACT Scores: 19V, 19M, 23C
- SAT Scores: Verbal 500, Math 500- Cumulative 1070 (No more than 5 years old)
- Grade of C or better in SPCH 1013
- Copy of up-to-date degree plan signed by advisor.
Steps to Teacher Certification

Gain Admission to Texas Woman’s University

Meet with an Academic College Advisor.

Declare a major in DANCE as a student seeking teacher certification.

Request an academic advisor for Teacher Certification in Dance.

Apply for admission to the Teacher Education Program at the Student Support Center, SH 211. Program admission is required for enrollment in EDUC 3003.

Develop, with your advisor, a degree/certification plan. A signed degree plan is a requirement for successful completion of EDUC 3003.

Complete Teacher Education THEA and GPA requirements.
   THEA Reading 260, Math 240, Writing 240
   Accuplacer Scores: Reading 80, Math 65, 82 Writing
   ACT Scores: 19V, 19M, 23C
   SAT Scores: 500/500- Composition 1070 (No more than 5 years old)
   GPA 2.75 or above

Contact the College of Professional Education Student Support Center for a full description of requirements.

Achieve a grade of ‘B’ or better in the ‘Benchmark Courses in Dance’ required for admission to Student Teaching in Dance and permission to take the Dance TExES.

DNCE 2143  Dance & Globalization
DNCE 2183  Introduction to Movement Analysis & Description
DNCE 3292  Choreographic Designs
DNCE 3393  History of Dance
DNCE 3813  Theories of Teaching Dance Technique
DNCE 4133  Dance Production

Complete Level II (DNCE 2161 & DNCE 2121) in Modern and Ballet technique before applying for Student Teaching.

Enroll in a technique class the semester before student teaching.

All University and Dance major degree requirements must be completed before Student Teaching.

Complete all courses in Education with a grade of ‘C’ or better (except student teaching which is pass/fail).

Apply to Student Teaching – Student Support Center, SH 211

Pass all required TExES examinations with qualifying score of 75 or above.
Pass State TExES Exam before or by end of student teaching/graduation.

Apply for University graduation (Office of the Registrar website)

Apply ON-LINE for Texas Teacher Certification
The State Board for Educator Certification (SBEC) cannot issue your certificate unless you apply for it.

Complete a Degree Verification Form (One year before graduating) Degree Verification Form available on the Office of the Registrar Website: https://www.twu.edu/downloads/registrar/DARS_DP_Verification_808.pdf

   Transcript (Pioneer Portal)
   DARS (Pioneer Portal)
   Degree Substitution Form for Undergraduates
      (Office of the Registrar Website)
         https://www.twu.edu/downloads/registrar/degreesub.pdf
Transfer Guidelines

Transfer students are applicants who have attempted 12 or more college level credit hours at another college or university but have not received a bachelor's degree. Please review the criteria at the link below before meeting with an Academic College Advisor for specific details.  [www.twu.edu/admissions/transfer-equivalency-guides.asp](http://www.twu.edu/admissions/transfer-equivalency-guides.asp)

Transfer students with emphasis in Dance Certification must complete 50% of the Technique, Performance, and Choreography Sequence credits at TWU.

**TECHNIQUE OR DANCE PRACTICES:**

- May transfer in only 6 semesters of dance technique, for example, Modern, Ballet, Tap, African, Jazz etc.
- May require more technique and performance hours depending on courses transferred and TWU placement level to meet competency in ballet and modern. Level III Modern Dance competency courses (DNCE 3151/3161) and Level II Ballet courses (DNCE 2111/2121).
- For transfer of courses, count semesters of Technique, Performance, and Choreography, not credits.
- Courses in Aerobic Dance/Exercise Jazz cannot transfer in to meet the technique requirement.

**PERFORMANCE:**

- Transfer students intending to pursue the Dance Studies Program (6 semesters of performance is required) may transfer in only two (2) semesters of performance.
- Students may transfer in only 2 semesters of Dance/Drill Team Performance.
- Transfer students intending to pursue the Dance Education Program (only 4 semesters of performance is required) may transfer in only two (2) semesters of performance and at least one (1) must be concert dance performance.
- Students may only register for one (1) Performance credit per semester.

**CHOREOGRAPHY:**

- Complete Choreographic Designs and Concert Choreography at TWU. The following courses must be taken in sequence and cannot be taken concurrently: Improvisation (Fall); Dance Composition (Spring)
- Choreographic Designs (Fall) and Concert Choreography (Fall) may be taken concurrently with consultation with an advisor.
- Community college 1000 and 2000 level courses cannot be used to satisfy TWU 3000 or 4000 level courses except in the case of Performance.

Approved: October 18, 2007
Revised: July 24, 2012
Texas Woman’s University  
Two-Year Graduation Sequence-TRANSFERS*  
B.A. in Dance Studies (effective Fall 2014)  
Department: Dance

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<th>Year 1</th>
<th>Fall</th>
<th>Spring</th>
<th>Summer</th>
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<tbody>
<tr>
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<tr>
<td></td>
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<td>Dance Technique</td>
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<td>2101 Performance</td>
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<td>2111 Int. Ballet I</td>
<td>2161 Int. Modern II</td>
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<td></td>
<td>2143 Dance &amp; Globalization</td>
<td>2202 Dance Composition</td>
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<td>2151 Int. Modern I</td>
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<td>2171 Urban/Global Dance</td>
<td>3813 Theories of Teaching</td>
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<td>2183 Movement Analysis</td>
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<th>Spring</th>
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</table>

Transfer 6 semesters of dance technique into TWU degree program  
Transfer 2 semesters of performance into TWU degree program  
*May require more technique and performance hours depending on courses transferred and TWU placement level to meet competency in ballet and modern. (This means the student may not be able to graduate in four semesters.)

Students are encouraged to register for Performance as early as the first year and may begin choreographing for concerts as soon as they feel prepared to do so. DNCE 4182 Concert Choreography and DNCE 1101, 2101, 3101 Performance may be repeated for credit beyond the minimum degree requirements. These credits may be used to fulfill elective hours or to meet the Related Studies Option 18-hour requirement. Students cannot receive credit for their "Senior Choreographic Projects" until they have completed Improvisation, Dance Composition and Choreographic Designs.

A student must fulfill the technique requirement by meeting the minimum competency level of Modern Level III and Ballet Level II and presenting the required number of credits. 15 dance practice and 6 dance performance credits are required.
Texas Woman’s University  
Two-Year Graduation Sequence-TRANSFERS*  
B.A. in Dance Studies with Dance Certification (effective Fall 2014)  
Department: Dance

<table>
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<th>Year 1</th>
<th>Fall</th>
<th>Spring</th>
<th>Summer</th>
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<td>2143 Dance &amp; Globalization</td>
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<td>EDUC 3003 Learn. Theory &amp; Dev.</td>
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<td>3151 Int./Adv. Modern I</td>
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<td>EDUC 4113 Des./Imp. of Inst./Assess.</td>
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Transfer 6 semesters of dance technique into TWU degree program  
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Students are encouraged to register for Performance as early as the first year and may begin choreographing for concerts as soon as they feel prepared to do so. DNCE 4182 Concert Choreography and DNCE 1101, 2101, 3101 Performance may be repeated for credit beyond the minimum degree requirements. These credits may be used to fulfill elective hours or to meet the Related Studies Option 18-hour requirement. Students cannot receive credit for their "Senior Choreographic Projects” until they have completed Improvisation, Dance Composition and Choreographic Designs.
The sequence of dance major courses is the same for the *Dance Education Program* with modifications of the degree requirements. Teacher education courses are typically taken during the 3rd and 4th years of the program.

