

Texas Woman's University

College of Arts & Sciences
School of the Arts & Design

DIVISION OF DANCE



2026-2027

**B.A. Undergraduate Student
and Advisor Handbook**

Photo by Jesse Scroggins

Texas Woman's University is an
accredited institutional member of the
National Association of Schools of Dance

TEXAS WOMAN'S UNIVERSITY
COLLEGE OF ARTS AND SCIENCES

SCHOOL OF THE ARTS AND DESIGN
DIVISION OF DANCE

UNDERGRADUATE STUDENT AND ADVISOR HANDBOOK
2025-2026 Edition

**This publication is an official Divisional document.
Policies and Guidelines are current and supplement the TWU Undergraduate Catalog.**

TABLE OF CONTENTS

Division of Dance Contact Information	3
Administrative Structure	3
Division of Dance Contact Information	3
Faculty Emeritus	4
A Brief History of Dance at Texas Woman’s University	5
Mission, Goals, and Objectives of the Undergraduate Dance Program	7
TWU Mission	7
Division of Dance Mission	7
Strategic Imperatives	7
Overview of the BA in Dance Program	9
Bachelor of Arts in Dance Studies	9
Bachelor of Arts in Dance with Minor in Education	9
TWU Core Curriculum and BA in Dance Curriculum Overview	9
TWU Core Curriculum	9
Dance Practices	9
Dance Practices Committee Structure, Guidelines, and Policy	10
Placement Standards for Dance Practice Courses	11
Dancemaking	11
Opportunities to Perform and Choreograph	11
Dancemaking and Performance Policy	13
Policy for Participation in Performances	13
Concert Curation Committee Structure and Process	13
Policy for Concert Curation Eligibility	15
Dance Theory	15
Dance and Identity	15
Pedagogical Communities	15
Minor/Related Studies	15
Suggested Minors for Dance Majors	15
Suggested areas from which to build a Related Studies Plan	16
Policies for Minor in Education	16
Policy for Applying to the Minor in Education, Educator Preparation Program (EPP)	16
Policy of Five Year Rule	16
Policy for Application and Release for Student Teaching	17
Requirements for Student Teaching Release	17
Student Teaching Placement Process	17
Guidelines for Student Teaching Placement Requests	17
Independent Study	18
Policy and Procedure for Independent Study	18
Policy for Independent Choreographic Initiative Option	18
Review and Selection of Independent Choreographic Initiative Projects	19
Producing Independent Choreographic Initiative Projects	20
Student Advising	21
Division of Dance Advising Guidelines	21
Advising Process and Policies	21

Transfer Guidelines and Policy	23
Assessment and Academic Policy	24
Assessment of Undergraduate Skills and Competencies	24
Assessment Policy	24
Attendance Policy	25
UNIVERSITY OPPORTUNITIES	27
Pioneer Pride Dance Team	27
Leadership Institute	27
Resident Assistant and Academic Support Assistant	27
Education Abroad	27
Volunteering	28
Intramural Sports	28
Appendix	28
A. Scholarships and Financial Aid	28
B. Facilities and Equipment	28
Digital Media Office: DGL 117	29
Student Computer Lab: DGL 123	29
Dance Sound Design Studio: DGL 125	29
Division and University Property:	29
C. Placement Standards for Each Level of Dance Practices and Placement	30
Policy and Procedure for Advancing to the Next Level of Dance Practices	30
Assessment Criteria and Levels of Accomplishment	30
Dance Practice and Techniques Levels Description	30
Ballet Movement Practices Levels Description	33
D. ACDA	33
What is ACDA and how does it work?	33
Why does the TWU Division of Dance participate in the ACDA regional festival?	34
How do we select the works to be presented at ACDA?	34
The ACDA Selection Process	35
E. Annual Student Undergraduate Student Assessment Rubric	36
F. Institutional Assessment Rubrics	38

Division of Dance Contact Information

Administrative Structure

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Co-Coordinators, M.A. Programs Drs. Robin Conrad and Charmian Wells.

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A Brief History of Dance at Texas Woman's University

The Division of Dance acknowledges Indigenous Peoples as the traditional stewards of the land on which we dance and work at Texas Woman's University. We recognize the enduring relationship that exists between Indigenous nations and their traditional territories. The land on which we sit, stand, and dance is the traditional unceded territory of the many nations including Comanche, the Wichita, the Caddo, the Tonkawas and the Cherokee. We moreover recognize that the building of the university and the prosperity of the institution and its surrounding land benefitted from the forced labor of Africans and other peoples enslaved, or indentured, and forcibly brought to the Americas as a result of colonization and racist state and local policies. We acknowledge that TWU was instrumental in the 1922 forced removal of the African American community known as "Quaker" adjacent to the TWU campus, land now known as Quakertown Park. We acknowledge these painful histories of genocide, slavery, and forced occupation. We honor and respect the many diverse peoples connected from time immemorial to this land on which we dance. We recognize dance as an integral part of the legacy of knowledge provided to us by Indigenous people around the world.

Dance has long been an important part of the academic and artistic community at Texas Woman's University. Dance classes have been offered since the founding of the University in 1901. Every year, dating back to 1926, dance artists have visited and performed on the campus. In the early years academic study in dance at TWU was developed under the auspices of Physical Education and with the guidance of educators Dr. Anne Schley Duggan and Dr. Aileene S. Lockhart, who were committed to the development of dance as a discipline in higher education. The first dance degree offered by TWU was the Bachelor's degree in 1953. Three years later, in 1956, the Master of Arts in Dance and Related Arts was approved and in 1957, TWU became one of a very few universities in the United States to offer a doctoral program in Dance. Through the 1960s and '70s we continued our close association with Physical Education and shared many courses and policies for the administration of our degree programs. 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 Division within the College of Health, Physical Education, Recreation & Dance.

In Fall 1989, we aligned with the other performing arts at TWU to formalize the many interdisciplinary efforts that have long been characteristic of our work and we became the administrative unit *Programs in Dance* located in the Division of Performing Arts in the College of Arts and Sciences. In Fall 2002, the expansion of our collaborative artistic endeavors led to the forming of the School of the Arts, which was composed of the Divisions of Dance, Music and Drama, and Visual Arts. In 2022, the School of Arts and Design added the Division of Fashion and Merchandising. 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.

