

TEXAS WOMAN'S UNIVERSITY
COLLEGE OF ARTS AND SCIENCES
SCHOOL OF THE ARTS AND DESIGN
DIVISION OF DANCE

GRADUATE STUDENT AND ADVISOR HANDBOOK
Master of Fine Arts
2025-2026 Edition

THIS PUBLICATION IS AN OFFICIAL DIVISION DOCUMENT

*Policies and Guidelines are current and supplement the
TWU Graduate Catalog*

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

TABLE OF CONTENTS

Welcome.....	4
Administrative Structure	5
Organization Chart.....	6
A Brief History of Dance at Texas Woman’s University	7
Graduate Programs	9
TWU Purpose, Mission, Vision, Core Values, and Principles	11
TWU Department of Dance Mission	12
TWU Department of Dance Master of Fine Arts Mission	15
TWU Master of Fine Arts in Dance	
Program of Study.....	18
Required Course of Study.....	21
Course Rotation Plan.....	25
Communication Guidelines.....	26
Email Communication Best Practices	29
Second Year Review	30
Culminating Project	32
Five Stages (including Debriefing)	34
Culminating Project Proposal	37
Culminating Project Analysis	42
Culminating Project Presentation.....	46
MFA Professional Portfolio	49
Repository@TWU	52
Calendar for MFA Culminating Project Proposals, Analysis, and Presentation, etc.....	53
Culminating Project Proposal and Analysis Writing Process	55
The MFA Committee and Role of the Committee Members	56
Suggestions for Working with Your Culminating Project Mentor	58
Description of Dance Practices Component	59
Description of Choreography Component	60
Independent Choreographic Initiative Proposal.....	64
Participation in the American College Dance Association.....	66
Policies and Procedures for Individual Study	68
Attendance Policy	69
Professional Research Development Days	70
Residencies, Guest Artists, and Visiting Scholars	72
Scholarships and Reduced Tuition	73
Appendix	
Recommended Format for Curriculum Vita.....	74
Faculty and Staff Meeting Community Agreement.....	80
Adjudicator Values Statement.....	81
Adjudication Committee Feedback Rubric.....	83
Dancemaking Rubric.....	84
Written Communication Rubric.....	85

Oral Presentation Rubric.....	86
CP Analysis Title Page Sample.....	87
CP Analysis Signature Page Sample.....	88
Certificate of Completion.....	89
NASD Statement of MFA Purpose.....	90

Welcome to the M.F.A. Program in Dance at Texas Woman's University

We are so pleased to have you join the learning community at the Division of Dance at TWU. You are joining a community of exciting diverse students studying BA, MA, MFA, and PhD as well as an impactful and impressive Alumni of graduates who contribute to dance and beyond in many different capacities.

The Division of Dance at TWU brings together practice and theory through praxis: the critical engagement with creative processes, reflexivity, and innovative methods. The Division of Dance learning community seeks to develop, implement, and expand artistic intelligence as choreographers, performers, global citizens, artist scholars, and arts leaders in a variety of settings.

We see a continuum from art making in the form of choreography, performance, exhibitions, and designs to research and writing resulting in publications and presentations. We value dance making scholarship across the expanse of where, how, why, and when dance happens as well as using dance as a method for understanding world around us.

Welcome to our learning community! - The Dance Division Faculty

Administrative Structure

Division Head, Coordinator, M.F.A. Program
 Coordinator, BA Dance Studies
 Coordinator, BA Dance Studies with Minor in Education
 Co-Coordination, M.A. Program

Coordinator, M.F.A. Program
 Coordinator, Ph.D. Program
 Coordinator, Dance Practices
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Prof. Jordan Fuchs
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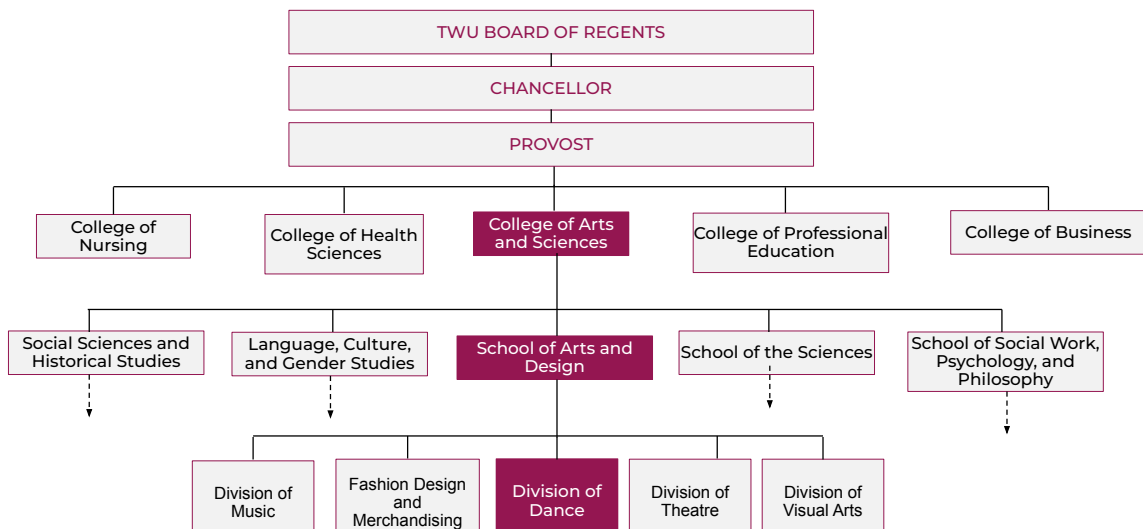
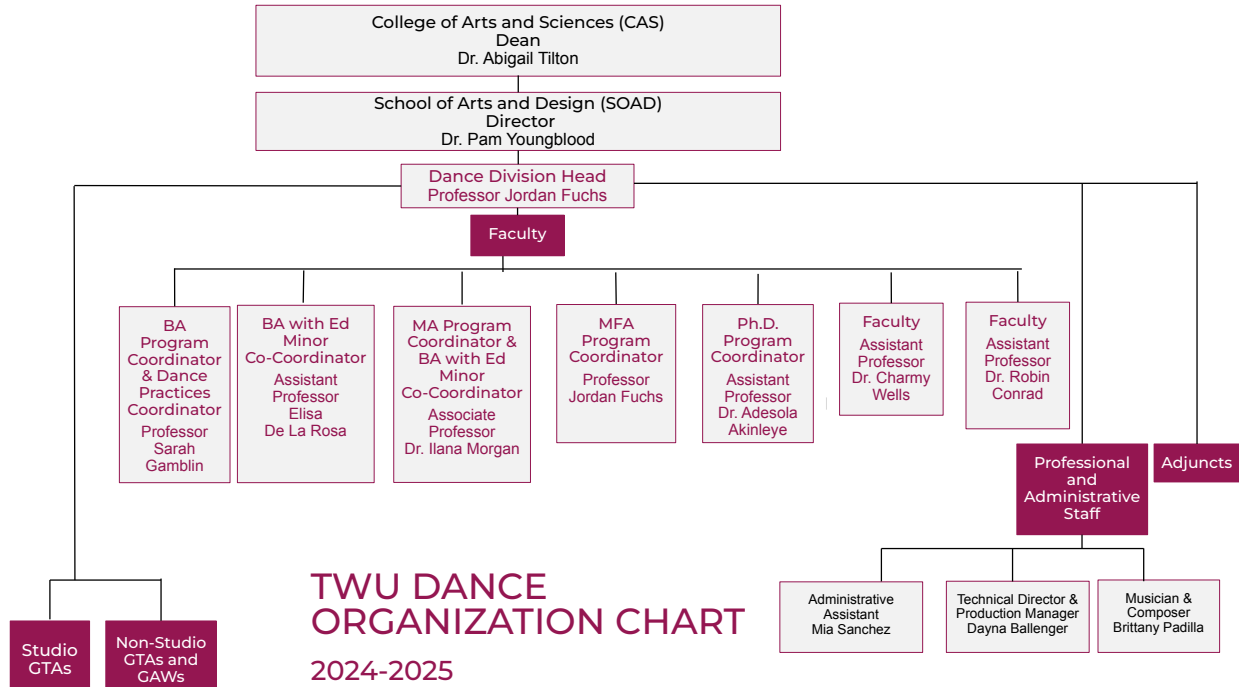
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Organization Charts