A student must fulfill the technique requirement by meeting the minimum competency level of Modern Level III and Ballet Level II and presenting the required number of credits. 13 dance practice and 4 dance performance credits are required.
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<th>Spring</th>
<th>Summer</th>
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<td>3193 Experiential Anatomy</td>
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<td>3393 History of Dance</td>
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<td>4243 Children’s Dance</td>
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Revised and Implemented Fall 2014
Revised Spring 2014
Undergraduate Course Rotation Plan*

Offered Every Semester
DNCE 1091  Somatics: Pilates Physical Conditioning/Body Work
DNCE 1101, 2101, 3101 Performance
DNCE 2143  Dance & Globalization (Required and Global Perspectives)
DNCE 2383  Gendered Images in Dance Performance (Cross-listed with WS 2383 (Dance Elective))
DNCE 2393  Understanding the Arts: Dance
DNCE 4182  Concert Choreography

Offered Every FALL Semester
Modern  DNCE 1151, 2151, 3151, 4151
Ballet  DNCE 1111, 2111, 3111, 4111
DNCE 1191  Improvisation
DNCE 2171  Urban and Global Dance Practices
DNCE 2183  Introduction to Movement Analysis and Description
DNCE 3193  Experiential Anatomy for Dancers
DNCE 3292  Choreographic Designs
DNCE 3393  History of Dance
DNCE 4243  Form and Meaning in Children’s Dance
DNCE 4383  Performing Arts in Popular Culture (Dance Elective)

Offered Every SPRING Semester
Modern  DNCE 1161, 2161, 3161, 4161
Ballet  DNCE 1121, 2121, 3121, 4121
DNCE 1171  Bartenieff Fundamentals of Movement
DNCE 2202  Dance Composition
DNCE 3191  Urban and Global Dance Practices
DNCE 3373  Art, Film, and Dance (Dance Elective)
DNCE 3813  Theories of Teaching Dance Technique
DNCE 4133  Dance Production
DNCE 4393  Contemporary Issues in Dance

Offered Every SUMMER Session I (May/Early June)
DNCE 3913  Workshop in Dance

Offered in Spring of EVEN Years (2014, 2016, 2018)
DNCE 4123  Dance and Public Practice

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

* Course offerings are contingent on minimum enrollment.
## Sequence of Undergraduate Dance Certification Courses*

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<th>Summer</th>
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<td>Year 4 (2017-18)</td>
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<td>4243 Children’s Dance</td>
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Revised and Implemented Fall 2014
Revised Spring 2014
Scheduling Technique Practice Classes

The current schedule for the technique classes allows you to register for more than one modern or ballet class if you are in Level II or higher. 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. Before making this decision we advise that you review the technique requirements as detailed on the Advising Form for your degree program (Dance Studies or Dance Education) and make your choice in accordance with the policies stated below.

In addition, consider carefully the degree of physical commitment you will have during the course of the semester to other classes (improvisation, composition, movement analysis, body work), rehearsals, performances and your personal aerobic training program (walking, swimming, running, aerobic dance). More may not always be better.

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<th>FALL SEMESTER</th>
<th>SPRING SEMESTER</th>
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<td>Modern I  Ballet I</td>
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<td>MW 1:00-2:30 TTH 1:00-2:30</td>
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<td>TTH 1:00-2:30 MW 1:00-2:30</td>
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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 II students may take Level I technique but not Level III.

3. 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 (Sarah Gamblin) for changes and clarification.
III. Overview of the Program of Study

Undergraduate studies in dance, as the first and broadest step toward the development of the dance artist and/or educator, provide an introduction to the discipline, grounding in the foundational concepts and principles that inform the theories and practice of dance. The core program focuses on the modes of inquiry and the conceptual structures that characterize dance as a field of study. The curriculum seeks to provide a unifying body of knowledge and understandings and is comprised of the following components:

1. **Dance Movement Practices**: Encompass the training of the body/mind and the development of performance process knowledge and skills. The focus is on the unified development of anatomical and somatic principles with technical and expressive abilities necessary for becoming a performer with artistic vision, personal agency, and a high level of technical accomplishment in diverse movement practices. (See Description of Dance Movement Practices Component)

2. **Artistic Process Skills—Dancemaking Tools and Processes**: Encompasses the creative dimensions of the discipline and develops an understanding of movement as an expressive medium. The emphasis is on process-oriented inquiry, imaginative thinking, and discovery with a view to learning how to order experiences and make sense out of one’s lived world through the creation and presentation of dance forms. Focus is on the development of artistic process skills associated with perception, exploration, transformation and discrimination of artistic conceptions. Includes a required Senior Choreography Project. (See Description of the Dancemaking Component.)

3. **Dance and Identity**: Encompasses the historical and cultural areas of dance study and seeks to cultivate dance as an expression of diverse identities, develop the discerning skills of the critic and the ability to address questions regarding the nature of dance as art, as well as an understanding of the origins of meaning in dance forms and the conceptual structures that differentiate dance genres and styles.

4. **Pedagogical Communities**: Encompasses pedagogy courses that develop an understanding of educational principles, for students in general and for those pursuing the Dance Education option, and provide an understanding of how these ideas are applied to dance education and dancemaking in diverse learning/teaching communities.

5. **Related Courses**: Encompasses work in the related arts, such as visual art, music, drama, and anatomy/movement sciences. These areas of study contribute to a broader understanding of the arts and the place of dance within the contemporary arts as well as an understanding of the science of movement and health and wellness.

6. **Core Curriculum**: Although a required component of the University, liberal learning is an integral part of the undergraduate dance curriculum, and as ideas and concepts are addressed in dance courses, the core curriculum course work
contributes to developing an understanding and appreciation of the complex, multifaceted, and diverse world in which dance graduates will eventually pursue their career goals.

7. **Professional Education Core**: For those pursuing the *Dance Education* option, the professional education courses develop an understanding of educational principles, in general, and an understanding of how these ideas are applied to dance education.
Assessment of Undergraduate Skills and Competencies

In order to provide students with substantive feedback on their progress through coursework we regularly assess student performance in each of the key areas of the Undergraduate Program. These assessments are designed to help students and faculty understand how well we are doing with respect to achieving the goals of undergraduate study in Dance.

First Semester Dance Major Assessment

The First Semester Dance Major Assessment is intended to provide you with information about how you are doing in the program, your potential for successfully completing the undergraduate program, and receiving your B.A. in Dance degree. This assessment is based on the observations of your teachers and the full-time faculty who have interacted with you throughout your first academic semester. In addition, your grades in courses that you have taken outside of the department will be reviewed. This assessment is our considered opinion of how you are doing at this time. You should keep in mind that this information neither guarantees nor prevents you from achieving success in the program. We hope that this information will guide you in areas that we believe need your attention and will let you know what we think your strengths are. If we perceive that you are having difficulties in the program, we will identify specific behaviors that we believe are impeding your progress, and we ask that you consider these very carefully as you begin your work in the program the following semester.

If your advisor can be of assistance, we urge you to make an appointment with her or him to discuss your progress. However, you must take responsibility for your work in the program. We strongly recommend that you take the time to identify your academic and professional goals and outline a plan for success before you meet with your advisor. We also ask that you send this plan to your advisor in advance of the meeting so that she or he may have time to consider how best to support your work in the program.

If during the following semester you do not make substantial progress based on the recommendations from faculty and the First Semester Dance Major Assessment, he or she may be encouraged to re-evaluate his or her options as a dance major.

On-Going Dance Major Assessment

To accomplish the assessment of 1) student achievement and 2) the effectiveness of the Undergraduate Program, we focus our attention on specific Student Learning Outcomes. Student Learning Outcomes describe what every student should know and be able to do at the completion of the B.A. degree in Dance. For example, all undergraduate students are required to achieve Level II Competency in Ballet and Level III Competency (“pre-professional” competency) in Modern before graduation. Therefore, when we are assessing TECHNIQUE/PERFORMANCE learning outcomes in Level I and Level II Modern Dance, teachers are providing students with feedback and valuable information about their progress toward developing the skills and competencies expected at the completion of the undergraduate program.
We assess Curricular Learning Outcomes in five areas:

**DANCE MOVEMENT PRACTICES**

*Curricular Outcome:* Students will be able to identify and analyze diverse movement principles and practices through the exploration and embodiment of multiple movement forms.

*Kinetic and Somatic Knowledge:* Students will be able to identify and perform a variety of movement patterns, anatomical principles, musical rhythms, and dynamic-spatial characteristics of movement.

*Performance/Improvisation:* Students will be able to effectively engage as interactive participants with class content, people, and diverse environments while being somatically, physically, and creatively integrated and responsive.