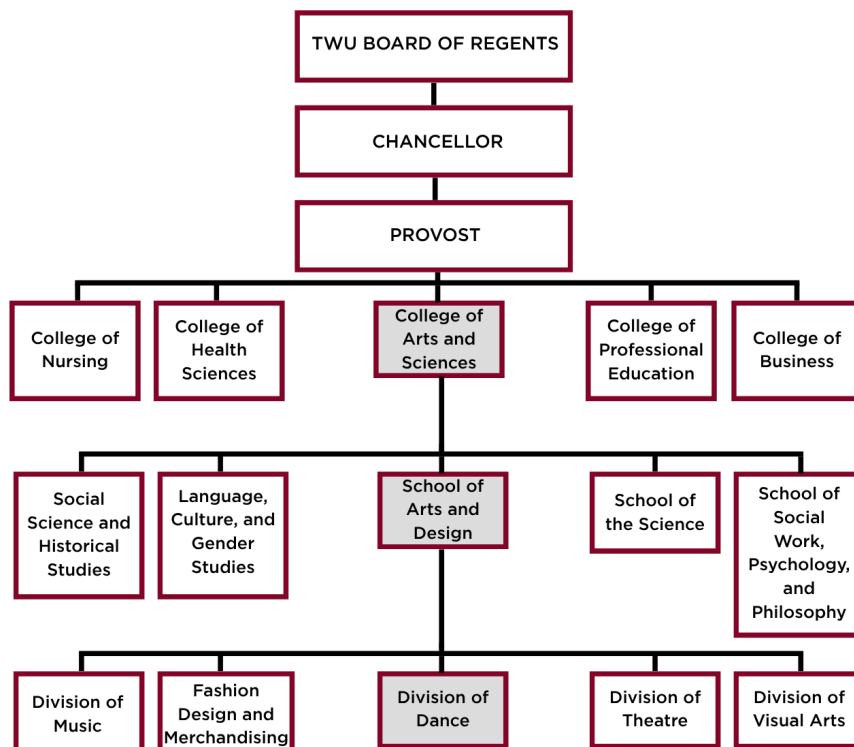
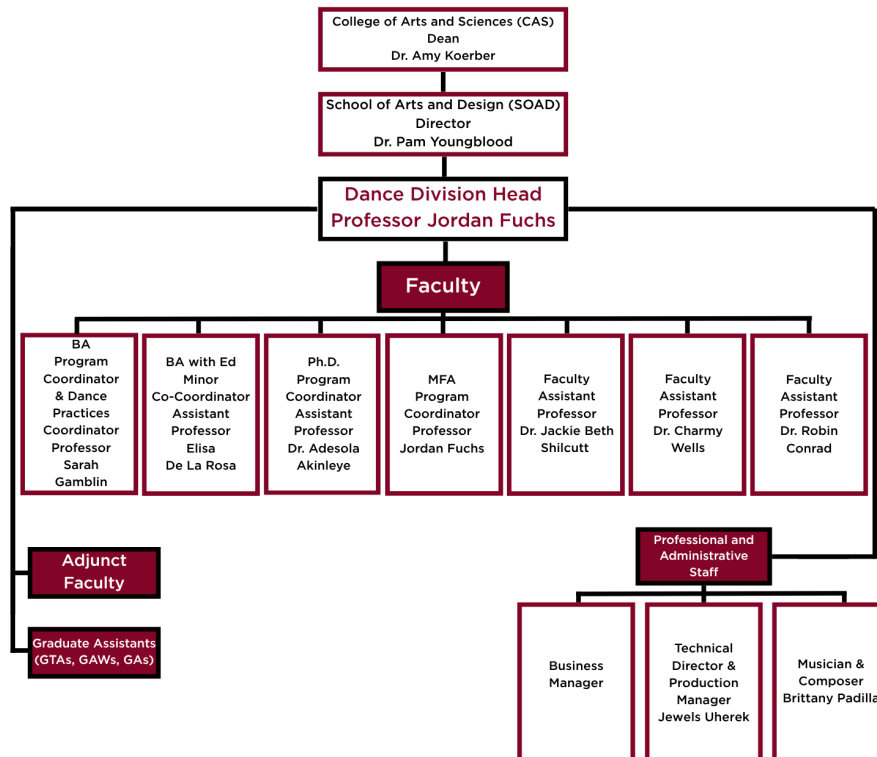
During the period from 1995-1999, *Dance Teacher* magazine ranked college and university dance programs based on a survey of dance division heads in the U.S. and Canada. Each year TWU was ranked one of the "*Top Ten Dance Programs in the U.S. and Canada.*" In Fall 2001, Texas Woman's University became an accredited member of the National Association of Schools of Dance.

In 1999, acting chair Penny Hanstein, published *Researching Dance: Evolving Modes of Inquiry* (1999), which contributed to dance as a discipline with its own modes of inquiry, theories, concepts, and language.

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.

In 2018, the Master of Arts with an emphasis on dance education was developed to provide access to working K-12 teachers who wished to develop their research and credentials through a low-residency format.

In 2009, the Texas Dance Improvisation Festival, an annual event organized by Texas artists to inspire, challenge and build diverse improvisational dance communities was launched by TWU Faculty to become the largest dance improvisation festival in the U.S.



Mission, Goals, and Objectives of the Undergraduate Dance Program

TWU Mission

Texas Woman's University cultivates engaged leaders and global citizens by leveraging its historical strengths in health, liberal arts, and education and its standing as the nation's largest public university primarily for women. Committed to transformational learning, discovery, and service in an inclusive environment that embraces diversity, Texas Woman's inspires excellence and a pioneering spirit.

Division of Dance Mission

The mission of the Division of Dance is to educate a diverse body of students in an inclusive community through skill-based practices and creative research endeavors at the bachelors, masters, and doctoral levels and to prepare dancers for fulfilling careers as global citizens, artist scholars, and leaders in a variety of settings.

Strategic Imperatives

Learn

The Division of Dance at TWU will educate dance artist/scholars through innovative skill-based and student-centered curricula, with a focus on developing strategies for students to become creative, resourceful, and intellectually curious professionals in a dynamic global world.

Discover

The Division of Dance at TWU will foster cutting-edge, creative research that contributes to regional, national, and global communities.

Serve

The Division of Dance at TWU will cultivate an ethic of service that is enacted, embodied, and realized through dance within various settings, communities, and initiatives.

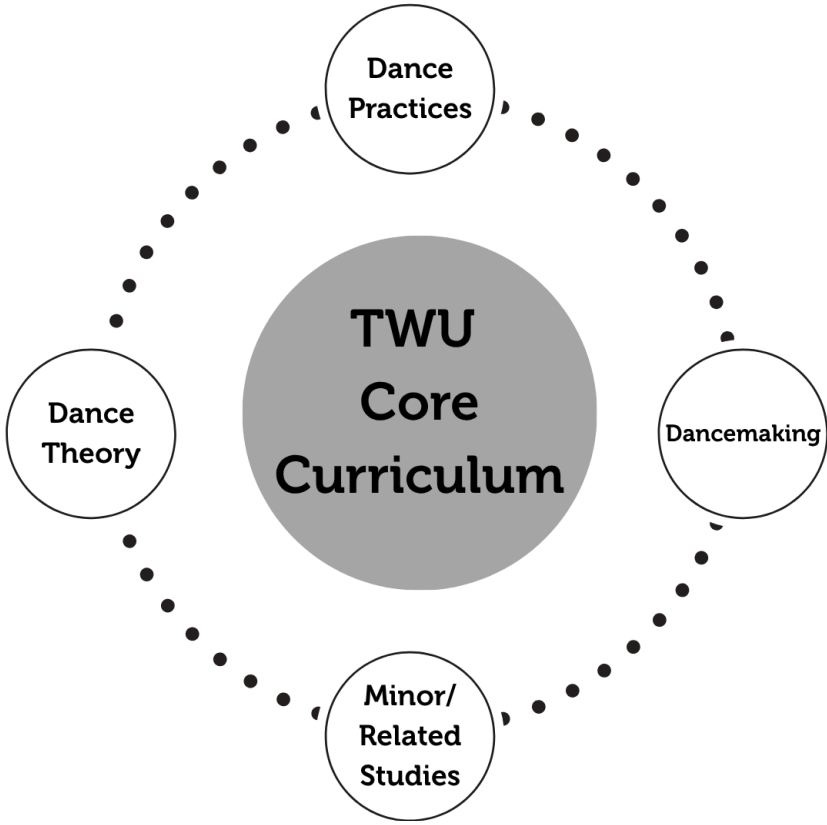
Lead

The Division of Dance at TWU will develop a culture of leadership that values and promotes diverse voices and creative agency.

Invest

The Division of Dance at TWU will commit to the sustainability of dance by investing in systems and practices that support our people, place, and profession.

Overview of the Program of Study



Dance Practices

- Somatic Practices
- Modern
- Ballet
- Urban and Global

DanceMaking

- Choreography
- Performance

Dance Theory

- Dance and Identity
- Pedagogical Communities

Minor

Choose a minor offered at TWU, or in Education with pursuit of Texas state Teacher Certification

Related Studies

Design a unique curriculum with your advisor

Overview of the BA in Dance Program

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

Bachelor of Arts in Dance Studies

The Dance Studies option 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. It 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 arts programming. The distinguishing aspect of the Dance Studies Program is the extensive preparation in dance practices/performance and choreography. Within the Dance Studies option students choose an established minor, or they may choose a complementary set of 18 credits with which to complete their degree plan.

TWU Catalog: [Degree Plan BA Dance Studies](#), [Course Rotations](#)

Bachelor of Arts in Dance with Minor in Education

The Dance with a Minor in Education option leads to Texas Teacher Certification and is designed to prepare dance educators for teaching dance in public schools at the middle and high school secondary levels. 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 state and university general education requirements and a core of professional education courses. 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.

TWU Catalog: [Degree Plan BA Dance](#), [Teacher Certification](#), [Course Rotations](#)

TWU Core Curriculum and BA in Dance Curriculum Overview

This section outlines curriculum guidelines and policy for the BA in Dance Studies (option 1 and 2). Curriculum can be divided into five areas; TWU Core, Dancemaking, Dance Theory, Dance Practices, and Minor/Related Studies.