TWU ORGANIZATION CHART 2024-2025

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, Kickapoo, Wichita, Jumanos, Caddo, Tonkawas, Tawakoni 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, the first dance doctoral program of its kind in the United States.

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, who continue to coordinate the festival, now the largest dance improvisation festival in the U.S.

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.

Graduate Programs

Graduate Degrees Offered

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

Terminal Degrees

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

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

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

It is important to remember that studio and theory work are deeply connected and individuals have several different options when deciding which academic degree to pursue. Many faculty members with M.F.A. degrees teach a variety of undergraduate and graduate theory courses in their areas of expertise and dance faculty with Ph.D. degrees often teach technique as well as choreograph and perform. While their scholarship may be primarily art making or research, M.F.A. faculty often write about their teaching and artistic practice, design curricula, and administer programs; faculty with doctoral degrees often produce their artistic work, engage in a variety of collaborative art making enterprises, and serve as artistic mentors.

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

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

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

TWU Purpose, Mission, Vision, Core Values and Principles

Purpose

Educate a woman, empower the world.

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.

Vision

Texas Woman's will be known as the premier public university for a woman-focused education and leadership development, graduating thriving citizens who have a strong sense of community, health, prosperity, and a sense of purpose.

Core Values

Fundamental to who we are and what drives our actions:

- Opportunity
- Creativity
- Collaboration
- Well-being
- Excellence
- Caring
- Diversity

Principles

Guiding principles that emerge from Texas Woman's history and frame its future:

- The growth of students is nurtured in a safe environment that fosters personal connections, resiliency, and a philosophy of education as a lifelong process.
 - Our commitment to excellence and integrity permeates all that we do.
 - Diversity and collaboration are fundamental to our academic culture of innovation, research, and creative expression.
 - Liberal arts develop the whole person, inspire inquiry, encourage application, and cultivate success in careers and graduate education.
 - Graduate education provides opportunities for individual advancement and develops professionals to serve society at large.
 - People and cutting-edge technology drive the discovery and creative expression that fuel our educational enterprise.
- TWU Department of Dance Mission, Strategic Imperatives, Objectives and Strategies

TWU Division of Dance Mission, Strategic Imperatives, Objectives and Strategies

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 Imperative: Learn

TWU Division of Dance 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.

Objectives

1. Prepare students to communicate effectively in a variety of personal and professional contexts in a global world
2. Develop students' ability to engage in critical inquiry through praxis
3. Expand students' cultural and historical literacy
4. Advance learning in a diverse and inclusive community of dancemakers
5. Infuse knowledge and skills to prepare students for professional careers, sustain a body of work and contribute meaningfully to the field of dance
6. Provide a creative and collaborative learning environment, which challenges students to develop unified physical, somatic, intuitive, and intellectual endeavors

Strategies

1. Integrate programmatic opportunities to include real life contexts
2. Utilize online technology to enhance teaching and learning and the exchange of ideas in FTF classes as well as making courses and programs more accessible to working professionals
3. Integrate appropriate uses of technology in teaching, art making and research
4. Weave process oriented activities and experiences through questions, re-contextualizing and problem solving through multiple perspectives
5. Promote works of art that are in dialogue with contemporary dance making contexts from a variety of cultural perspectives
6. Establish curricular and departmental practices that value social responsibility and value inclusion

Strategic Imperative: Discover

TWU Division of Dance will foster innovative, creative research that contributes to regional, national, and global communities.

Objectives

1. Advance research in creative arts that benefit the human experience with the highest regard for ethical practice and integrity
2. Foster collaborative connections that increase research and creative activity, encourage innovation, and benefit our local and global communities.
3. Provide education and research experience for the next generation of dance scholars and makers.