*Partnersing:* Students will be able to identify and apply the movement elements of touch, weight, space, and time as creative skills when moving in a movement class context.

*Leadership/Personal Responsibility:* Students will be able to recognize and execute self-connected learning and movement ownership through verbal communication and assessment, engagement, and achievement in class.

**ARTISTIC PROCESS SKILLS**

*Curricular Outcome:* Students will be able to describe, evaluate, and apply creative actions in a variety of roles as dance artists and create diverse movement worlds for others to enter.

*Creating Movement Vocabulary:* Students will be able to engage in movement improvisation and exploration guided by artistic intention to design authentic movement and to evaluate the appropriateness of movement for a particular idea.

*Discovering Choreographic Problems and Solutions:* Students will be able to design a process of creating movement and recognize and respond to the particular qualities of the emerging form.

*Designing Methods and Strategies:* Students will be able to design and utilize improvisation, collaboration, sound scores, and other compositional tools to create choreographic content and meaningful movement designs.

*Transforming Artistic Intentions:* Students will be able to effectively transform ideas into movement expressions that reflect in-depth movement exploration, authenticity, and clarity of vision.

*Assessing Choice-Making:* Students will be able to assess and implement personal artistic choices and critical feedback in the emerging and completed dance.
Applying Professional Communication Skills: Students will be able to effectively present ideas verbally and in written form to diverse audiences about artistic philosophy and dance making methods.

DANCE AND IDENTITY

Curricular Outcome: Students will be able to identify, differentiate, and discuss cultural trends and historical perspectives gained through observation, embodiment, and relevant literature and music in order to examine how dance expresses diverse identities and apply this knowledge to dance making endeavors.

Cultural/Historical Literacy: Students will be able to recognize and discuss a dance or a dance practice and its cultural-historical context, including its forms, functions, and meanings.

Critical Inquiry: Students will be able to describe, analyze, interpret, evaluate, and compare diverse forms of dance.

Experiential Literacy and Integration: Students will be able to use elements from historical and cultural dances to express contemporary meanings when creating and performing their own dances and communicating through dance to an audience.

Professional Communication Skills: Students will be able to effectively communicate and present ideas and respond to questions about personally relevant historical, cultural, and artistic perspectives by using a variety of media including written, verbal, and technological.

PEDAGOGICAL COMMUNITIES

Curricular Outcome: Students will be able to identify and execute a variety of creative strategies and methodologies and develop a personal philosophy for teaching, implementing, and sustaining dance projects in diverse teaching/learning communities.

Identify and Articulate a Pedagogical Philosophy: Students will be able to clearly articulate a personal philosophy for teaching dance and connect it to a mission, set of goals, and objectives.

Identify and Apply Teaching/Learning Theories: Students will be able to identify and apply teaching/learning theories to appropriate teaching/learning contexts.

Create Movement Content: Students will be able to create developmentally appropriate movement content for diverse dance populations that promote student achievement, rapport, and self-directed learning in a collaborative environment.

Recognize and Apply TEKS/National Standards in Practical Teaching Situations in the Community: Students will be able to recognize the Texas Essential Knowledge and Skills and the National Standards for Dance Education and apply these in relevant educational settings and contexts.
Assess Student Learning: Students will be able to identify assessment procedures and strategies and apply these to diverse teaching situations and student populations.

Execute Professional Communication Skills: Students will be able to effectively communicate in a variety of media when teaching ideas and giving instructions to students, as well as respond to diverse audiences about personal pedagogical philosophy and teaching methods.

Assessment Criteria and Rubrics

Each learning outcome is defined by specific criteria and levels of achievement. These are placed in RUBRICS that teachers use throughout the undergraduate program to assess student performance. These assessments provide information for assigning the grades that students receive at the end of the semester.

Why is ongoing assessment important for students AND faculty?

Assessment is about learning how we are doing, making decisions about the kind of work we want to do in the immediate future, and making informed choices about how to proceed. In our Department the purpose of assessment is to facilitate personal growth and development and help our students learn how to take responsibility for their own improvement.

This is also true for the faculty. Assessment data provide us with important information for assessing the strengths of the undergraduate program and help us identify areas that might need change. Just as this kind of information helps students understand their work and ways that they might improve their performance, the faculty is also looking at their work. Assessment data helps us understand not only the nature of a problem but also how we might create a viable solution that will lead to program improvement.

The Assessment Cycle

All of the assessment rubrics are located in the Appendix of this Handbook and you are encouraged to study them carefully.

Updated: Fall 2009
Description of the Technique/Performance 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 Texas Woman’s University 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 study of technique, as an integral element of a studio practice that leads to performance and choreographic artistry, is viewed as a form of scholarly inquiry, and in keeping with the mission of the Department of Dance, provides a context for theoretical studies within the program.

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

Goals of the Technique/Performance Component

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

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

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.

**Technique/Performance 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.
Placement Standards for Each Level of Technique and Placement

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

Level I Profile: Expectations and Standards

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

Level I students should be able:

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

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

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

To become aware of dancing to both bodily phrasing rhythms and basic metered rhythms and be open and responsive to the content of the music or sound environment.

To learn, create, and perform dance as a creative process based on the student as a responsible artist and the teacher as a critically-supportive guide.

To commit to class etiquette which includes attire, commitment, attentiveness, full participation, consistent attendance, injury adaptation in class, and overall personal responsibility to other students and the art form.

To maintain a documented self-directed program outside of class supporting successful, physical engagement with required in-class material.

Level II Profile: Expectations and Standards

Level II students should be able to recognize and demonstrate understanding of movement and performance principles as integral to the study in dance and as an ongoing working process. Level II is the highest competency level that undergraduate students must attain in ballet for graduation.
Level II students should be able:

To demonstrate the ability to rehearse movement explorations, vocabulary combinations, and choreography both inside and outside of class through teacher initiated direction.

To develop individual creativity by using both inherent, learned, and improvised movement vocabularies and recognize the effect inherent movement knowledge has on the expression of specific dance styles.

To deepen movement vocabulary and continue to increase range and patterning through the use of inherent, learned, and improvised movement.

To retain a working understanding of physical functioning in relation to expression and respective connections to health and well-being.

To become aware of both bodily phrasing rhythms and basic metered rhythms in dancing and be responsive to the content of the music or sound environment.

To use the physical knowledge of movement function and somatic knowledge as a basis for acquiring mental and physical agility.

To commit to class etiquette which includes attire, commitment, attentiveness, full participation, consistent attendance, injury adaptation in class, and overall personal responsibility to other students and the art form.

To maintain a documented self-directed program outside of class supporting successful, physical engagement with required in-class material.

**Level III Profile: Expectations and Standards**

Level III is the highest competency level that undergraduate students must attain 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.

Level III students should be able:

To demonstrate the ability to be completely self-directed in the rehearsal of movement explorations, vocabulary combinations, and choreography in and out of class.

To adapt to, acquire, and perform through a range of choreographic processes, vocabularies, and performance intentions.

To become facile with both bodily phrasing rhythms and basic metered rhythms in dancing and be responsive to the content of the music or sound environment.

To recognize and begin to develop a technical practice based in somatic knowledge and experiential anatomy related to individual needs and the specific dance style.
To maintain a documented self-directed program outside of class supporting successful, physical engagement with required in-class material.

To recognize and develop both *inherent, acquired, and improvised* movement vocabulary.

To analyze, apply, and execute technical-somatic principles while performing *inherent, acquired, and improvised* movement with attention to aesthetic qualities and artistic intention.

**Level IV Profile: Expectations and Standards**

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

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

Level IV students should be able:

To demonstrate the ability to execute *inherent, acquired, and improvised* movement vocabularies with commitment and precision.

To access a range of technical and somatic knowledge as the basis for performing.

To be able to engage in a range of choreographic/learning processes, styles and performance intentions.

To exercise an open, facile attitude with both bodily phrasing rhythms and basic metered rhythms in dancing and be responsive to the content of the music or sound environment.

To create a professional, supportive dance community.

To maintain a technical practice based in technical-somatic knowledge and experiential anatomy related to individual needs and the specific dance style.