TWU Core Curriculum

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.

TWU Catalog: [Core Curriculum Requirement](#), [Core Curriculum Courses](#)

Dance Practices

The Dance Practice courses encompass the training of the body/mind while developing performance-based knowledge,

skills, and processes across diverse dance styles and genres. These courses emphasize the integrated development of anatomical and somatic awareness alongside the technical, expressive, and creative abilities necessary to become a performer with artistic vision, personal agency, and a high level of technical accomplishment across varied movement practices.

By using the term: *dance practices*, technique courses are understood as multiple, evolving, and ongoing forms of inquiry. TWU Dance values a plurality of movement forms, innovations, and traditions that emerge through the artistic, scholarly, and cultural practices of faculty and students. Together, these practices support an expansive understanding of dance making, performance, and embodied scholarship.

The courses that provide opportunities for learning in this area are a progressive series of *Dance Practices and Techniques*, *Ballet Practices*, *Somatic Practices*, *Special Topics in Dance Practices*, and Summer Intensives featuring nationally recognized guest artists. The sequence of courses outlined in the TWU Catalog: under the [BA in Dance Studies with Related Studies](#), and the [BA in Dance Studies with Minor in Education](#) degree plans.

Please note, that enrollment in the Summer Intensive course (DNCE 3913) may impact financial aid eligibility unless students are enrolled in the minimum number of credit hours required for full-time Summer enrollment.

In support of the development of dance practices, faculty employ a variety of teaching and learning methods across all levels of instruction. These methods include:

- Learning and performing faculty-generated movement material in order to challenge and develop technical, artistic, and performance capacities beyond current abilities.
- Choreographing, sharing, and engaging with peer-generated movement material in order to innovate and expand ways ideas may manifest through movement.
- Improvising with movement concepts and compositional ideas in order to integrate physical, creative, and expressive practices in personally meaningful ways.

Understanding that students encounter a wide variety of movement aesthetics across the curriculum, the program aims to foster creative dancemaking abilities through technical performance-based practices. Students are encouraged to engage in problem solving, questioning and reframing norms and assumptions, honoring the aesthetic principles embedded within diverse movement forms, and transforming ideas and movement material in artistically and personally meaningful ways.

Dance Practices Enrollment Policy

To support continuous development in Dance Practices it is recommended that students register for at least one technique class each semester.

Dance Practices Committee Structure, Guidelines, and Policy

Decisions regarding placement, attendance and grading/assessment policies are governed by the Dance Practices Committee. The Dance Practices Committee is made up of the dance practice instructors. The responsibilities of the Dance Practices Committee are :

- Make decisions about placement in dance practice classes for all students during the Placement Audition and the end of the year proficiency assessments in Ballet and Dance Practices and Techniques.
- Make decisions about promotions of students in all dance practices classes.
- Ensure that all students are enrolled in the correct level.

- Review requests from students seeking approval for additional dance practices classes.
- Review requests from students for dance practices course substitutions.
- Revise and update Dance Practices syllabus requirements, including attendance and participation policies and expectations, and requirements for cultural context assignments

Students who have questions or concerns about placement or need clarification of the policies regarding the dance practices program should contact the Coordinator of the Dance Practices Committee, Professor Sarah Gamblin.

Placement Standards for Dance Practice Courses

Standards used by the Dance Practices Committee to determine placement and advancement within Dance Practices courses are located in the appendix at the end of the Undergraduate Handbook.

Dancemaking

Dancemaking 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. The courses that provide opportunities for learning in this area are Improvisation, Dance Composition, Choreographic Designs, Concert Choreography, Dance Production, and a series of Performance courses. The sequence of these courses can be found in the TWU Catalog: [BA in Dance Studies with Related Studies](#), [BA in Dance Studies with Minor in Education](#)

Opportunities to Perform and Choreograph

The Division of Dance offers many opportunities to perform on campus, in the Denton community, and throughout Texas.

Outreach

The Division of Dance provides a variety of outreach service-oriented performances for TWU and the broader Denton community. These performances consist of dance work from students, faculty, guest artists, or the TWU International Dance Company. Some performance opportunities may include TWU Circle of Light Festival, events sponsored by the Greater Denton Arts Council, Denton Day of the Dead Festival, and area public and private schools. Auditions for outreach performance opportunities will be announced through Divisional e-mail and in-class announcements and invitations.

In addition, The Division of Dance partners classroom learning with experiential outreach projects as a way to foster real world skills. Projects have included dance students enrolled in Children's Dance teaching and creating with local elementary students, dance students enrolled in Theories of Teaching Dance teaching and creating with middle and high school students, and dance students enrolled in Dance and Public Practice working with community members at the local senior center.

Faculty and Student Works

The faculty in the Division of Dance come to TWU with extensive and varied national and international performing careers. As part of their ongoing creative scholarship they offer the opportunity to select graduate and undergraduate students to perform in new and existing dance works. Their [biographies](#) provide additional information about each faculty member.

As part of the BA and MFA curricula, students in the Division of Dance choreograph in a wide variety of dance genres. All undergraduates are encouraged to participate in student work. Auditions are held at the beginning of each semester.

Several opportunities for performance each semester include:

- *Final Showing* - a blackbox showcase in DGL Studio 208
- *DanceMakers* - mainstage performance in Margo Jones Performance Hall
- *Dance UpClose* - blackbox performance in DGL Studio 208
- *MFA Culminating Project Concerts* - blackbox performance in DGL Studio 208
- Additional Venues: On and off campus, schedule varies. These are typically concerts produced by an MFA student or group of students in venues ranging from an on-campus studio theatre setting to site-specific concerts to concerts in a variety of DFW Metroplex venues which might include performances in galleries, festivals, loft spaces, and theaters. Auditions and performance opportunities will be announced through Divisional e-mail and in-class announcements.

Guest Artists

Each year the Division 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 course offers extended workshops with guest artists and includes dance practices, performance, repertory, and composition. Several individual master classes in different dance genres are offered throughout the year. These opportunities to work with guest artists, particularly the residency activities and the Workshop in Dance, are considered an integral part of dance study at TWU. In past years guest artists have included Abdel R. Salaam, Claire Porter, Beatrice Capoté, Kayla Hamilton, José Zamora, 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, Cheng-Chieh Yu, Lela Jones, Jill Sigman, Bill Young, Miguel Gutierrez, Tina Custer, Nia Love, Keith Hennessy, and Stafford Berry.

Auditions and performance opportunities with guest artists will be announced through Divisional e-mail and in-class announcements.

Culminating Projects

Each candidate for the Master of Fine Arts degree shall conceive, create and (co-) produce a final event as a Culminating Project. Select undergraduates are offered an opportunity to perform and/or participate in these Culminating Projects.

International Dance Company (IDC)

The Texas Woman's University International Dance Company (IDC), founded in 1978 by Professor Gladys Keeton, has a long-standing tradition of bringing dance to diverse audiences through performance, education, and community engagement. The company has performed for elementary and secondary schools, colleges and universities, conventions, dance festivals, concerts, and numerous civic and community organizations. IDC's reach extends across the Dallas-Fort Worth metroplex and throughout the United States. Its programming includes both formal concert works and interactive performances with audience participation, designed to educate, engage, and entertain audiences of all ages.

The IDC repertoire reflects a wide range of cultural dance traditions and innovations, featuring

choreography by guest artists, alumni, students, faculty, and Artistic Director, Prof. Elisa De La Rosa. Performances take place in division concerts, campus events, community engagements, and local and regional festivals and conferences, highlighting the richness, diversity and evolving nature of cultural dance practices.

In 2025, the TWU Dance Division launched the IDC Dance Division Ballet Folklórico Scholarship Program, with annual auditions held each spring. Auditions are open to both undergraduate and graduate students interested in learning and performing Ballet Folklórico and other cultural dance forms. The program supports students in the study, performance, and preservation of culturally rooted dance practices within the International Dance Company. For additional information, please contact Artistic Director Prof. Elisa De La Rosa at edelrosa4@twu.edu

American College Dance Association (ACDA)

The Division of Dance annually participates in the American College Dance Association, South Central Regional Festival. The festival is usually in March and works are typically selected from those created and/or performed during the fall semester. Please find information about the ACDA and our section process in the [Appendix](#).