Strategies

1. Model diverse range of dance research by regularly sharing faculty scholarship within the department
2. Emphasize research throughout the curriculum in technique, composition, pedagogy, and theory classes
3. Promote university funding and presentation opportunities students, faculty and staff
4. Mentor to submit their scholarship to conferences, festivals, publications and other venues.
5. Recognize student, faculty and staff accomplishments

Strategic Imperative: Serve

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

Objectives

1. Exemplify an ethic of service through meaningful contributions to our communities
2. Cultivate mutually beneficial partnerships that advance the mission of TWU department of dance
3. Produce engaged and active global citizens through intentional service and that fosters development of the whole person and advances the human condition

Strategies

1. Offer University wide coursework, core classes and contribute to governance and policy development through committee service
2. Create clear communication networks that connect a variety of communities through the dance department
3. Partner with university, secondary, and primary education organizations
4. Partner with civic and community organizations
5. Offer dance education opportunities to Denton and regional communities
6. Foster and nourish dance groups that reflect the cultural and aesthetic values of the regional area and the dance department
7. Develop and maintain a TWU Dance identity and presence that proudly and effectively communicates our partnerships, events, and community relationships
8. Advocate for social justice through our support of dance (research, performance, and education endeavors)

Strategic Imperative: Lead

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

Objectives

1. Provide a setting for a variety of dance artists, scholars, and educators to perform, share, and disseminate works through presentations, performances, and teaching/learning opportunities
2. Prioritize a culture that empowers faculty and staff to lead
3. Prioritize a culture that empowers students to grow as leaders
4. Prioritize a culture that views creative research skills as leadership skills
5. Prioritize a culture that views teaching as leadership

Strategies

1. Identify leadership opportunities for faculty, staff and students

2. Provide mentoring and financial opportunities to support faculty, students and staff for public presentations and dance scholarship
3. Foster supportive relationships with dance entities
4. Generate opportunities for students to interact with national and international leaders in the dance field: dance makers, teachers and scholars
5. Submit students for awards of distinction at university and in national organization
6. Start a National Dance Honors Society Chapter
7. Establish and support a departmental leadership organization such as Community Movers
8. Mentor students on honors thesis, QEPS and ICI
9. Offer internships
10. Connect students' real-life experiences and professional opportunities

TWU Master of Fine Arts in Dance

Mission, Strategic Imperatives, Objectives and Strategies

Mission

The mission of the Master of Fine Arts in Dance program is to provide qualified graduate students with opportunities to acquire and develop skill-based practices and creative research endeavors needed to participate significantly in the field of contemporary dance. Through praxis, the critical engagement with creative processes and innovative methods, the successful candidate will develop, implement and expand individual artistic vision as a global citizen, artist scholar and arts leader in a variety of settings.

Strategic Imperative: Learn

TWU Division of Dance 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.

Objectives

1. Prepare students to communicate effectively in a variety of personal and professional contexts in a global world
2. Develop students' ability to engage in critical inquiry
3. Expand students' cultural and historical literacy in dancemaking practices in diverse contexts
4. Advance learning in a diverse and inclusive community
5. Infuse knowledge and skills to prepare for life experiences and channel curiosity to find meaning and purpose
6. Provide a creative and collaborative learning environment, which challenges students to develop unified physical, somatic, intuitive, and intellectual endeavors

Strategies

1. Provide opportunities to create, develop and produce original, creative scholarship as performance, choreography, dance production
2. Provide close mentoring relationships between graduate students and full-time graduate faculty
3. Provide course content and curriculum that meets program objectives
4. Foster professional development that enables graduate faculty and students to develop current learning content and skills from the field of dance
5. Respond to the evolving identities and values of the graduate student body by providing a curriculum that balances the need to support individual identities with the need to maintain national accreditation standards
6. Develop and maintain clear curricular structures, scholarly expectations and academic standards through activities of the M.F.A. committee who will update the MFA handbook, provide reviews, critiques, evaluations and assessments

Strategic Imperative: Discover

The MFA in Dance will foster innovative, creative research endeavors for graduate students that contributes to regional, national, and global communities.

Objectives

1. Increase quality of skill-based practices and creative research endeavors through praxis

2. Foster a creative and collaborative learning environment where students acquire the knowledge and ability to function as a practicing artist with the highest regard for ethical practice and integrity
3. Foster collaborative connections that increase creative research endeavors, encourage innovation, and benefit our local and global communities
4. Provide education and research experience for the next generation of dancemakers

Strategies

1. Engage in extensive choreographic and performance exploration leading to the development of a body of work
2. Promote university funding and presentation opportunities for MFA students and through utilizing extensive alumni networks and university resources
3. Recognize and highlight MFA student accomplishments in diverse contexts
4. Model diverse range of dance research by regularly sharing faculty research with MFA students through mentoring, QEPS...
5. Emphasize skill-based practices and creative research endeavors throughout the curriculum in technique, composition, pedagogy, and theory classes and through Culminating Projects
6. Foster opportunities to create a body of work through outreach activities with the community, regular adjudications, evaluations and critiques

Strategic Imperative: Serve

The MFA in Dance cultivates responsible collaborators, articulate advocates, and an ethic of service by engaging with various settings, communities and initiatives through embodied movement practices.

Objectives

1. Exemplify an ethic of service as dance artist scholars through meaningful contributions to our communities
2. Cultivate mutually beneficial partnerships that advance the mission of TWU M.F.A in Dance
3. Produce engaged and active global citizens through intentional service and initiatives that foster holistic development of dance artists through embodied movement practices

Strategies

1. Create clear community networks that connect a variety of communities with students, faculty and staff within the Department of Dance
2. Partner with community and civic organizations
3. Partner with education organizations
4. Foster and nourish dance groups such as honor society and Community Movers
5. Advocate for social and civic responsibility through dance (research, performance and education endeavors)
6. Provide workshops that educate student on community service and educational outreach in diverse community contexts

Strategic Imperative: Lead

The MFA in Dance will develop a culture of leadership that promotes diverse voices and creative agency while encouraging students to lead with intentionality and purpose.

Objectives

1. Provide a setting for a variety of dance artists, scholars, and educators to perform, share, and disseminate works through presentations, performances, and teaching/learning opportunities

2. Prioritize a culture that empowers MFA students to grow as leaders
3. Prioritize a culture that views creative research and teaching skills as leadership skills

Strategies

1. Provide mentoring and financial opportunities when possible for producing creative work and public presentations
2. Foster career opportunities for graduate students
3. Identify leadership opportunities for faculty, staff and students
4. Provide mentoring and financial opportunities to support students for grant proposals, public presentations and scholarships
5. Foster supportive relationships with dance organizations
6. Generate opportunities for students to interact with national and international leaders in the dance field: dancemakers, teachers and scholars
7. Submit students for awards of distinction at university and in national organizations
8. Support and foster leadership organizations in the department such as Community Movers and the National Dance Honors Society organizations and nationally at NDEO and World Dance Alliance
9. Mentor students on honors thesis, QEPS and ICI grants
10. Promote internships

TWU Master of Fine Arts in Dance

Program of Study

The M.F.A. degree requires a minimum of 63 semester credit hours. The completion of a number of hours, however, is not in itself sufficient; the nature, quality, rigor, and currency of the artistic work are the major considerations.