To maintain a documented self-directed program outside of class supporting successful, physical engagement with required in-class material.
Policy and Procedure for Advancing to the Next Level of Technique

Progressing to the next level of technique is announced at the end of the spring semester. Advancing to the next level is contingent upon: 1) achieving an appropriate proficiency based on the technique rubrics; 2) an assessment of your progress by the faculty member in the class in which you are currently enrolled; and 3) through consultation with the full time faculty members on the Technique Committee at the final spring meeting.

Assessment Criteria and Levels of Accomplishment

See the Undergraduate Technique/Performance Competency Assessment rubric in the Appendix.

Coordination of the Technique Program

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

1. Set annual goals for the Technique/Performance Program guided by the outcomes of the Institutional Effectiveness Assessments.

2. Review course syllabi and discuss creative ways for each teacher to implement the concepts and material.

3. Cross reference rolls for technique, bodywork, and performance classes.

4. Discuss assessment processes including final and mid-term assessments. The agenda should include such items as structure of the evaluations, assessment criteria, guidelines, and consistency of grading procedures within the dance major technique classes, and criteria for promotion.

5. Make decisions about promotions of students in all dance major technique classes.

6. Review requests from students seeking approval for additional technique classes.

7. Review requests from students for technique course substitutions.

8. Make recommendations to the Department Chair regarding schedule of technique classes and teaching assignments.
Students who have suggestions or need clarification of the policies regarding the technique program should contact the Chair of the Technique Committee, Sarah Gamblin.

Technique/Performance Mission developed in 1997 by a faculty committee chaired by M. Williford-Shade
Approved: Fall, 1997;
Revised: Spring, 2006
Updated: Fall, 2008
Description of the Choreography Component

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

The choreography program focuses on exploring the many ways one can bring a creative idea to completion in a cohesive, unified, and meaningful dance work. Also of importance are the specific skills of refining a work for performance in an appropriate venue. Among these skills is knowing how to coach a performance guided by the particular artistic intentions of the work and thus, intersects the choreography component of the curriculum with the technique/performance component.

Undergraduate Choreography Program

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

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

- **DNCE 2202 Dance Composition**: Focus is on helping students use improvisatory skills and their individual experiences as dancers to develop choreographic content. This includes developing the ability to create and use improvisational structures in their own explorations and to engage in the process of choreographic choice making guided by artistic intention.

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

- **DNCE 4182 Concert Choreography**: Focus is on shaping/transforming the elements of expression, content, intention and communication into a poetic aesthetic creation in the form of a concert work for one of several performance venues and opportunities.

*Policies and procedures for students enrolled in Concert Choreography (DNCE 4182) may be found in the Concert Choreography Syllabus.*
Concert Choreography is repeatable for additional credit and students are encouraged to choreograph works in successive semesters. Students cannot receive credit for their "Senior Choreographic Projects/DNCE 4182: Concert Choreography" until they have completed Improvisation, Dance Composition, and Choreographic Designs.

- DNCE 4133 Dance Production: Focus is on developing production values in relation to choreographic expression, content, intention, and communication with an emphasis on the aesthetic and practical elements of technical theatre production/design.

Expectations of Commitment to the Choreography/Performance Process

Students are expected to demonstrate commitment to the dance making process and should allow a significant amount of time in their schedules each semester for exploration time in the studio. For students enrolled in undergraduate choreography courses other than Concert Choreography, approximately 4 hours per week is appropriate. All students creating concert works should plan for considerably more time for personal exploration in preparation for rehearsals with dancers.

Students should consider this 'think tank’ time an integral part of their working processes and should establish a firm schedule of weekly studio hours to which they will adhere.

It is during these hours in the studio working alone that you will engage in in-depth movement exploration and invention, develop increasingly more sophisticated movement material for rehearsals, and create and experiment with improvisation structures that might be used with dancers in rehearsal. Undergraduate students in Concert Choreography should plan to spend approximately 3-4 hours per week working in the studio outside of scheduled rehearsals.

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 becomes 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 M.F.A. Choreography/Performance Portfolio, Independent Study Projects, and Concert Choreography courses must be shown at these showings.

In addition to the two scheduled showings faculty will visit rehearsals at appropriate intervals during the semester. Choreographers in DNCE 4182 Concert Choreography will meet during the regularly scheduled class time to discuss creative progress and production issues.

Students 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.

Several opportunities for performance each semester include:

- **Studio Theatre Concert—Dance Up Close**: Typically scheduled for the Thursday, Friday, and Saturday evenings before the last Friday of classes.

- **Mainstage Concert—DanceMakers**: Typically scheduled for the Thursday, Friday, and Saturday evenings in November and April.

- **Additional Venues**: On and off campus, schedule varies. These are typically concerts produced by an M.F.A. 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.

**Adjudication Policies**

All pieces created through Concert Choreography (DNCE 4182) and Dance Making Projects I-III (DNCE 5913), with dancers selected through the Performance (DNCE 1101, 2101, 3101 or DNCE 5211) audition process or through a separate audition approved by faculty, as agreed to in an accepted Independent Choreographic Initiative proposal, and all pieces created through Culminating Projects I-II (DNCE 5913) will be considered for adjudication.

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

At the end of the adjudication process, final selections are made by members of the full-time faculty based on the recommendations from the Adjudication Committee.

Not all works will be selected for inclusion in the DanceMakers or Dance UpClose concerts. Some work may not demonstrate a readiness for public performance.
Works not selected for additional public performance will fulfill the course requirement for public performance through performance in the adjudication.

**Eligible Performers**

Performers must be enrolled in technique class and in Dance Performance (DNCE 1101, 2101, 3101 or DNCE 5211) in order to participate in the adjudication process and be considered for ACDFA.

To use guest artist performers who are not enrolled in the University, choreographers must write a proposal justifying the usage and have the proposal accepted by the Performance Committee (Jordan Fuchs and Sarah Gamblin). Pieces with guest artist performers who are not enrolled at the University are not eligible for ACDFA.

To use TWU students who are not dance majors, choreographers must write a proposal justifying the usage and have the proposal accepted by the Performance Committee. In addition the student must enroll in Performance 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, i.e., if a choreographer loses a cast member in mid-process due to injury or illness, after the choreographer consults with Jordan Fuchs or Sarah Gamblin, the choreographer may be allowed to find an additional cast member.

**Cast Size**

Guest artists may use as many dancers as they like.

In most cases, choreographers may use no more than four to six dancers.

**Time Limits**

There are no departmental policies regarding time limits for works submitted for adjudication. This issue is pedagogic and left for teachers of Concert Choreography (DNCE 4182) and Dance Making Projects I-III (DNCE 5913) to determine. Works considered for performance at ACDFA must be less than 12-minutes in length. For the adjudication process, keep in mind that longer works are more difficult to program than shorter works and can actually make it more difficult for your work to be selected.

**Summary of Adjudication Process**

Typically the Concert Adjudication Committee (CAC) is made up of at least five people – three undergraduate/graduate students and two full-time faculty members. The undergraduate/graduate student members are elected by students enrolled in DNCE 4182 and 5913 prior to the adjudication process and may not serve two semesters in a row.

Committee members may serve regardless of whether they are also submitting work for adjudication.
After viewing adjudicated works (which are timed), the CAC meets in the conference room and goes through a simple, anonymous voting process, in which each committee members’ vote is weighted equally. This process requires CAC members to place each work in the appropriate venue for performance. This may include not placing a work in any of the venues if the CAC members feel the work is not up to TWU choreographic or performance standards.

Throughout the voting process, commentary regarding personal opinions on the works is kept to an absolute minimum, in an effort to keep the process as objective and impartial as possible.

While the specific considerations for each show are defined by each CAC member individually, generally the factors considered in the placement/voting process include:

- Choreographic quality
- Performance quality
- Performance “readiness”

Programming considerations, including: genre, time length, and appropriate venue (For example, more intimate works or works performed in the “round” might be placed into Dance UpClose, while works with a more graphic or architectural choreographic nature might be placed in DanceMakers.).