Dancemaking and Performance Policy

Listed here are policies that pertain to participation in performances, concert curation, and eligibility.

Policy for Participation in Performances

To participate in performance opportunities, performers must be enrolled in Performance (DNCE X101) during the semester the work is being performed.

If student performers are selected to attend ACDA in the Spring to perform, they do NOT need to enroll in Performance.

To perform at ACDA students must have performed the selected work the semester prior to the ACDA conference, and a previous semester GPA of 2.5 or higher. This will be checked when works are selected as well as prior to the performance.

Concert Curation Committee Structure and Process

Each year the Division of Dance produces four to six formal concerts. Our Dancemakers series produces two concerts in each fall and spring semesters (*Dancemakers and Dance UpClose*), and MFA Culminating Project Concerts are produced in the Fall. For our Dancemakers concerts series, the works are selected from student choreographers enrolled in DNCE 4182, DNCE 5443, and from guest artist and faculty choreography. MFA Culminating Projects comprise the MFA Culminating Project concerts. Selections from MFA Culminating Projects may also be selected for the Dancemakers series.

The Concert Curation Committee was established in Fall 2002 to provide a process for reviewing and selecting works for the Dancemakers series.

The Concert Curation Committee is typically made up of at least six members, three students (one student enrolled in performance, and one undergraduate choreographer, one graduate choreographer), and three faculty members (usually the concert producers and one guest faculty member). The undergraduate and graduate student members are elected by

students enrolled in DNCE 4182, DNCE 5913, and DNCE 1101 respectively, prior to the curation process, and may not serve two semesters in a row. Committee members may serve regardless of whether they are submitting work for curation, but will recuse themselves during discussion of their own works. The faculty committee members who are serving as the concert producers take into account the recommendations of the committee but are ultimately responsible for deciding the program and program order.

The roles and responsibilities of the Concert Curation Committee include the following:

- View all works in the final semester showing(s).
- Provide each choreographer with substantive 'process feedback.'
- Recommend works and program orders for the two concerts: *DanceMakers*, and *Dance UpClose*.

Following the final showings, the Concert Curation Committee meets and goes through a simple recommendation process based on anonymous voting by the committee members. Throughout the voting process, commentary regarding personal opinions on the works is kept to a minimum, in an effort to keep the process as inclusive as possible. In cases where there is a tie in voting, the Committee holds a secondary anonymous vote.

Generally, the factors considered in the voting process include:

- Exemplary choreographic quality
- Exemplary Performance quality
- Performance "readiness"

Additional programming considerations may include: genre, length of the work, technological requirements, uniqueness of choreographic vision, human and financial resources available for production, and cast size. Additionally, the Concert Curation Committee members are asked to consider dance works that best fit each performance venue. (For example, more intimate works or works performed in the "round" might be placed in the *Dance UpClose*, while works of a more graphic or architectural choreographic nature might be placed in *DanceMakers*.)

Once the Concert Curation Committee has made their recommendations of dance works for each concert, the faculty committee members then review those recommendations, taking into account the needs of the Division of Dance and Texas Woman's University as a whole, before making the final curation decisions.

Works not selected during final curation decisions will have fulfilled the course requirements for public performance when the work was performed during the Final Showing.

Works selected for concert venues are required to continue meeting for all scheduled rehearsals to maintain a high level of performance quality. Failure to maintain the quality of performance for tech week may result in the work being removed from the concert.

The curation committee does not set conditions that a dance work be altered after the Final Showing in order to be able to be selected for a concert venue.

Unless approved by faculty curators and concert producers, works selected for concert venues beyond the final showing shall not be altered or revised after the Final Showing. Faculty Concert Producers may remove works from concert performance if they are significantly altered between the Final Showing and Tech week without expressed permission. Alterations not allowed include significant alterations to movement vocabulary, changing the order of sections, changing

exits and entrances, cast changes, changes in sound score, changes in costumes and additions or deletions of visual elements such as video projection. Improvements in performance quality, “cleaning,” and clarifying are encouraged.

Policy for Concert Curation Eligibility

All works created through Concert Choreography (DNCE 4182) and Dance Making Projects I-III (DNCE 5443), with dancers selected through the Performance (DNCE 1101/ 2101/3101/5101 or DNCE 5211) audition process, or through a separate approved audition, as agreed to in an accepted *Independent Choreographic Initiative* proposal, and all pieces created through Culminating Projects I-II (DNCE 5913) are eligible for the curation process.

Graduate student choreographers, enrolled in Dance Making Projects DNCE 5443, may submit works created outside of DNCE 5443, provided they obtain faculty approval and have cast the work through a faculty approved audition process or with their peers in the graduate student cohort.

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.

Dance Theory

The BA in Dance requires students to take dance theory courses. These courses are divided into two categories: Dance and Identity and Pedagogical Communities.

Dance and Identity

The courses in this series encompass the historical and cultural areas of dance study and seek to cultivate dance as an expression of diverse identities. This coursework helps students to acquire the discerning skills of the critic and the ability to address questions regarding the nature of dance as an art, as well as develop an understanding of the origins of meaning in dance forms and the conceptual structures that differentiate dance genres and styles. The courses that provide opportunities for learning in this area are Dance and Globalization, History of Dance, and Contemporary Trends and Issues in Choreography and Performance.

Pedagogical Communities

The pedagogy courses in this category support development of an understanding of educational principles for all students, including those pursuing the Dance with a Minor in Education option leading to teacher certification. These courses provide experiences through which students explore how pedagogical practices are applied to dance education, community engagement, and dance making within diverse learning and teaching environments. Courses in this area include *Theories of Teaching Dance*, *Dance and Public Practice*, and *Children’s Dance*.

The sequence for these courses is listed in the TWU Catalog: [BA in Dance Studies with Related Studies](#), [BA in Dance Studies with Minor in Education](#)

Minor/Related Studies

The BA in Dance requires that students choose a minor, or work with their advisor to develop and plan an 18-credit related studies series of coursework to support their dance studies and interests.

Suggested Minors for Dance Majors

- Minor in [Education](#) leading to Texas Dance Certification
- Or, choose from a variety of minors (some 100% online) offered at TWU <https://catalog.twu.edu/undergraduate/minors-certificates/>

Suggested areas from which to build a Related Studies Plan

- Visual Art
- Music
- Drama
- Anatomy/Movement Sciences
- Independent Study
- Independent Choreographic Option (ICI)
-

Policies for Minor in Education

Listed here are policies pertaining to applying to the Minor in Education and Application for student teaching.

Policy for Applying to the Minor in Education, Educator Preparation Program (EPP)

When students choose to apply to become an Education Minor leading to Texas Teacher Certification they must:

- Refer to the Undergraduate Catalog and read about the requirements and coursework for the [BA in Dance with Education Minor leading to Texas Certification](#).
- Consult with their Academic Advisor.
- Attend the mandatory BA in Dance with Education Minor student information meeting led by Professor De La Rosa each semester.
- Review the admission requirements to the Educator Preparation Program (EPP) as outlined by the TWU College of Professional Education as listed on their [website](#). When students are accepted into the EPP they are then formally accepted to the Minor in Education.

Important Note Regarding Application to EPP:

All admission decisions are based on successful completion of the above requirements. Conviction of a felony or misdemeanor other than a minor traffic violation may affect certification. Additional information may be obtained by contacting the Texas Education Agency at www.tea.texas.gov. Any previous or current issues of academic dishonesty, disruptive behavior, or professional dispositions infractions at TWU, another university, or another Educator Preparation Program may result in denial of admission. Any decisions may be appealed by contacting the Director of Student Support Services at 940-898-2829.

While the Division of Dance and Professor De La Rosa will help guide and advise students who are accepted to EPP, The College of Professional Education Student Support Center, located in Stoddard Hall 211, will provide Educator Preparation Program information and assist and process student applications to EPP.

Students must maintain Educator Preparation Program admission requirements.

Policy of Five Year Rule

Students may only transfer credits toward their degree that lead to a Texas Education Agency teaching certification that were obtained within the past five years. Texas Core requirements do not have to comply with this five-year rule, only education and dance courses that are part of the BA in Dance Studies with a Minor in Education can be transferred if completed within the last five years.