The program is comprised of four components: 1) the dance core and electives 2) the Culminating Project and professional paper 3) the professional portfolio, and 4) the comprehensive oral presentation/examination.

M.F.A Core Courses: 56 Credit Hours

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

Dance Practices: 9 credit hours required

1. Six credits of either of the following are required:
 - DNCE 5301 Techniques in Contemporary Dance I (Level III, IV)
 - DNCE 5311 Techniques in Contemporary Dance II (Level III, IV)
2. Three additional credits, which may also include:
 - DNCE 5281 Advanced Ballet I (Level III, IV)
 - DNCE 5291 Advanced Ballet II (Level III, IV)
 - DNCE 5911 Urban Global (Independent study in consultation with advisor)

A student must be registered for at least one Techniques in Contemporary Dance course every semester.

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

Developing Artistic Vision and Practice (15 credit hours)

DNCE 5211 Workshop in Dance (Somatic Practices)
DNCE 5232 Improvisation and Spontaneous Choreography
DNCE 5233 Workshop in Dance (Guest Artist Residency)
DNCE 5253 Artistic Process
DNCE 5252 Dance Choreography: Art of Remembering
DNCE 5262 Dance in Alternative Venues
DNCE 5272 Dance Artist as Entrepreneur: Grant Writing and Media Marketing

Implementing Artistic Vision/Practice (15 credit hours)

DNCE 5443 Independent Dance Making Project
DNCE 5443 Independent Dance Making Project
DNCE 5443 Independent Dance Making Project
DNCE 5453 Culminating Project I: Project Proposal
DNCE 5463 Culminating Project II: Rehearsal and Performance

Performance (2 credit hours)
DNCE 5101 Dance Performance
DNCE 5101 Dance Performance

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

*Students may not register for Independent Dance Making Project
in the same semester that they are registered for Culminating Project II*

Dance Praxis: 15 credit hours required

DNCE 5023 Methods of Research in Dance
DNCE 5223 Historical and Cultural Study of Dance
DNCE 5243 Pedagogical Foundations for Dance
DNCE 5433 Contemporary Contexts of Dance
DNCE 5973 Professional Paper (with Final Oral Presentation)

Interdisciplinary Aspects of the Program and Electives: 7 Credit Hours

To enhance artistic inquiry M.F.A. students engage in a program of related studies which supports their art making and professional goals. This includes reading and writing projects that are part of core theory courses as well as relevant inquiries related to choreography and performance projects. The intention is to encourage an exchange of ideas among the various arts, facilitating interdisciplinary creative endeavors, as well as developing a more in depth understanding of dance as a discipline as it is part of a larger world of knowing.

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

Electives may be selected from graduate dance courses or from any program in the University that offers graduate courses. The Department of Dance as well as other programs in the University offers the individual study option for students who are interested in pursuing a problem of individual or professional interest that does not fall within the context of organized courses. The student may initiate individual study problems with any member of the University graduate faculty. In addition, students may also take electives available through the Federation of North Texas Area Universities, which includes UNT.

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

Summary of Credit Hours

Technique	9 credits
Choreography & Performance	32 credits
Dance Praxis	15 credits
Electives	7 credits
TOTAL	63 credits

Special Requirements

Students unable to complete either the Culminating Project Proposal or the Culminating Project Analysis within two semesters may be dismissed from the program.

Online Course Delivery

There are a variety of course delivery methods used in MFA program. Some courses meet exclusively in person, some courses meet in person with online components and other courses meet exclusively online.

For instance, DNCE 5023 Research Methods in Dance and DNCE 5243 Pedagogical Foundations for Dance are largely online but then require mandatory on campus meetings during two weekends of the fall semester.

Other courses are fully online:

DNCE 5223.50 Historical and Cultural Study of Dance

DNCE 5433.50 Contemporary Contexts in Dance

Special Requirements for All Master's Degrees

Students are required to maintain a grade point average of 3.0 or better in all courses applied to the degree. A grade of 'C' or below in any course will not count toward the Master of Arts or Master of Fine Arts degree.

Graduate students are expected to maintain a B average on all graduate work. Consistent failure to do so results in dismissal from the Graduate School. When a student's cumulative grade point average on graduate-level work falls below B or when a student receives a grade of D, F, or WF during any one semester or full summer session (including summer one, two or three) of twelve weeks, the student is automatically on academic probation and notified of this status. Earning a grade of D, F, or WF or failure to restore the cumulative average to B or above during the next enrollment results in dismissal from the Graduate School. It is not possible to improve the grade record at Texas Woman's University by attendance at another university. Students who have been suspended may reapply to the TWU Graduate School 6 years after the suspension.

<http://catalog.twu.edu/graduate/graduate-school/general-requirements-regulations-masters-degrees/>

Full-Time Status

Please note that for graduate students, 9 credit hours a semester is considered full-time, for financial aid requirements, except for the final semester, when one is writing the Professional Paper. In that case 6 credit hours is considered full-time: <http://catalog.twu.edu/graduate/graduate-school/general-requirements-regulations-masters-degrees/>.