The votes are tabulated for each concert and the works with enough votes are adjudicated into the show. The votes are tabulated for DanceMakers first, then Dance UpClose. In cases where there is a tie in voting, the CAC has a secondary anonymous vote on the work(s) to determine the final adjudication decision.

The CAC placement recommendations are reviewed by the faculty committee members, who then make the final adjudication decisions.

**Concert Adjudication Committee**

The **Concert Adjudication Committee** was instituted in fall 2002, to formalize the process by which works are reviewed and selected each semester for the various concert venues. The five member committee is comprised of the following members:

- Two M.F.A. Faculty Members (1 Serves as Chair)
- One - Two UG Students (Elected by the UG Student Choreographers)
- One - Two GM Students (Elected by the GM Student Choreographers)

The roles and responsibilities of the **Concert Adjudication Committee** include the following:

1. Schedule two (2) in-progress showings and one (1) final showing each semester.
2. View all works at each showing.
3. Provide each choreographer with the opportunity with substantive “process feedback.”

4. Select works for the two concert venues: DanceMakers and Dance Up Close.

5. Select two works for ACDFA adjudication and one or two works for the informal ACDFA concert.

**Participation in the American College Dance Festival**

The Department of Dance annually participates in the American College Dance Festival, South Central Region. The festival is usually in March and works are selected from those created and/or performed during the fall semester. In May 2012, Elyse Cox’s work “Same as It Ever Was” was selected for performance at the National American College Dance Festival in Washington, D.C. José Zamora’s work “Curios y Serpintinas” was selected for performance at the National American College Dance Festival in Washington, D.C., in May 2010. Stephanie Beauchamp’s work “Fists of Spaghetti” was selected for performance in May 2000 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.

**All students who wish to create works for consideration for all public performance venues or ACDFA must be registered for credit - DNCE 4182 Concert Choreography for undergraduates.**

The undergraduate and graduate choreography programs are interwoven and mutually supportive. Decisions regarding approval for and scheduling of additional concert venues are based on efforts to facilitate the work of individual students while maintaining the integrity of the Department as a whole. It is the responsibility of the faculty to ensure that public performances of concert work aspire to standards of excellence and provide all students opportunities of access.

**ACDFA Participant Eligibility Requirements:**

To participate in ACDFA performers and choreographers must:

- Have a GPA of 2.5 or higher. This will be checked when works are selected as well as prior to departure for ACDFA.
- Be enrolled in Performance and Technique for fall and spring semesters.

*Updated: Spring 2014*
International Dance Company

The Texas Woman's University International Dance Company (IDC), organized in 1978 by Professor Gladys Keeton, performs for elementary and secondary schools, on college and university campuses, conventions, in concerts and for numerous civic and community organizations. IDC has performed both throughout the DFW area and nationally. The programs include formal concerts, lecture demonstrations, master classes, and informal demonstrations with audience participation and are entertaining and educational for all ages.

The International Dance Company offers diversity in its repertoire, which includes dances representative of the United States, several regions in Mexico, Middle Eastern countries, Spain, Africa, Ireland, Russia, Lithuania, and Taiwan with new dances added each year. Authentic costumes and music have been designed for each dance and add to the cultural understanding of each country’s folklore. For more information, email: gkeeton@twu.edu

The TWU International Dance Company is spectacular and offers a world-class performance for the students in Texarkana.
- Charlotte Smelser, ArtsSmart Director, Texarkana Regional Arts Council

DanceWorks

Selected by audition, students involved in DanceWorks have the opportunity to immerse themselves in community service projects, including the annual lecture demonstration, KidsDance, as well as performing regionally and nationally in guest artist work. DanceWorks’ performance at the February 2009 South Central Regional American College Dance Festival received this review:

Texas Woman’s University’s “From Out of Nowhere” (choreographed by guest artist Mark Dendy) was a feast for the eyes... dancers exploded onto the stage with sweeping chassés, jétés and pirouettes, and never stopped moving...Their dedication to the movements was inspiring... [they] more than performed the piece; they lived it... left the audience breathless and wanting more.
- Danielle Marie Georgiou, KERA Art and Seek Blog

DanceLab

DanceLab is an ongoing weekly dance laboratory committed to experimentation in dance-making. The group explores a variety of approaches including contact improvisation and various systems of ensemble improvisation. DanceLab creates performances for alternative local venues and the TWU concert series, collaborates with musicians, performs outreach activities and hosts a weekly dance improvisation jam. The purpose of DanceLab is to encourage a community of independent dance artists, to develop improvisation as a form of performance, and to provide opportunity for students curious about making and performing dance through improvisation.
The three TWU performing groups require a significant commitment of time and energy and students must be able to assume these added responsibilities without compromising their academic standing in the University and the Department of Dance. In order to be eligible to participate in any one of the three Department of Dance performing groups, the International Dance Company, DanceWorks, and DanceLab, students must have a semester 2.5 GPA (all courses taken) and a ‘C’ or better in DNCE courses during the semester prior to the period of eligibility. Academic performance will be re-assessed each semester for continuation in the performing group. To remain eligible for a performing group, students must meet these standards each semester. This academic eligibility policy does not apply to auditioning for and performing in work created by students in Concert Choreography or M.F.A. Portfolio Projects.
IV. Academic Policies

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.)

Department of Dance Attendance Policy

The University attendance policy applies to all classes. Since performance in studio classes in particular relies almost entirely on work accomplished during each class, any absence from class will impact the grade. Students missing more than the equivalent of two weeks of class (6 absences in MWF classes & 4 absences in TTH classes) for either excused or unexcused absences should not expect to receive a passing grade for the course. Studio classes include, but are not limited to, all technique/art making classes and studio-theory classes such as Movement Analysis, World Dance Forms, and Dance History.

Memo of Verification of Absence: In the event that a student must miss class due to an excused absence, the student may obtain an absence memo from the Office of Student Life. The student will be responsible for providing the Office of Student Life with proper verification for the absence. Proper verification for the absence does not mean that the absence is excused. It serves as a means to notify instructors of the absence. 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 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 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, a personally relevant conditioning 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, or taking written notes is also appropriate. Lying on the floor, sleeping, talking or texting on a cell phone, or engaging in conversation with other students during class is not considered appropriate. No student should be consistently sitting out as it warrants a low class participation grade. Typically, ‘sitting out’ for three times equals one absence.
TWU Policy on Repeating Courses

For the full policy on repeating courses, please visit https://www.twu.edu/undergraduate-studies/repeating-courses.asp

As of September 2005, a student who attempts a course with the same content more than twice will pay tuition for that course at the out-of-state rate. **When a course is taken for the third (3rd) time, the student will be assessed out-of-state tuition.** Being enrolled on the 12th day constitutes taking the course. If the course is dropped on the 13th day, the student will be recorded as having taken the course.

**NOTE:** The grade for your second attempt in a course will replace your first grade. If you repeat the course for a third time, you will be charged out-of-state tuition.

**NOTE:** The **Policy on Repeating Courses** does NOT apply to those courses designated as “repeatable for credit.” The **General Catalog**, Department of Dance Course Descriptions, contains this information.

**Policy Limiting Number of Dropped Courses**

**(Applies Only to Freshman Entering TWU in Fall 2007 and After)**

Students may drop a course without penalty before the census day of each regular semester. However, after the census date, freshman enrolling in Fall 2007 or later (at TWU or any Texas public higher education institution), are allowed only 6 unexcused drops during their undergraduate academic careers. Drops after the census day will count toward the 6-drop limit unless they are supported by timely, appropriate documentation and excused by the University review process. Freshman Drop forms are available in the Registrar’s Office and require the signature of the student, instructor, and academic advisor.

Students enrolling in a course, whether completed or not, for the third time will be assessed out-of-state tuition. (See **General Catalog**.)

Students who fail to maintain academic standing are subject to probation or suspension from the University. (See **General Catalog**.)

**List of Approved Core Curriculum Courses**

A list of Approved Core Curriculum Courses may be found on the TWU Academic Affairs Website at http://www.twu.edu/academic-affairs/core-curriculum.asp

Revised: Fall, 2011
Technique Placement Policy

The Fall Technique Placement Audition occurs the Wednesday before the first day of fall classes. It is intended for incoming undergraduates (freshmen and new transfers) and non-majors and majors seeking acceptance to enroll in dance major classes, including those who have taken one or more semesters of Intro. courses but have not yet taken a dance major technique class.