Policy for Application and Release for Student Teaching

After a student has been accepted to the Educator Preparation Program (EPP), they must meet the requirements below in order to complete their Education Minor and apply for student teaching leading to Texas Teacher Certification.

Requirements for Student Teaching Release

Students must:

- Complete all required (Education and Dance) coursework prior to EDUC 4006.
- Earn a grade of B or higher in the following dance courses:
 - *Dance and Globalization* (DNCE 2143)
 - *Movement Analysis* (DNCE 2183)
 - *Choreo Designs* (DNCE 3292)
 - *History of Dance* (DNCE 3393)
 - *Theories of Teaching* (DNCE 3813)
 - *Careers in Dance* (DNCE 4233)
 - *Children's Dance* (DNCE 4243)
- Earn a grade of C or higher in all EDUC courses.
- Pass both the PPR and the Dance Content exam.
- Attend one of the two mandatory student teaching enrollment meetings led by the College of Professional Education (COPE). Failure to attend this mandatory meeting may result in the student having to delay student teaching until a future semester.
- [Apply to Student Teach](#) – through SL&L. For additional assistance, students should contact the COPE Student Support Center located in SH 211.

Student Teaching Placement Process

After attending the enrollment meeting, students must schedule a meeting with Professor De La Rosa to discuss:

- Student teaching release requirements,
- Questions regarding the student teaching process
- And potential school or district placement requests.

Students must discuss and receive approval for proposed student teaching placements with Professor De La Rosa before submitting their application for student teaching in SL&L.

Guidelines for Student Teaching Placement Requests

Student teaching placements must meet the following guidelines:

- The placement must be located within approximately 30-40 miles of Texas Woman's University and generally no more than one hour away from campus when considering traffic.
- Students may not complete student teaching at the high school they attended or with a

former teacher from their high school program.

- The mentor teacher must teach a full day of dance classes, with no more than one drill team/drill prep class period.
- Students will collaborate with Professor De La Rosa on student teaching placements based on professional interests and career goals.
- It is recommended that students identify both a first choice (Plan A) and second-choice (Plan B) option for student teaching placements.

Independent Study

The independent study option (DNCE 4911, DNCE 4913, or Independent Choreographic Initiative) is available for those interested in pursuing an inquiry of individual or professional interest that does not fall within the context of organized courses.

Policy and Procedure for Independent Study

Students may initiate independent study projects with members of the University faculty, and in consultation with their Academic Advisor.

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 will 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 will 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.

Policy for Independent Choreographic Initiative Option

The *Independent Choreographic Initiative* (ICI) provides an opportunity for the exceptional undergraduate and graduate choreographer to deepen their choreographic practice through presenting their work in a low-tech concert, usually in a late night 10 p.m. performance following the Friday night of the Dance UpClose concert or on the final Friday of the semester.

The focus of the ICI is on choreographic process rather than on high production values. If your interest is in a highly produced concert then this may not be the opportunity for you. ICI's are low-tech opportunities to more fully develop and share your choreographic practice.

Students interested in developing an *Independent Choreographic Initiative* should initiate discussion with their respective faculty member teaching DNCE 4182 Concert Choreography or DNCE 5443 Independent Dance Making Project (currently Professor's Elisa De La Rosa and Sarah Gamblin) one year in advance of the proposed project.

Working with one of these faculty advisors, the student should develop a short proposal that will include the following:

- a description of the proposed project
 - What is it you envision doing?
 - What resources and support will you need from the Department to fulfill your vision?
- a statement of how this project will contribute to your artistic growth and development
 - What are you seeking to explore?
 - What are your questions?
- a justification for your project
 - What will you seek to accomplish through this project that you cannot accomplish through other choreography/performance opportunities or independent study available in the Dance Division?

It is important that the proposal demonstrates that significant planning has already occurred and that you possess sufficient artistic and production skills to successfully fulfill your project.

The proposal must be well written and thoughtfully prepared.

Review and Selection of *Independent Choreographic Initiative* Projects

Given the size of the Dance Division 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 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, a minimum 3.00 student cumulative GPA, 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 teaching DNCE 4182 Concert Choreography and DNCE 5443 Independent Dance Making Project. 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 Division Head.

Producing *Independent Choreographic Initiative* Projects

If an *Independent Choreographic Initiative* project is approved,

Undergraduate students must register for DNCE 4182 Concert Choreography the semester before the intended semester of the ICI. The semester of the ICI they will then register with the faculty advisor for a DNCE 4913 Independent Study. (If intending to complete an ICI in the spring semester, then the undergraduate would need to be enrolled in DNCE 4182 in the fall.)

Graduate students are expected to enroll in DNCE 5443 Independent Dance Making Project in the semester that the project is to occur in.

The respective undergraduate and graduate faculty will serve as faculty advisors.

Students producing *Independent Choreographic Initiative* projects may hold their own audition for dancers, provided the audition is open to all Dance Division students or they may choose to participate in the first tier of the dancer selection process. Guidelines for eligible performers can be found in the Adjudication Policies.

Cast sizes are limited to no more than 6-8 dancers to ensure that there are enough dancers for all dancemaking projects taking place that semester and may be reduced further given Division needs.

Students must assemble their own production crew in consultation with the Technical Director. This includes a lighting designer, back stage crew, stage manager, ushers, sound operator, light board operator etc.

The Division will provide production hours for a two-camera shoot of the Independent Choreographic Initiative and a basic performance program, provided the student initiates contact with the Digital Media and Publicity Coordinators in a timely manner no later than six weeks before the concert date.

Typically a tech/dress rehearsal takes place the evening before the scheduled concert.

Following the performance, the student as directed by her or his faculty mentor may be required to write a short one-to-two-page statement discussing the Independent Choreographic Initiative and what they learned from the opportunity.

Student Advising

Advising is one of the first steps that a student takes toward achieving their academic goals! The advising process is a consultation between the student and their advisor to discuss and determine the best educational plan according to the student's interests, capabilities, and personal circumstances.

It is imperative that all students consult the [TWU Academic Advising](#) webpage for up-to-date advising policies at TWU.

Division of Dance Advising Guidelines

In order for students to be advised on their course plan and professional preparation, students lead their advising process by attending important meetings, reading guidelines and degree requirements, and scheduling to meet with their Academic Advisor each semester.

Advising Process and Policies

Advising Process Steps

- Attend the mandatory Division of Dance Student Information meetings each semester.
- 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.
- Make an appointment to review Academic Student Planning and the Degree Plan with your academic advisor EACH semester.
- Refer to and use the Academic Student Planning online system to check progress, identify issues, and determine and plan courses needed to complete courses needed for graduation.
- Fill out a degree audit verification form ONE CALENDAR YEAR PRIOR to the expected graduation date and obtain the required signatures and then be sent to a student's academic advisor via email. Complete [Application for Graduation](#) online (Registrar) at the beginning of the semester one plans to graduate.

It is the student's responsibility to read and understand all academic policies and degree requirements. If a student does not understand something, it is important that they ask their advisor for an explanation or clarification.

Required Courses Policy

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.

TWU Academic Advisor

Upon entering TWU each student is assigned a [TWU Academic Advisor](#). The role of the Academic Advisor is to assist with planning a course load for each semester that will result in each student making continued progress toward the completion of the degree requirements.

Forms Handbooks and Divisional Information

It is a student's responsibility to read the [General Catalog](#), [TWU Student Handbook](#), and the [Division of Dance Student Handbook](#). The Division of Dance advising forms and handbooks can be found in the Canvas shell titled [School of the Arts Collaborative Space: TWU Division of Dance](#).

Student Information Meetings

At the beginning of each academic year, and each semester, Student Information Meetings and Orientations for Dance students are held to review important degree requirements, outline the advising process, share resources and opportunities, and discuss ways to be successful during their time at TWU. Students are required to attend all BA in Dance Student Information Meetings and Orientations scheduled and offered within the Division of Dance. Near the beginning of each semester, students will receive an email from the Division administrator informing them of the date and time of each meeting.

Degree Audit Verification Form

This form can be found on the Registrar's website under Forms. This form is completed in consultation with a student's Academic Advisor and is submitted to the Office of the Registrar one year before the expected graduation date. This will result in a degree audit. Failure to submit this form on time will result in delaying a student's graduation date.