Graduate students, who are Graduate Assistants, must be enrolled in at least 5 credit hours to be eligible for half-time financial aid and must be enrolled in at least 9 hours to be eligible for full financial aid, with an exception for when writing the Professional Paper. For more up-to-date information, please access the following fact sheet: <https://twu.edu/media/documents/graduate-school/GA-Fact-Sheet-4.26.2021---Final-Edit.pdf>

Required Course of Study

For Those Starting in Fall of Odd Years (2025, 2027, 2029)

Year 1

Fall odd (11 hours)

DNCE 5023 Methods of Research in Dance

DNCE 5101 Dance Performance

DNCE 5232 Improvisation and Spontaneous Choreography

~~DNCE 5253 Artistic Process~~

DNCE 5281 Advanced Ballet or 5911 Independent Study (Urban/Global) (May also be taken as an elective in spring)

DNCE 5301 Techniques in Contemporary Dance I

Spring even years (11 hours)

DNCE 5101 Dance Performance

DNCE 5223 Historical and Cultural Study of Dance

DNCE 5311 Techniques in Contemporary Dance II

DNCE 5443 Independent Dance Making Project

ELECTIVES 3 hours

Summer even years (3 hours)

DNCE 5233 Workshop in Dance (Summer Intensive) (Can also be repeated for elective credits)

Year 2

Fall even years (10 hours)

DNCE 5252 Dance Choreography: Art of Remembering

DNCE 5301 Techniques in Contemporary Dance I

DNCE 5433 Contemporary Contexts of Dance

DNCE 5443 Independent Dance Making Project

DNCE 5911 Independent Study (Urban Global) or 5281 Advanced Ballet

Spring odd years (13 hours)

DNCE 5211 Workshop in Dance (Somatic Practices)

DNCE 5262 Dance in Alternative Venues

DNCE 5243 Pedagogical Foundations for Dance

DNCE 5311 Techniques in Contemporary Dance II

DNCE 5443 Independent Dance Making Project

DNCE 5453 Culminating Project I: Project Proposal

Year 3

Fall odd years (9 hours)

DNCE 5281 Advanced Ballet or 5911 Independent Study (Urban/Global)

DNCE 5301 Techniques in Contemporary Dance I

DNCE 5463 Culminating Project II: Rehearsal and Performance

ELECTIVES 4 hours

(Students may not register for Independent Dance Making Project in the same semester that they are registered for Culminating Project II)

Spring even years (6 hours)

DNCE 5272 Dance Artist as Entrepreneur: Grant Writing and Media Marketing

DNCE 5311 Techniques in Contemporary Dance II

DNCE 5973 Professional Paper

Required Course of Study

For Those Starting in Fall of Even Years (2026, 2028, 2030)

Year 1

Fall even years (11 hours)

DNCE 5023 Methods of Research in Dance
DNCE 5101 Dance Performance
DNCE 5252 Dance Choreography: Art of Remembering
DNCE 5281 Advanced Ballet or 5911 Independent Study (Urban/Global)
DNCE 5301 Techniques in Contemporary Dance I
DNCE 5433 Contemporary Contexts of Dance

Spring odd years (11 hours)

DNCE 5101 Dance Performance
DNCE 5211 Workshop in Dance (Somatic Practices)
DNCE 5262 Dance in Alternative Venues
DNCE 5243 Pedagogical Foundations for Dance
DNCE 5311 Techniques in Contemporary Dance II
DNCE 5443 Independent Dance Making Project

Summer odd years (3 hours)

DNCE 5233 Workshop in Dance (Summer Intensive) (Can also be repeated for elective credits)

Year 2

Fall odd years (10 hours)

DNCE 5232 Improvisation and Spontaneous Choreography
~~DNCE 5253 Artistic Process~~
DNCE 5301 Techniques in Contemporary Dance I
DNCE 5443 Independent Dance Making Project
DNCE 5911 Independent Study (Urban Global) or 5281 Advanced Ballet

Spring even years (12 hours)

DNCE 5272 Dance Artist as Entrepreneur: Grant Writing and Media Marketing
DNCE 5223 Historical and Cultural Study of Dance
DNCE 5311 Techniques in Contemporary Dance II
DNCE 5443 Independent Dance Making Project
DNCE 5453 Culminating Project I: Project Proposal

Year 3

Fall even years (9 hours)

DNCE 5281 Advanced Ballet or 5911 Independent Study (Urban/Global) (May also be taken as an elective in the spring semester)
DNCE 5301 Techniques in Contemporary Dance I
DNCE 5463 Culminating Project II: Rehearsal and Performance
ELECTIVES 4 hours

(Students may not register for Independent Dance Making Project in the same semester that they are registered for Culminating Project II)

Spring odd years (7 hours)

DNCE 5311 Techniques in Contemporary Dance II

DNCE 5973 Professional Paper

ELECTIVES 3 hours

Graduate Course Rotation Plan

Offered Every Semester

- DNCE 5101 Dance Performance
- DNCE 5443 Independent Dance Making Project
- DNCE 5911 Urban Global

Offered Every FALL Semester

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

Offered Every SPRING Semester

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

Offered in Fall of Even Years

- DNCE 5252 Dance Choreography: Art of Remembering
- DNCE 5433 Contemporary Contexts of Dance

Offered in Spring of ODD Years

- DNCE 5262 Dance in Alternative Venues
- DNCE 5243 Pedagogical Foundations for Dance
- DNCE 5211 Workshop in Dance (Somatic Practices)

Offered in Fall of ODD Years

- DNCE 5232 Improvisation and Spontaneous Choreography
- ~~DNCE 5253 Artistic Process~~

Offered in Spring of EVEN Years

- DNCE 5272 Dance Artist as Entrepreneur: Grant Writing and Media Marketing
- DNCE 5223 Historical and Cultural Study of Dance
- DNCE 5311 Techniques in Contemporary Dance: Contact Improvisation

Offered Every SUMMER Session I (May)

- DNCE 5233 Workshop in Dance (Guest Artist Residency)

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

Communication Guidelines Towards Creating Constructive Learning Communities and Resolving Conflict

As a student at TWU, you are a member of many different learning communities, from your classes, rehearsals and the MFA program to the Dance Division and all of TWU. Within these respective learning communities you will likely have the opportunity to participate in different roles and capacities: sometimes leading, sometimes following and often collaborating.

As part of its mission statement, TWU is “committed to transformational learning, discovery, and service in an inclusive environment that embraces diversity.” In the meeting spaces of diverse perspectives, differences of opinion, belief, value, teaching and learning styles and methods will emerge. These differences are useful and necessary for the creation of new possibilities, but they can also be challenging and result in conflict. Conflict can be both constructive, encouraging us to grapple with new ideas and potentials, and unconstructive, inhibiting us from learning.