The Spring Technique Placement Exam occurs the last Friday of spring semester classes. It is intended for all dance major students returning to the TWU Dance Department in the fall who are already enrolled in dance major technique classes, including those enrolled in Level IV technique. Progressing to the next level of technique is announced at the end of the spring semester. Advancing to the next level is contingent upon: 1) achieving an appropriate proficiency based on the technique rubrics; 2) an assessment of your progress by the faculty member in the class in which you are currently enrolled; and 3) through consultation with the full time faculty members on the Technique Committee at the Spring Technique Placement Exam.

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 types 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.

The Department of Dance requires all undergraduate and graduate dance majors to attend the following on-campus performances during the academic year.

<table>
<thead>
<tr>
<th>Fall Semester</th>
<th>Spring Semester</th>
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<tbody>
<tr>
<td>• Fall DanceMakers and Dance Up Close Concerts and Showings</td>
<td>• Spring DanceMakers and Dance Up Close Concerts and Showings</td>
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<tr>
<td>• One Drama Performance</td>
<td>• One Drama Performance</td>
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<td>• One Music Performance</td>
<td>• One Music Performance</td>
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<td>• One Visual Arts Gallery Opening</td>
<td>• One Visual Arts Gallery Opening</td>
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<td>• Arts Triangle</td>
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Academic Standards and Eligibility for Performing Groups

All dance majors are expected to meet or exceed the minimum academic standards of the University as detailed in the General Catalog and the following Department of Dance Academic Standards:

Earn a grade of ‘C’ or better in all DNCE courses required for the major.

Earn a ‘C’ or better in order to enroll in succeeding courses in the Choreography sequence.

Demonstrate at least ‘average performance’ to progress to the next level of technique upon recommendation of the Technique Committee.

Successfully complete the Level II Technique Proficiency Assessment at the completion of Level II Modern Dance in order to be promoted to Level III technique.

Follow the Department of Dance attendance, the Class Attendance guidelines and additional specific attendance requirements as set forth in individual course syllabi.

Dance majors pursuing 8-12 Teacher Certification must earn a ‘B’ or better in all six of the benchmark courses and earn a GPA of at least 2.75 to qualify for admission to the Teacher Education Program.

Students applying for the MAT program to attain Teacher Certification in Dance must meet the undergraduate requirements for admission to Teacher Education and present a GPA of 3.0 (College of Professional Education Website).

Department of Dance Academic Performance Expectations

Dance majors should be mindful that “unsatisfactory performance” results from one or more of the following:

Failure to submit courses assignment.

Failure to submit course assignments on time and that meet the requirements and/or expectations outlined in the syllabi or specific project guidelines.

Lack of preparation of readings, creative projects, and/or class presentations.

Excessive absence from studio and/or theory courses and/or consistent tardiness.

Excessive absences from rehearsals and/or consistent tardiness.

Students should keep in mind that if a grade below ‘C’ is earned in a course required and/or expectations in Dance or a grade below ‘B’ in a benchmark course for Teacher Certification is earned, the courses must be repeated.
Academic Eligibility for Participation in TWU Dance Performing Groups

(International Dance Company, DanceWorks, DanceLab)

The three TWU performing groups require a significant commitment of time and energy and students must be able to assume these added responsibilities without compromising their academic standing in the University and the Department of Dance. In order to be eligible to participate in any one of the three Department of Dance performing groups, the International Dance Company, DanceWorks, and DanceLab, students must have a semester 2.5 GPA (all courses taken) and a ‘C’ or better in DNCE courses during the semester prior to the period of eligibility. Academic performance will be re-assessed each semester for continuation in the performing group. To remain eligible for a performing group, students must meet these standards each semester. This academic eligibility policy does not apply to auditioning for and performing in work created by students in Concert Choreography or M.F.A. Portfolio Projects.

ACDFA Participant Eligibility Requirements

To participate in ACDFA performers and choreographers must:

- Have a GPA of 2.5 or higher. This will be checked when works are selected as well as prior to departure for ACDFA.
- Be enrolled in Performance and Technique for fall and spring semesters.
Policies and Procedures for Students Enrolled in Performance

*Policies and procedures for students enrolled in Performance (DNCE 1101, 2101, 3101) may be found in the Performance Syllabus.*

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 and Dance UpClose concert series and showings, 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. As a note, students performing in adjudicated venues need to be enrolled in Performance 1101, 2101, or 3101 and a technique class.

**Audition Procedure and Attendance Requirements**

Fill out a personal schedule handed out at the first class meeting and submit it at the audition. *Your rehearsal time is class time, not an extra-curricular activity.* A student must have some evening and weekend times available or she/he will not be cast and will have to complete the course objectives through production time only. Filling out a schedule is also the opportunity to specify any dates that you know will conflict with rehearsals or performances. After attending the department audition, when castings and their respective rehearsal times are posted, you are officially a member of the choreographer’s piece and must attend the specified rehearsal times. You will only be cast for those works whose rehearsals you are able to attend. There should be no switching pieces after the audition results are posted. If you have a scheduling problem you must see Sarah Gamblin or Jordan Fuchs immediately.

**Production Requirements**

Respect the Production Coordinator as your supervisor. Sign up for, be on time and complete at least 12 production hours to be determined throughout the semester. It is not unusual to have more than 12 hours. A total of 40 hours is required for the course which may break down to 28 rehearsal hours and a minimum of 12 production hours.
Policies and Procedures for Independent Study

Independent Study Option

The independent study option (DNCE 4911 or DNCE 4913) is available for those interested in pursuing a problem of individual or professional interest that does not fall within the context of organized courses. In consultation with the advisor, students may initiate independent study problems/projects with members of the University faculty.

Credit for most performance, choreography, and repertory projects may be received by registering for DNCE 1101, 2101, 3101 Performance or DNCE 4182 Concert Choreography.

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

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

The syllabus should include at least the following:
- Course description/focus of the independent study
- Goals, objectives and/or learning outcomes
- Plan of work to be accomplished
- Nature of the final product or documentation
- Criteria for evaluation

A summary document of work accomplished during the independent study must be prepared by the student and submitted to the faculty member at the conclusion of the semester in which the independent study was undertaken. The summary should be no longer than 2 pages and should provide a synthesis or abstract of the work for which credit will be awarded. The summary document will serve as a record of the independent study and will be placed in the student’s file as documentation.

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

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. The student must have an overall GPA of a 3.0.

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, 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, back stage 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.
TWU Honors Scholar Program

The TWU Honors Scholar Program provides an enhanced educational environment for talented and motivated undergraduate students. A chief goal of the program is to help students become innovative thinkers, thoroughly prepared to enter their professions, through extensive experience with scholarly and creative endeavors, writing, and technology. The honors program enables students to pursue personal and professional growth through integrated learning venues, special social and cultural events, internship programs, and stimulating and creative course work.

The program of study for each Honors Scholar will be shaped at every level by three major emphases. The program develops scholars with excellent technological, research, and writing skills. These skills will be developed through both enhanced course work and experiential learning. For information about the TWU Honors Scholar Program visit https://www.twu.edu/honors

Components of the Honors Scholar Program Include:

Course-Based Instruction

Technology
- Technological integration in core courses
- Enhanced Access

Research
- Capstone Project
- Contract Work
- Course-based Research

Writing
- Writing-intensive core courses
- Capstone Project
- Contract Work

Experiential Learning

Technology
- Internships via Career Services and major departments

Research
- Research Fellow opportunities via Center for Student Research
  Support

Writing
- Writing Fellow opportunities via Write Site
Program Admission Requirements

Entering Freshmen Entrance Requirements

Students who are entering college full-time for the first time are considered FTICs (First Time in College). These students need to meet one of the following requirements to be eligible:

Top 5% of high school graduating class

Combined score of 1220 or higher on Reading and Math sections of SAT

Composite score of 28 or higher on ACT

Current Student Entrance Requirements

Students who are already enrolled at TWU are considered current students. These students may qualify for the program after their first semester if they have fewer than 24 completed college credit hours and at least a 3.50 GPA.