Requesting Course Substitution or Waiver

In the event that a student feels they have a strong case for requesting a course substitution or waiver of a degree requirement they would complete a course substitution or course waiver form after consulting with an advisor. Only those requests presenting a compelling case resulting from extraordinary circumstances will be approved. Requests for dance course waivers and course substitutions must be reviewed by the full dance faculty and approved by the Division of Dance Head.

[TWU Undergraduate and Graduate Grade Appeal Procedures](#)

[Policy on Repeating Courses](#)

[Official Policy on Dropping Courses and Drop Limit](#)

Students enrolling in a course for the third time, whether completed or not, will be assessed out-of-state tuition. (See the section "Financial Information" in the [General Catalog](#).)

Academic Standing

Students who fail to maintain good academic standing are subject to probation or suspension from the University. (See the “Academic Standings” section in the [General Catalog](#).)

Transfer Guidelines and Policy

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. A review of [this criteria](#) before meeting with an Academic Advisor for specific details is encouraged.

Transfer students who choose the Education Minor leading to Texas Certification must complete 50% of the Dance Practices, Performance, and Choreography Sequence credits at TWU.

Dance Practices (Technique) Transfer Policy

- A student may transfer in only 6 semester courses of dance practices— for example, Dance Practices and Techniques, Ballet, Tap, African, Jazz, etc.
- When transferring Dance Practice courses, count semesters of Dance Practices, not credits. Each semester of Dance Practice or Technique that is transferred equals one credit to be applied toward TWU Dance requirements.
- If a student is placed in upper-level technique practice courses, they must still complete the number of dance practice credits required to earn the BA degree. The ballet and Dance Practices and Techniques dance practices requirement is fulfilled by meeting the *competency* level AND completing the required number of credits. A student must earn at least a C in two consecutive semesters of Level III Dance Practices and Techniques Dance (DNCE 3151/3161) and Level II Ballet courses (DNCE 2111/2121) in order to achieve competency.
- Courses in Aerobic Dance/Exercise Jazz cannot transfer in to meet the dance practices requirement.

Performance Credit Transfer Policy

- When transferring Dance Performance courses, count semesters of Performance, not credits. Each semester of Dance Performance that is transferred equals one credit to be applied toward TWU Dance requirements.
- Transfer students may transfer in only 2 semesters of dance performance -- dance/drill team, concert dance, or dance company will be considered.
- Students may only register for 1 Performance credit per semester.

Dancemaking (Choreography) Credit Transfer Policy

- When transferring Dance Choreography courses from other institutions, count semesters of choreography, not credits. Each semester of a transferred Dance Choreography course will be transferred in for the equivalent TWU choreography course credit amount. For example: if transferring in a three-credit dance composition course, it would transfer in as its equivalent two-credit dance composition required course at TWU (DNCE 2202).
- Complete DNCE 3292 Choreographic Designs and DNCE 4182 Concert Choreography at TWU.
- The following courses must be taken in sequence: DNCE 1191 Improvisation (Fall); DNCE 2202 Dance Composition (Spring)

- DNCE 3292 Choreographic Designs (Fall) and DNCE 4182 Concert Choreography (Fall) may be taken concurrently with consultation with an advisor.
- DNCE 1191 Improvisation 1191 cannot be taken concurrently with DNCE 3292 Choreographic Designs.
- Community college 1000 and 2000 level courses cannot be used to satisfy TWU 3000 or 4000 level courses except in the case of Performance.

Assessment and Academic Policy

All initiatives focus on best practices in academic assessment and the continuous improvement of student learning in order to uphold the TWU Mission.

Why is ongoing assessment important for students AND faculty?

Assessment is about learning how we are progressing, identifying areas of growth, prioritizing our goals, and then making decisions about the kind of work we want to do in the immediate future to meet those goals. In our Division, the purpose of assessment is to facilitate personal growth and development and learn how to take responsibility for personal 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 student progress. Assessment data helps us understand not only the nature of how students are progressing, but also what challenges exist which need assistance for program improvement.

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. Specific guidelines and policy regarding assessment are listed below.

Assessment Policy

Annual Student Assessment

The Annual Student Assessment is intended to provide students with information about how they are progressing in the program and their potential for successfully completing the undergraduate program and earning their BA in Dance degree. This assessment is based on the observations of faculty and instructors who have interacted, taught, and evaluated each student **each academic semester**. In addition, grades earned in courses students have taken outside of the Division will be reviewed. This assessment provides feedback at the time of assessment. This information neither guarantees nor prevents students from achieving success in the program, but rather the information is intended to guide students in areas that faculty identify as needing attention, as well as inform students of their strengths. If the assessment reveals that a student is struggling or having difficulties in the program, specific areas of growth will be identified and shared with the student that may be impeding a student's progress so that a student can consider these, and develop a plan to grow in these areas as they begin their work in the program the following semester.

Students are encouraged to discuss and consult this assessment with their Program Coordinator as they develop their personal plan for improvement, new strategies for learning, and goals for the future.

If during the following semester a student does not make substantial progress based on the recommendations from faculty within the Annual Student Assessment feedback they may be encouraged to re-evaluate their options as a dance major.

Definition of “Unsatisfactory” Progress

“Unsatisfactory” in either the First Semester Dance Major Assessment or the On-Going Dance Major Assessment results from one or more of the following:

- Failure to submit course assignments.
- 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 absences from studio and/or theory courses and/or consistent tardiness.
- Excessive absences from rehearsals and/or consistent tardiness.
- If a grade below ‘C’ is earned in a required course or a grade below ‘B’ is earned in a benchmark course for the Minor in Education leading to Texas Certification is earned, the courses must be repeated.

Assessment Rubrics for AIIR

Each year the Dance division assesses the dance programs by compiling Academic II Reports (AIIR), which are reports generated for the TWU accrediting body, the Southern Association of Colleges and Schools (SACS). Each program uses a specific rubric to detail and assess the ways in which program goals are being met, program quality and excellences. Though not directly related to student assessment (where individual student performance is assessed), students may be interested in reviewing or utilizing these rubrics to contemplate and explore the division’s educational values. Faculty often use these rubrics to identify and outline improvements to be made within the programs. Please refer to the Appendix of this Handbook for assessment rubrics.

Attendance Policy

TWU Catalog: [Attendance Policy](#)

Division of Dance Attendance Policy

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

Students should not arrive late to class or ask to leave early. Tardies and/or early departures will be noted and will negatively impact grades. In order to ensure 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.

Professional classroom etiquette and attendance guidelines include, but are not limited to: not leaving class during an exercise unless there is an emergency, not going to the restroom during class, not 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 for missed studio work by submitting written assignments. However, students may continue enrollment in a class by fulfilling adapted participation requirements agreed upon with the teacher until recovery from the injury or illness allows for a return to full participation.

Adapted participation may be in the form of substituting floor work for standing work, working the 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 five (5) weeks during any long semester.**

Students may 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 the instructor approves an observation, the student will take notes that may follow specific directions given by the instructor. These notes will be turned in at the conclusion of the 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 dance practices class, they are 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 student earning a low-class participation grade.

Concert Attendance Requirement and Policy

A vital 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. The Division of Dance **strongly encourages all undergraduate and graduate dance majors to attend the following on-campus performances** during each semester: a *DanceMakers* and *Dance UpClose* Concert, one theatre Performance, one music performance, and one Visual Arts gallery opening.

UNIVERSITY OPPORTUNITIES

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 coursework.

Pioneer Pride Dance Team

The [Pioneer Pride Dance Team](#) performs at various school functions, athletic events, and community events. Though we encourage participation in Pioneer Pride, the team's performances and rehearsals shall not be used as substitutions for TWU Dance degree requirements.

Leadership Institute

The [Leadership Institute](#) builds on existing leadership resources at Texas Woman's University by providing a program that:

- Focuses on a transformative experience for students who wish to receive creative and responsive leadership preparation;
- Increases practical opportunities to gain leadership experience; and
- Offers a variety of interactive and engaging opportunities for student leadership development including speakers/mentors series, seminars, service opportunities and leadership conferences

Resident Assistant and Academic Support Assistant

Both [Resident Assistant and Academic Support Assistant](#) are part-time staff members who live in an assigned residence hall. Successful candidates are those who will:

- Strive for academic excellence.
- Exemplify a willingness, enthusiasm, and ability to build community through regular contact with residents, programming in the halls, and referring students to supportive offices on campus.
- Understand, explain, enforce and support all Office of Residence Life and University policies and procedures.
- Maintain a standard of personal conduct that allows them to be seen as a role model and leader among their peers.