Collegiality

In the dance division a tool that helps support “transformational learning, discovery, and service in an inclusive environment that embraces diversity” is the concept of collegiality. Being collegial speaks to sharing responsibility with colleagues, working together in a friendly way and demonstrating mutual respect. For example, greeting each other courteously, making small talk, expressing authentic curiosity and appreciation, and refraining from personal gossip or venting with others are all considered collegial behaviors. Essentially, it’s about working well with others, even when disagreeing. It’s about supporting community and being productive within a community. In the dance division the value of being collegial is so significant that it is even included in faculty tenure and promotion criteria.

Supporting Constructive Engagement with Conflict

In the interest of supporting constructive engagement with conflict in our respective learning communities, we offer the following guidelines, partially inspired and adapted from class on consent taught by Keith Hennessy at the Freiburg Contact Festival in 2018:

- Stay engaged
- Experience discomfort
- Be transparent
 - Use critical thinking to check ourselves before we check others
- Allow space for change
- Speak your truth
- Expect non-closure
- Offer solutions
- Assume best intent
- Distinguish impact from intention

Guidelines such as these can be useful in supporting rich, productive learning communities, where colleagues treat each other with respect and contribute positively to a culture that supports learning and growth for all.

Community Agreements

Another form of guidelines, with which you may already be familiar with is community agreements. These are agreements forged together by the members of a learning community to clarify intentions for working together. In the Appendix, you can find one such example, the 21/22 Faculty and Staff meeting community agreement.

Communication Practice Guidelines

If you have an unconstructive conflict, with a peer, a faculty member, a staff member or a student that is getting in the way of your learning, then we encourage the following communication practices:

- Speak with friendly intent directly to the person you are having the conflict with to see if the two of you can find a solution
 - This is generally the best course of action
- Even better, come to the conversation with potential solutions to share
- If you do not feel comfortable addressing the issue directly with the person then you have a couple options:
 - Bring in a neutral third party
 - Speak directly to the person you are having the conflict with but with another classmate, faculty or staff person present to see if you can find a solution
 - If the option for a course evaluation exists, you could address the issue anonymously through a course evaluation
- If the above options have not been successful at finding a solution, do not feel appropriate or you do not feel comfortable addressing the issue directly with the person then you can bring your concern to the person's supervisor:
 - The GTA supervisor
 - The CP mentor
 - The program coordinator,
 - The Division Head, Professor Jordan Fuchs or
 - The SOAD Director, Dr. Pam Youngblood as appropriate:
- Know that that person in a supervisory role will again seek to address to find a solution with the involved parties rather than without them, as appropriate.

University Academic/Administrative Complaints and Appeals Processes

Texas Woman's University is committed to the fair treatment of all students who have complaints and appeals. The university has traditionally guaranteed students every opportunity for a fair, prompt, and thorough review of complaints and appeals. Students are encouraged to begin resolving a complaint or appeal at the level at which the complaint or appeal originated. Students should follow university procedures and deadlines to advance a complaint or appeal. TWU's URP: 02.220 Academic Administrative Complaints and Appeals guides students in the complaint and appeal process.

Additional information on the University's complaint and appeal process can be found here:
<https://twu.edu/academic-affairs/academic-complaints-appeals/>

Hierarchy

Particularly in a large educational organization like a university, at the same time as there can be an emphasis on collegiality there can also be an emphasis on hierarchy or chain of command. TWU is no exception in this regard. There is a hierarchy within the classroom, the rehearsal studio, the dance division, the School of Arts and Design, the College of Arts and Sciences and the university as a whole. Regardless of whether or not you think such hierarchies are necessary, they are present and part of your role as a student is learning how to function within them effectively and collegially. For this reason at the start of the MFA Handbook you can find two organizational charts for roles and responsibilities within the Division of Dance and how the Division of Dance exists in the wider university ecosystem of TWU, the School of Arts and Design and within the College of Arts and Sciences, one of five colleges at TWU.

Email Communication Best Practices

Email is the primary means of digital communication from the Dance Division to students. For this reason, it is very important that you check your TWU email address at least once a day.

When sending an email to Dance Division faculty or staff the following practices are recommended:

- Use a salutation: hello, dear, hi, afternoon...
- Use an accurate subject in the subject field so that it's clear right away what the subject and purpose of your email is
- Sign off with your first and last name
- Copy all involved when speaking on another's behalf
- Include the email chain to provide context rather than starting a new email every time

These practices will help to ensure the effectiveness of your email communication.

Second Year Review

The purpose of the Second Year Review held at the end of the third semester is to provide an opportunity for students to discuss their academic progress, the development of their creative practices and the artistic goals and questions that have emerged during the first three semesters and how those goals and questions support the initial ideas for the Culminating Project. Typically, the 25-minute meeting is scheduled during December before the end of the fall semester.

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

1. Bring one copy of the Humanities Responsible Conduct of Research course completion certificate, indicating the student has completed the mandatory Responsible Conduct of Research online training (See the TWU Graduate School website for instructions on how to access.).
2. Review the content areas for Dance Practices, Choreography and Performance and Dance Praxis and submit a written summary of that review by email to the MFA Committee members 24-hours prior to the review.
 - a. In the written review students should discuss the following:
 - i. Their progress, practices and accomplishments in the content areas, listed above, including both their successes and challenges.
 1. Reference should be made to both writing and dancemaking feedback journals.
 - ii. Particular areas of interest, practices and questions that have developed in relation to their initial ideas for the Culminating Project.
 - iii. Particular course work and outside research/workshops that might be helpful in successfully completing the Culminating Project.
3. Submit a very brief (2-3 sentences) *Initial Statement of Interest for the Culminating Project*.
 - a. Before doing this, students should read carefully all of the descriptive information about the Culminating Project contained in the MFA Handbook and consider how the project will lead to achieving and/or enhancing their professional profile.
4. Bring a copy of your degree plan for the next three semesters of your course work until you graduate
 - a. This degree plan should list the courses you intend to take, with name and course number, organized by semester
 - b. If known, please include intended elective courses.

Following the meeting, but within 24 hours, students are asked to do two things:

1. Email the MFA Program Coordinator two choices for Project Mentor from the Dance Division MFA Faculty
 - a. For dance faculty 2nd committee members, please confirm the dance faculty's availability to serve as a second committee member before putting their name forward.
2. Email their current Academic Advisor a brief written summary of the Second Year Review meeting content.