Transfer Student Entrance Requirements

Students enrolling at TWU after attending a community college full time may be eligible for the program if they have completed an honors program and an associate’s degree at their former institution and have at least a 3.50 GPA. Students from schools with which TWU’s honors program has honors articulation agreements are given priority in both admission and scholarship decisions. Students transferring from four-year institutions must have been in good standing within an NCHC or GPHC member institution at the time of transfer and must have earned at least three honors’ credits for every 15 college credit hours earned. Transfer students may only transfer 12 honors credits to be applied toward their honors credit hours at TWU.

Completion

25 Hours honors credit:

12 hours of organized courses (section 90, 91, or 92)

1 hour of UNIV 1011 (honors section)

9 hours of additional honors credits (honors contracts, graduate courses taken as an undergraduate, or additional organized honors classes)

3 hours of honors capstone credit

For more information about the Honors Program and for an application, please see the Honors Scholar Program webpage at www.twu.edu/honors/info.
Dance majors wishing to pursue dance coursework for honors credit should consult with Professor Gladys Keeton who serves as a member of the College of Arts and Sciences Honors Program Committee. Honors contract options are available for a variety of theory and studio courses. After acceptance to the Honors Scholars Program has been received, students should meet with Professor Keeton to discuss honors opportunities. Honors contracts are developed with and approved by the faculty member who will be teaching the course or the faculty member with whom the contact work will be conducted.

Questions about the TWU Honors Scholar Program should be directed to:

Dr. Guy Litton, Director
TWU Honors Scholar Program
Office located in Stoddard Hall
E-Mail: alitton@TWU.edu
Phone: 940-898-2337
## Appendix

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A Brief History of Dance at Texas Woman’s University

Dance has long been an important part of the academic and artistic community at Texas Woman’s University. Dance classes have been offered since the founding of the University in 1901. Every year, dating back to 1926, dance artists have visited and performed on the campus. In the early years academic study in dance at TWU was developed under the auspices of Physical Education and with the guidance of educators Dr. Anne Schley Duggan and Dr. Aileene S. Lockhart, 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.
Scholarships and Financial Aid

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

Scholarships Awarded by the Department of Dance:

Excellence in Performance Scholarship Award

Awarded to a continuing graduate or undergraduate student for accomplishments in performance with a minimum GPA of 2.50.

Selection is based on excellence (achievement beyond expected norms) in performance based on the following criteria:

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

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

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

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

Excellence in Choreography Scholarship Award

Awarded to a continuing graduate or undergraduate student for accomplishments in choreography with a minimum GPA of 2.50.

Selection is based on excellence (achievement beyond expected norms) in choreography based on the following criteria:

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

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

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

**Aileene S. Lockhart Endowed Scholarship**

Scholarship endowed by Professor Emerita Aileene S. Lockhart. Criteria include: 1) Academic and/or artistic achievement, 2) Graduate student, but may be awarded 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 designated to an entering freshman.

**Dance Scholarship Fund and Dance Endowment Fund Scholarships**

Scholarships to recognize academic and/or artistic excellence. May be awarded 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.
Facilities and Equipment

Dance Studios: DGL 203, 208, 210; Pioneer Hall 328

**ABSOLUTELY NO SHOES OR DRINKS WITHOUT LIDS ARE ALLOWED IN THE STUDIOS.**

Equipment used in the studio should be returned to its proper place and turned off each day. No crayons or markers are allowed in studios unless used as part of a class. Please take your personal belongings from the studio each day. If you have access to the studio after hours, it is your responsibility to secure the building and all equipment before leaving.

The studios are available for work directly associated with courses and degree program requirements. Policies and procedures for reserving studio space will be discussed in the Performance Meetings at the beginning of the semester, Concert Choreography, and graduate student meetings. The Production Coordinator, in consultation with faculty and the Department Chair, will be responsible for maintaining the studio schedule.

**Digital Media Office: DGL 117**

The Dance Digital Media Office is located in the Dance Building on the Lower Level. A Graduate Assistant serves as the Digital Media Office Coordinator. In order to use the facility, you must complete an orientation/training session with the Digital Media Coordinator. To gain access to the Digital Media Office and video equipment after successful completion of the orientation, make an appointment with the Digital Media Office Coordinator. Procedures and rules for lab use will be covered in the orientation session.

**Use of Video and Audio Tapes, DVDs and CDs**

Students must supply their own videotapes/DVDs/CDs for recording rehearsals of choreographic projects and portfolio projects as well as making copies from the master tapes of concerts. Concerts are recorded in digital format and copies can be made in the Digital Media Office. Students may copy the performances of their works from our master tapes after training and making an appointment with the Digital Media Office Coordinator. **DO NOT REMOVE ANY MASTER TAPES FROM THE DIGITAL MEDIA OFFICE.**

Students must supply their own audio tapes/DVDs/CDs for making copies of rehearsals and for assignments related to course work in such courses as Music for Dancers and all choreography courses.

*Abuse of the Digital Media Office Equipment and/or failure to follow policies and procedures will result in termination of use privileges.*

**Dance Student Computer Lab: DGL 123**

The Dance Student Computer Lab is located in the Dance Building on the Lower Level. There are eight iMacs with internet access. **Do not save any documents to the**
computers. You must bring your own flash drive in order to save your documents. All documents will be deleted on a regular schedule by the TWU Information Technology staff. Computer lab users after 5:00 pm daily are responsible for turning off the lights. Please leave the door open to the Student Computer Lab.

**Dance Sound Design Studio: DGL 116**

The **Dance Sound Design Studio** is located in Dance Building on the Lower Level and is available for recording concert tapes/CDs and composing original music. Keith Fleming coordinates the facility and provides training sessions several times each semester. A schedule of hours is posted on the bulletin board; you should contact Keith via email to discuss your projects.

Email: kfleming@twu.edu

**Dance Video Library: DGL 112**

The **Dance Video Library** is housed in DGL 112. Videos may be viewed in the DVL during office hours, which are posted on the door. Reservations must be made by contacting the Technical Director, Dayna Morgan, via email at dmorgan@twu.edu. Provide Dayna with written requests which include the date and time you wish to reserve the DVL, your name, student ID#, phone number and email address. Indicate in the subject line that you are seeking reservations for the DVL.
Residencies, Guest Artists and Visiting Scholars

Each year the Department of Dance provides several opportunities for students to interact with nationally recognized artists and scholars. The annual dance residency brings an artist and/or company to TWU for classes, performances, and lecture-demonstrations. The Summer I Workshop in Dance 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 Workshop in Dance, should be considered as an integral part of your dance study at TWU. In recent years guest artists have included, Claire Porter, Tere O’Connor, Lisa Race, Michael Foley, Sean Curran, Bebe Miller, Mark Taylor, Kariamu Welsh Asante, Jennifer Keller, Karinne Keithly, Melissa Young (Dallas Black Dance Theatre), Alexandra Bellar, Gesel Mason, Nycole Ray (Dallas Black Dance Theatre), Amii LeGendre, Rosalie Jones Daystar, Doug Elkins, Allan Gartrell (Dallas Black Dance Theatre), Larry Keigwin, Anthony J. Russo, Mark Dendy, Cheng-Chieh Yu, Joshua Bisset & Laura Quattrocchi (SHUA Group), Lela Jones, Jill Sigman, Bill Young, Miguel Gutierrez, Tina Custer, and Stafford Berry.

All students are expected to participate fully in all residency activities during the Fall and Spring semesters and should plan to attend one Summer I Workshop in Dance which is required for all dance major 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 Kaaliinohomoku, Sondra Horton Fraleigh, Dr. Larry Lavender, Judy Van Zile, Dr. Frances Bruce, Dr. Tina Hong, Dr. Carey Andrzejewski, and Dr. Ann Cooper-Albright.
TWU Undergraduate and Graduate Grade Appeal Procedures

A student who wishes to appeal a decision relating to a grade in the College of Arts and Sciences shall:

1. Request within ten (10) days after the decision, further consideration of the issue from the faculty member responsible for the decision;

2. If the student feels the issue has not been resolved satisfactorily, request in writing within ten (10) days after receipt of the decision of the faculty member, that the chair/program director of the academic component review the matter. For further consideration, the student must submit to the chair/program director a written narrative setting forth all pertinent information. The faculty member will then submit a written response to the student’s narrative to the chair/program director. The chair/program director will provide a written response to the student.