Education Abroad

[Education Abroad](#) provides opportunities for students to live in a country outside of the United States while participating in a program that will enhance the quality of their academic pursuits. Abroad experiences typically include taking approved coursework while in the "host" country. Students may also pursue internships or service-learning experiences abroad.

Volunteering

By contacting [Volunteer Service](#) students can find opportunities with which to give a part of themselves and to impact the lives of those around them. It allows one to grow as a student and as an individual. It gives one an opportunity to say thank you to countless individuals who have made an impact in the community. One also develops habits that help to become an active and engaged citizen in the community and in our world. "You can truly make a difference!"

Intramural Sports

TWU [Intramural Sports](#) offers students, faculty, and staff the opportunity to participate in many sports and activities throughout the year. Participants can continue playing their favorite sports or try a new activity for the first time. Fitness & Recreation offers individual and team leagues such as basketball, volleyball, soccer, flag football, and many others each semester. Students can organize their own team or sign up as a free agent to be placed on a team. All skill levels are welcome!

Appendix

A. Scholarships and Financial Aid

The Division of Dance has a limited number of competitive academic achievement scholarships that are awarded yearly in recognition of excellence in choreography, service, performance, teaching, leadership, and academic achievement. Recipients are chosen by the Division of Dance Faculty during an award selection committee meeting each Spring semester. Students do not need to apply for these scholarships. Undergraduates must have a GPA of 3.5 and graduates must have a GPA of 3.8 to be eligible. These awards range from \$250 - \$2,000, and are funded by the following:

- Aileene S. Lockhart Endowed Scholarship
- Dance Scholarship Fund
- Frankie B. Clark Endowed Scholarship
- Linda Caldwell Endowed Scholarship
- McNulty/Wyatt Scholarship
- Professor Emerita Aileene S. Lockhart Endowed Scholarship

TWU Dance Division International Dance Company Scholarship Program

The TWU Dance Division International Dance Company Scholarship Program hosts annual auditions each spring, open to individuals eager to learn and perform Ballet Folklórico and other cultural dance forms.

For more information, please contact Artistic Director Elisa De La Rosa at edelarosa4@twu.edu

In addition to the above scholarships, 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 and close attention paid to deadlines and all application directions.

B. Facilities and Equipment

Dance Studios: DGL 124, 203, 208, 210; Pioneer Hall 328

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

Aside from speakers dedicated to rehearsal use, do not move, touch or use musician's instruments, equipment, chairs without permission from musicians, faculty or staff.

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. Students must take their personal belongings from the studio each day. If a student has access to the studio after hours, it is their 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 Division 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 materials for recording rehearsals of choreographic projects and portfolio projects as well as for making copies of master footage. Concerts are currently recorded in digital format. Students may request a copy of the performance(s) of their works from the Digital Media Office Coordinator.

DO NOT REMOVE ANYTHING FROM THE DIGITAL MEDIA OFFICE. Abuse of the Digital Media Office Policies and/or failure to follow procedures will result in termination of privileges.

Student Computer Lab: DGL 123

The 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. Students must bring their own flash drive in order to save their 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. For troubleshooting, please contact the [Help Desk](#).

The Student Computer Lab is also equipped with sound editing software. This includes Logic Pro X and Garageband and is a resource for students to edit and create music. Any help or concern involving these programs may be directed to Staff Musicians.

Dance Sound Design Studio: DGL 125

The Dance Sound Design Studio is located in Dance Building on the Lower Level and is available for recording and/or composing concert music. Staff Musicians coordinate the facility and can provide training sessions upon request. Students are welcome to set up appointments with Staff Musicians via email or in person.

Division and University Property:

Property belonging to the Division of Dance and Texas Woman's University may not be used for rehearsal or choreography

purposes. Students must provide their own sets and props for choreographic rehearsals and/or class projects.

C. Placement Standards for Each Level of Dance Practices and Placement

The dance practices 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. The Division of Dance Practices Committee makes all placement decisions.

Policy and Procedure for Advancing to the Next Level of Dance Practices

A student's progression to the next level of dance practices is announced at the end of the spring semester. Advancing to a next level is contingent upon 1) achieving an appropriate proficiency based on the dance practices rubrics; 2) an assessment of progress by the faculty member in the class in which student is currently enrolled, and 3) through consultation with the full-time faculty members on the Dance Practices Committee.

Assessment Criteria and Levels of Accomplishment

Dance Practice and Techniques Levels Description

LEVEL I PROFILE

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

MOVING FROM DNCE 1161 to DNCE 2151

Level one dancers who are ready for level two are able to correctly perform varied movement sequences from memory, independent of cueing, and visibly supported by underlying movement patterns in relationship to the floor: yielding, pushing, reaching, pulling and a movement relationship between the upper body and lower body. Movement sequences in all five varieties of weight shifts, shifting levels/directions, and movement gestures, including basic motor abilities like running, skipping, jumping, kicking, turning, balancing on one leg (as in tendu, etc.).

Fundamental movement patterns are integrated enough to support the safe, accurate, and expressive demonstrations of movement vocabulary appropriate to the level. *Stylistic details* (for example, pointed toes for ballet, or free-flowing weight in release technique) may be developing but not yet fully integrated.

All students should be able to "rehearse" and "perform," in a manner that helps improve their abilities and should be accustomed to doing so in class. All students should demonstrate the ability to perform in relationship to artistic intentions. All students should have proper class etiquette.

MOVING FROM DNCE 2161 to DNCE 3151

Level two dancers who are ready for level three should have retained all the level two competencies. In addition, they are expected to be able to access more complex combinations of elements. For example,

weight shifts are able to be visibly initiated and negotiated from various parts of the body (say, the elbow initiating a weight shift) and can be combined easily with changes of direction and arm, leg and torso gestures. Various level changes in weight shifts, whether low to the ground or high in the air (as in jumps or inversions) are consistently performed with lengthened (“pointed”) toes. Head /tail connections are more simultaneous (rather than successive, sequential or complex as in level IV), and movements in the transverse and horizontal planes, particularly spirals moving through space, are safely demonstrated, though refined details will come later.

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

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

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

MOVING FROM DNCE 3161 to DNCE 4161

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

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

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

The evidence that criteria have been met will be apparent via advanced movement combinations (of any idiom or style) that could include the following: a variety of weight shifts, changes of level and facing,

gestural, locomotor and postural movements, rhythmic forms, sequential undulations, pops, locks, floor work, and partnered lifts.

In addition, advancing to level IV Dance Practices and Techniques may also be dependent on enrollment caps. In any case, advancing to level IV Dance Practices and Techniques is up to the discretion of the faculty. However, if a level three student wishes to request permission to enroll in level four **they must write** a one-page proposal to the Dance Practices Committee Chair, Sarah Gamblin, by May 1st prior to the academic year they wish to enroll (for example, the 2018-19 the deadline is May 1, 2018). In that proposal, students will articulate the ways in which they meet the standards listed above with particular attention to attendance and participation, agency, self-directedness, creativity in performance and experimentation, as well as technical capacities. Proposals will be considered by Dance Practices Faculty. Students will be notified of their placement by the end of the Spring semester.

Ballet Movement Practices Levels Description

LEVEL I PROFILE

To enter Level I Ballet, students are expected to have sufficient previous movement experience to allow them to begin professional study and engage in a sophisticated and challenging artistic learning environment. This somatic environment encourages students to engage with basic anatomical and movement principles, dance vocabularies, and creative/performance process skills needed for aesthetic expression. Students must be able to independently perform basic ballet combinations of up to 16 counts.