The MFA Coordinator in consultation with the MFA committee will then assign a Culminating Project mentor prior to the end of the 3rd semester. The mentor replaces the student's Academic Advisor and must be a member of the MFA Committee.

Culminating Project

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

At its heart the Culminating Project is an opportunity for the in-depth development of creative practices. It provides the MFA candidate an opportunity to demonstrate the attributes of the integrated professional, to synthesize the experiences offered by the MFA and to establish foundational creative practices from which to begin entering the profession, especially in relation to the candidate's emerging artistic vision. Although the MFA Committee and other Departmental Faculty may serve as advisors for the Culminating Project they should not participate directly in the Culminating Project through the roles of performer or choreographer.

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

Examples of Three Possible Models for Culminating Projects

A. Performance

- Proscenium Theater/Blackbox Theater
- Installation
- Site-specific performance event
- Commercial venue (such as a bar, café, restaurant, club)
- Art gallery/museum

B. Community Outreach

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

C. New media format- video, technology

- Performance event staged in an on-line venue
- Virtual venue
- Remote venues via "streaming" such Zoom

Culminating Project Progression

The Culminating Project proceeds over three semesters. During the 4th and 5th semesters the student enrolls in DNCE 5453 Culminating Project I: Project Proposal and DNCE 5463 Culminating Project II: Rehearsal and Performance, respectively, and during the 6th semester the student enrolls in DNCE 5973.

In the 4th semester the student engages in developing the Culminating Project Proposal that articulates the student's vision and goals for the Culminating Project event. In the 5th semester the student creates the Culminating Project event through rehearsals and performance, and then following the performance of the Culminating Project receives feedback from the MFA Committee Faculty at the Debriefing. In the 6th semester the student writes a Culminating Project Analysis (Professional Paper) and then presents the Culminating Project Oral Presentation.

Culminating Project Proposal (4th semester)



Rehearsal and Performance of Culminating Project Event (5th semester)



Culminating Project Debriefing (5th semester)



Culminating Project Analysis (Professional Paper) (6th semester)



Culminating Project Oral Presentation (6th semester)

Five Stages of the Culminating Project

Stage I: Culminating Project Proposal (4th Semester of the Program)

During the 4th semester the student, working closely with the project mentor, will develop the focus and scope of the Culminating Project and prepare the Culminating Project Proposal. This planning stage is one of the most important phases of the project and students should plan on engaging in in-depth discussions with their project mentors, as well as completing numerous drafts of their proposal, on a weekly basis, as the ideas become increasingly more defined and refined. Detailed information regarding the content and approval of the Culminating Project Proposal and Presentation can be found in subsequent sections of the Handbook. Typically, a first draft of the proposal is due to the project mentor by the Monday of the 1st week of the semester.

As part of this process students propose a specific venue for the presentation of their work. Generally the DGL Studio Theatre is used to present MFA Culminating Projects, but should a student believe that another venue, including a proscenium theatre, is the best venue for realizing their creative vision they should propose that venue and provide the justification for how it best realizes their creative vision, in their Culminating Project Proposal, specifically the Project Description.

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

This weekly log should include both your '*field notes*' in which you describe what happened in the rehearsal, as well as your '*memo*' in which you interpret the meaning and importance of what happened in the rehearsal and how it impacts your creative process. Think of the 'memo' as your opportunity to address questions of "So what? Why should I care what happened in your rehearsal?"

Stage II: Rehearsal and Performance of Culminating Project Event (5th Semester)

The Culminating Project Event is typically "staged," "performed" or "realized" in the form of an "event" ***by week 15 of the fifth semester.*** Students are expected to work within this timeframe unless there is a compelling reason for an alternative schedule. Students are required to rehearse six hours a week in three two-hour rehearsals. Two of these rehearsals may be during the week, but the third must be during the weekend.

Students must invite their CP mentor to rehearsals on a regular basis to receive feedback on their creative process and its development. In addition, students must continue to document their research through 'field notes' and 'memos' for each rehearsal.

The Dance Division is ultimately the producer of the Culminating Project "event," and will provide production support for a two-camera shoot, a basic performance program and basic lighting and technical resources. All other production staff: light board operators, ushers, stage manager etc., will need to be provided by the student, working in collaboration with her or his peers. Program information is due to the Publicity Coordinator and the MFA Committee members one month before the event. Based on the artist as entrepreneur model students are not allowed to hire production staff or dancers.

Culminating Projects are typically 20-minutes in duration for stage works and shorter for screen dances.

In consultation with the MFA student preferences, the MFA committee will program the MFA CP concert, deciding which MFA students present their work on which evening. MFA students then choose a suitable program order. Shows begin at 7pm and may include an intermission that is no longer than 10 minutes. All programmatic, casting and production decisions are subject to review by the MFA committee. Typically students are discouraged from working with faculty performers or choreographers.

Stage III: Debriefing (5th Semester)

After the event takes place, the MFA Coordinator will schedule a debriefing session for all of the students having presented his or her Culminating Project event with the MFA committee.

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

The format for this Culminating Project Debriefing adapts the model used at ACDA (i.e. “adjudicator feedback”) and in the Visual Arts (i.e. “critique”). Rather than engaging in a dialogue, the MFA committee faculty will each have two to three minutes to offer feedback on each of the Culminating Projects and the creative practices used.

Students are encouraged to take notes, but there will not be an opportunity for questions or discussion at this debriefing. This meeting is open to Culminating Project casts and other interested students. The debriefings typically occur in show order. All MFA students, who presented their work in the Culminating Project concerts, are required to attend the full debriefing.

Following the debriefing, MFA students should re-read her or his Culminating Project Proposal and then schedule a meeting with their Culminating Project mentor to integrate the feedback received from the debriefing and to receive direction into the process of writing their Culminating Project.

Stage IV: Culminating Project Analysis (Professional Paper) (6th Semester)

The writing of the Culminating Project Analysis (Professional Paper), a written component of the Culminating Project, will typically occur during the sixth semester. Often, students work on content for the analysis throughout the project, even though focused writing may not begin until after the project has been produced. It is not unusual for students to have outside editors to coach grammar, syntax and structure. So please take advantage of the TWU Write Site and professional editors.