3. If the student feels the issue has not been resolved satisfactorily, request in writing within ten (10) days after receipt of the decision of the chair/program director, an appeal with the Dean of the College of Arts and Sciences.

The Dean may appoint an advisory ad hoc appeals committee consisting of three (3) faculty members from the College of Arts and Sciences, which would conduct a hearing and make recommendation(s) to the Dean. Ordinarily, this hearing will be scheduled within ten (10) days after the appointment of the committee.

The ad hoc appeals committee hearing procedure is set out in Attachment A, entitled “Undergraduate Ad Hoc Appeals Committee Hearing Procedure” (attached).

The Dean will review the written statements of the student, the faculty member, the chair/program director, and the recommendations of the ad hoc appeals committee, if any. The student will be notified in writing of the decision of the Dean.

If the student feels the issue has not been resolved satisfactorily, within ten days (10) after receipt of the Dean’s decision, for an undergraduate appeal the student may appeal the decision by delivering a written letter requesting an appeal to the Vice President for Academic Affairs. For a graduate appeal the student may appeal the decision by delivering a written letter requesting an appeal to the Dean of the Graduate School.

After reviewing the recommendations and the statements related to the issue, the Vice President for Academic Affairs will make the final decision for an undergraduate appeal; and the Dean of the Graduate School will make the final decision for a graduate appeal.

This will conclude the appeals process.

10/2007
Attachment A

Ad Hoc Advisory Committee Hearing Procedure

The Chair will, in the presence of the representative of the University, the student, and the members of the ad hoc advisory committee:

Introduce all persons present in the hearing room
State reasons for hearing and regulations involved

Ask for statement from representative of the University
Questions to the representative of the University by the student
Questions to the representative of the university by members of the ad hoc advisory committee

Ask for statement from student
Questions to the student by representative of the University
Questions to the student by members of the ad hoc advisory committee

Call for other witnesses:

Witnesses called by representative of the University (one at a time)
Questions to witness by representative of the University
Questions to witness by student
Questions to witness by members of the ad hoc advisory committee

Witnesses called by student (one at a time)
Questions to witness by student
Questions to witness by representative of the University
Questions to witness by members of the ad hoc advisory committee

Invite concluding statements. (Maximum time for concluding statement—five minutes):

Representative of the University
Student

Executive Session:

All persons other than members of the ad hoc appeals committee will be excused and asked to leave the room. The recommendation(s) of the ad hoc appeals committee will be transmitted by the chair pro tempore to the Dean, College of Arts and Sciences.

Note: Only the members of the ad hoc appeals committee and the parties will be present during the hearing, except that one witness at a time may be present while testifying.

10/2007
OUTCOME: By the end of the academic program, students will be able to effectively communicate and present ideas and critically respond as dance professionals/leaders in written, verbal, technological and kinesthetic formats in clear, coherent and pervasive language appropriate to purpose, occasion, and audience.

<table>
<thead>
<tr>
<th>Communication of Ideas</th>
<th>(5) Exemplary</th>
<th>(4) Accomplished</th>
<th>(3) Proficient</th>
<th>(2) Marginal</th>
<th>(1) Unacceptable</th>
</tr>
</thead>
<tbody>
<tr>
<td>Communication achieves the criterion with sophistication and reflects a mature personal mission guiding the development and realization of the teaching, artistic and scholarly vision.</td>
<td>Communication successfully achieves the criterion in a personally relevant way and reflects a strong, consistent, and creative integration of all criteria.</td>
<td>Communication achieves the criterion in ways appropriate to the context and methodology and reflects integration of all criteria.</td>
<td>Communication attempting to achieve the criterion in ways appropriate to the context and methodology and mostly reflects integration of all criteria.</td>
<td>Communication is not clear and has limited evidence of success in accomplishing the criterion.</td>
<td></td>
</tr>
</tbody>
</table>

**Purpose:** Thesis/ artistic vision stated clearly and appropriate to purpose, audience and occasion

**Development of Ideas (Content or Evidence):** Idea(s) well-developed; an abundance of material clearly related to purpose/artistic intent

**Coherence:** Examples appropriate and clearly relate to purpose/artistic intent

**Delivery:** Students will be able to effectively communicate, perform and/or present ideas to diverse audiences in a variety of media including written, verbal and technological
OUTCOME: By the end of the academic program, students will be able to accurately identify, differentiate, and discuss cultural trends and historical perspectives gained through observation, embodiment, and relevant literature and music in order to examine how dance expresses diverse identities and apply this knowledge to dance making endeavors.

<table>
<thead>
<tr>
<th>Criteria for Assessment Dance and Identity</th>
<th>(5) Exemplary</th>
<th>(4) Accomplished</th>
<th>(3) Proficient</th>
<th>(2) Marginal</th>
<th>(1) Unacceptable</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Reflects the highest level of cultural awareness and artistic expression that contribute to national, regional, and ethnic identity.</td>
<td>Reflects mastery of cultural awareness and artistic expression that contribute to national, regional, and ethnic identity.</td>
<td>Reflects development and movement toward cultural awareness and artistic expression that contribute to national, regional, and ethnic identity.</td>
<td>Reflects minimal development and movement toward cultural awareness and artistic expression that contribute to national, regional, and ethnic identity.</td>
<td>Reflects no movement toward cultural awareness and artistic expression that contribute to national, regional, and ethnic identity.</td>
</tr>
</tbody>
</table>

**Cultural/Historical Literacy:** Students will be able to recognize and discuss a dance or a dance practice and its cultural-historical context, including its forms, functions, and meanings.

**Critical Inquiry:** Students will be able to describe, analyze, interpret, evaluate, and compare diverse forms of dance.

**Experiential Literacy and Integration:** Students will be able to use elements from historical and cultural dances to express contemporary meanings when creating and performing their own dances and communicating through dance to an audience.

**Professional Communication Skills:** Students will be able to effectively communicate and present ideas and respond to questions about personally relevant historical, cultural, and artistic perspectives by using a variety of media including written, verbal, and technological.
OUTCOME: By the end of the academic program, students will be able to accurately analyze, apply, and assess diverse movement principles and dance making practices through the body as creative artists and educators.

<table>
<thead>
<tr>
<th>Attributes of Dance Making Practices</th>
<th>(5) Exemplary</th>
<th>(4) Accomplished</th>
<th>(3) Proficient</th>
<th>(2) Marginal</th>
<th>(1) Unacceptable</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Performing, creating, transforming and assessing movement vocabulary reflect the highest level of mastery of dance making.</td>
<td>Performing, creating, transforming and assessing movement vocabulary reflect mastery of dance making.</td>
<td>Performing, creating, transforming and assessing movement vocabulary reflect development and movement toward mastery of dance making.</td>
<td>Performing, creating, transforming and assessing movement vocabulary reflect minimal progress toward mastery of dance making.</td>
<td>Performing, creating, transforming and assessing movement vocabulary reflect no progress toward mastery of dance making.</td>
</tr>
</tbody>
</table>

**Kinetic and Somatic Knowledge:** Students will be able to identify and perform a variety of movement patterns, anatomical principles, musical rhythms, and dynamic-spatial characteristics of movement.

**Performance/Improvisation:** Students will be able to effectively engage as interactive participants with class content, people, and diverse environments while being somatically, physically, and creatively integrated and responsive.

**Create Movement Vocabulary:** Students will be able to engage in movement improvisation and exploration guided by artistic intention to design authentic movement and to evaluate the appropriateness of movement for a particular idea or topic.

**Transform Artistic Intentions into Dances:** Students will be able to effectively transform ideas into dances that reflect in-depth movement exploration, authenticity, and clarity of vision.

**Assess Students:** Students will be able to identify assessment procedures and strategies and apply these to diverse situations and student populations.