MOVING FROM DNCE 1121 to DNCE 2111

Ballet I students are introduced to the ideas of alignment and acquire the ability to perform key ballet vocabulary. In order to move on to level II, students possess the movement patterning necessary to perform the five basic weight shifts clearly in relationship to space, weight, rhythm, and balance on one leg (find stability in the hip joint and through the center line of the body) during transitional steps like soutenu, pirouettes, pas de bourrée, and piqués. To move up to Level II, students are able to present the body with upper body and lower body “openness” appropriate to the dance practices of ballet and are able to generate force through spiral/diagonal movement patterns to safely, properly, and effectively perform pirouettes en dedans and en dehors. Students are able to demonstrate the ability to pick up movement combinations of learned vocabulary quickly. Musicality, knowledge of vocabulary, performance focus, and alignment can be demonstrated but may not be integrated.

MOVING FROM DNCE 2121 to DNCE 3111

At this stage, students have internalized Ballet I and II vocabulary to the point that they can access that vocabulary automatically through verbal instruction. Ballet II students refine alignment and are consistently able to access turn-out while moving through space. Proper iliofemoral alignment, core support, port de bras, and stamina to perform combinations beyond 16 counts are consistent. The student is able to access proper pelvic alignment or the value of a “neutral, upright pelvis” by finding mechanical leverage by dropping the weight of the pelvis to support lower abdominal “tone” and propel the pelvis through space through the feet. The movement patterns and positions of épaulement are performed consistently as is a more challenging vocabulary. Musicality, knowledge of vocabulary, performance focus, and alignment are more integrated and expanded. Ballet II students who are ready for level III should easily reverse simple combinations and are able to layer a variety of qualities and artistic intentions to the performance of advanced movement vocabulary.

D. ACDA

What is ACDA and how does it work?

The American College Dance Association (ACDA) is a non-profit association that supports dance in higher education via regional and national festivals and provides opportunities for students and colleges to network in their region and the US at large. You can read more about the association here: <https://www.acda.dance/> ACDA festivals offer classes, workshops, concerts, and adjudications by nationally recognized artists aimed at the education of college students in Dance.

The adjudications are a distinctive feature of ACDA and a wonderful way to see the aesthetics and ideas of our regional community on display. The adjudication feature of the festival helps guide our choices about which

students we sponsor to attend. Each institution is allowed two dances for the formal stage and one dance for the informal stage. All performers must be enrolled as a student at TWU. Unlike most other institutions, TWU pays for each of the selected dancers/choreographers' travel, hotel, and registration fees. (Students must pay for their own food.) The number of students we can sponsor depends on our annual budget.

Why does the TWU Division of Dance participate in the ACDA regional festival?

1. To enhance the quality of education for our students.
2. To represent TWU and what is distinctive and special about us to regional and potentially national communities.
3. To provide an opportunity for our students to professionally network.

How do we select the works to be presented at ACDA?

Here are a list of values that generally guide our discussion about the work we consider selecting:

- **We value diversity of genres and choreographic research.** This festival is an opportunity for us to share our dance works, performances, students, and faculty that demonstrate the diversity of genres and choreographic research at our institution.
- **We value our student choreographers.** Some universities and colleges chose to primarily send work choreographed by their faculty or guest artists, but we always choose one or two works by student choreographers and performers. We value providing opportunities for students to experience networking on a regional and national level.
- **We value what is distinctive, unique, and outstanding in our community at TWU.** At ACDA we hope our works are distinct, memorable, eye-catching, push the envelope, or extraordinary. We often ask ourselves, what dance works might get people interested in visiting our website and learning about our programs? What kind of performances can serve as an ambassador for recruitment? What performances will help us showcase the range of work our division produces?
- **We value powerful and engaging performances** that highlight creativity and individuality by all levels of dance ability.

The ACDA Selection Process

After all Fall concerts, faculty/staff discuss works under consideration (Dancemakers DanceUpClose, CP's generally for Fall only). We must arrive at a "shortlist" of works to consider by the end of finals week. We are working with strict deadlines from ACDA. We often have one faculty face-to-face meeting to deliberate and then we vote in a Google form.

We also must make sure the works under consideration abide by the rules of [ACDA](#) and TWU Dance regarding Division sponsored events.

- Performers have to be enrolled in TWU. (ACDA rule)
- Music licensing and documentation of permission is required for adjudication (ACDA rule).
- Participants must have at least a 2.5 GPA and be a quality ambassador for TWU in that they have demonstrated positive and professional interactions in the division and at TWU at large. (TWU Dance Division rule)
- Works must be under 12 minutes. (ACDA rule)
- Maximum 10 students, counting cast and choreographers for all dances to be performed (TWU Dance rule)
- We do not ask students to revise or recast works in order to be considered for ACDA. (TWU Dance rule)

After we make sure the works we are considering follow the above "rules" or guidelines, faculty vote anonymously. The vote is considered a recommendation and the final decision is then made by the division head.

E. Annual Student Undergraduate Student Assessment Rubric

Division of Dance Texas Woman's University

Criteria	3-Exemplary	2—Proficient	1—Average	0—Unacceptable
Dance Practices	Meets dance practices level competencies at 90% or above	Meets dance practices level competencies at 80% or above	Meets dance practices level competencies at 70% or above	Does not meet dance practices level competencies
Quality of Work	<p>Work is consistently characterized by all of the following:</p> <ul style="list-style-type: none"> • following of instructions, • attention to detail, • logical and effective organization, • effective communication skills of writing and presenting, • preparedness for classes, rehearsals, and concerts 	<p>Work is characterized by 4 of the following:</p> <ul style="list-style-type: none"> • following of instructions, • attention to detail, • logical and effective organization, • effective communication skills of writing and presenting, • preparedness for classes, rehearsals, and concerts 	<p>Work is characterized by 3 of the following:</p> <ul style="list-style-type: none"> • following of instructions • attention to detail, • logical and effective organization, • effective communication skills of writing and presenting, • preparedness for classes, rehearsals, and concerts 	<p>Work is characterized by 2 or below of the following:</p> <ul style="list-style-type: none"> • Following of instructions • attention to detail, • logical and effective organization, • effective communication skills of writing and presenting, • preparedness for classes, rehearsals, and concerts
Attendance and Punctuality	No absences, tardies, early to leave, and time spent sitting out is used effectively	Absences within allowed limit. No tardies, early to leave, and time spent sitting out is used effectively	Absences within allowed limit. 1-3 tardies or early to leave, or time spent sitting out not used effectively	Beyond allowed absence limit, or 4 or more tardies, or early to leave, or time spent sitting out not used effectively.
Timeliness of Work	Assignments 90% or above completed on time	Assignments 80% or above completed on time	Assignments 70% or above completed on time	Assignments 60% or above completed on time or not completed
Professional Demeanor	<p>Committed 90% or above to:</p> <ul style="list-style-type: none"> • classwork preparation and participation in class activities and discussions, • practices professional etiquette • avoids use of 	<p>Committed 80% or above to:</p> <ul style="list-style-type: none"> • classwork preparation and participation in class activities and discussions, • practices professional etiquette • avoids use of technical devices 	<p>Committed 70% or above to:</p> <ul style="list-style-type: none"> • classwork (preparation and participation in class activities and discussions), • practices professional etiquette • avoids use of technical devices irrelevant to 	<p>Committed below 69% to:</p> <ul style="list-style-type: none"> • classwork preparation and participation in class activities and discussions • practices professional etiquette • avoids use of technical

	technical devices irrelevant to classwork	irrelevant to classwork	classwork	devices irrelevant to classwork
Community Respect	Consistently (90% or above) practices appropriate behavior, cooperates with others, and treats others with respect	Mostly (80% or above) practices appropriate behavior, cooperates with others, and treats others with respect	Usually (70% or above) practices appropriate behavior, cooperates with others, and treats others with respect	Rarely (60%) or never practices appropriate behavior, cooperates with others, and treats others with respect

F. Institutional Assessment Rubrics

**TEXAS WOMAN'S UNIVERSITY • DEPARTMENT OF DANCE
ASSESSMENT OF DANCE AND IDENTITY**

Page 1 of 1

Student _____

Semester or Academic Year _____

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.

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

TEXAS WOMAN'S UNIVERSITY • DEPARTMENT OF DANCE
ASSESSMENT OF COMMUNICATION OF IDEAS

Student _____
Academic Year _____

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.

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

**TEXAS WOMAN'S UNIVERSITY • DEPARTMENT OF DANCE
ASSESSMENT OF DANCE MAKING PRACTICES THROUGH THE BODY
AS ARTISTS AND EDUCATORS**

Student _____

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.

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