The Culminating Project Mentor guides the writing of the project analysis. Specific guidelines for conducting professional paper research, writing the analysis are contained in the section *Culminating Project Analysis (Professional Paper)*. The section *Working with Your Culminating Project Mentor* provides information on developing an effective working process with your Mentor and MFA Committee.

Stage V: Culminating Project Oral Presentation (6th Semester)

The Final Culminating Project Oral Presentations and Examination are scheduled during the first week in April in order to meet the Graduate School deadlines for May graduation. Following the Final Oral Presentation and Examination, revisions to Professional Portfolio and the paper are completed and the MFA Professional Portfolio is submitted to the Project Mentor **no later than the last day of class.**

Within 24 hours of the meeting, students are asked to email their CP Mentor a brief summary of the Examination meeting content.

Culminating Project Proposal Guidelines

The following outlines the content for the Culminating Project Proposal. **All of the items listed below must be included in the proposal**, which is intended to be a prose document. Proposals must use the formatting (i.e., margins, font size, title and subheading style format, pagination) prescribed by the Graduate School. This information is provided in the *Guide to the Preparation and Processing of Dissertations, Theses, and Professional Papers*, which is available on-line: <https://catalog.twu.edu/graduate/graduate-school/committees-dissertations-theses-professional-papers/preparation-submission-dissertations-theses-professional-papers/>

The Culminating Project Proposal should not exceed 5 pages in length; excluding cover page, works cited and list of references.

Content for the Culminating Project Proposal

- **Title:** Should directly reference or quote your purpose statement
- **Introduction:** Typically no more than a page, provides a concise overview of the proposed project and a brief discussion of the conceptual framework of ideas or questions informing the development of the project.
 - What in your experience, education and creative practices prepares you to speak about the topic you will be focusing on?
 - How did you get interested in this topic?
 - What are your research questions?
- **Purpose Statement:** In a single sentence, this is a more distilled description of the proposed project that articulates the artistic agenda. It helps to begin the sentence: The purpose of this choreographic project is to explore... or The purpose of this multi-platform, digital media, bi-costal performance project is to consider...
- **Project Description:** In one paragraph describe what you are envisioning for this project. Think of this as the statement of logistics and the who, what, when and where of your project. You can almost think about this as what you would use for a press release: the quick facts of the intended work from your current starting point. What is it that you want to make happen? How many dancers will you work with? Are you going to be in your dance? Will there be a set? What length work are you intending? And too where do you see this project happening?
 - Typically the DGL Studio Theatre is used to present MFA Culminating Projects, but should I student believe that another venue, including a proscenium theatre, is the best venue for realizing their creative vision they should propose that venue and provide a justification for why that venue best realizes their creative vision.
- **Resources:** In this section discuss the resources that inform the ideas/questions/practices that are influencing your project. For example, this might be a discussion of three artists who are related to your topic or are also working in a similar way to what you are proposing.

Also discuss how your resources are reflected in your methods or how your methods emerge from or are inspired by your resources.

- In discussing these resources, be sure to reference specific websites, interviews, workshops, classes, rehearsals, performances, reviews, articles, videos, books and other scholarly resources that you have found.

- **Methods:** What are the creative practices (rehearsal processes and choreographic practices) that you will use in generating content for your project? What are your rehearsal strategies for working with others? What are you going to have your dancers do and explore in the first week of rehearsals? Be sure to connect these methods to the resources they emerged from.
- **Works Cited:** Bibliography of works cited in your proposal – use the Chicago Manual of Style 17th edition.
- **List of References:** Include a list of resources (in Chicago format) that are influencing your thinking. These might include art works, articles, books, interviews with artists, workshops, classes, rehearsals, performances, videos, websites, blogs, and other sources of information that establish your authority on the subject matter.
- **Acknowledgements:** Briefly list the CP mentor, committee member(s), faculty, editors and writing coaches that assisted you in the writing of your proposal.

Template for the Culminating Project Proposal

Resources

1st paragraph

How many resources are you using and who or what are they?

For my culminating project I will be using # resources, which are...

2nd paragraph

The first resource is... give the name of the resource.

Tell us about the resource.

Tell us why they or it is a resource for your CP

3rd paragraph

The second resource is... give the name of the resource.

Tell us about the resource.

Tell us why they or it is a resource for your CP

4th paragraph (if needed)

The second resource is... give the name of the resource.

Tell us about the resource.

Tell us why they or it is a resource for your CP.

Methods

1st paragraph

How many methods are you using and what are they:

For my creative process I will be using # methods, which are...

2nd paragraph

The first method is... give the name of the method

Define the method.

Tell us how you will use the method.

3rd paragraph

The second method is... give the name of the method

Define the method.

Tell us how you will use the method.

4th paragraph (if needed)

The third method is... give the name of the method

Define the method.

Tell us how you will use the method.

Exercise: Demonstrate how your Resources and Methods align.

Alignment enables the reader to be able to follow the narrative easily. However, it is possible that in consultation with your advisor, variations on such singular model for alignment may emerge and would be permitted.

<i>Resources</i>	<i>Methods</i>
Resource 1	Method 1
Resource 2	Method 2
Resource 3	Method 3

Review of the Culminating Project Proposal

All proposal drafts should be proofread by the Write Site before being submitted to the Mentor or Second Committee member for review, to ensure that there are no errors of punctuation, grammar or syntax:

<https://www.twu.edu/write-site//>

Once the MFA Candidate's Culminating Project Proposal has been reviewed and approved by the CP Mentor, a process, which typically takes multiple drafts and rounds of revisions, it is then ready for review by the second MFA Committee member. The second committee member will then offer a single written review to be integrated by the student with his or her Project Mentor's guidance. Once the Project Mentor deems the Proposal ready, there are four typical outcomes:

Projects may be:

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

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

The MFA Candidate should download and prepare the MFA Culminating Project Proposal Signature Page, which can be found in Canvas in the TWU Dance Toolkit under *MA/MFA Students* and then *Forms for Masters Students*. The MFA Candidate should first obtain the mentor's signature, before seeking the signatures of the other committee members.

If a Culminating Project Proposal is not approved, then the MFA Candidate can request a 2nd reader from the MFA Committee to confirm the decision. If the decision to not approve is confirmed then the MFA Candidate will receive an LP or NP grade as determined by the CP mentor and will be given a second semester to complete the Culminating Project Proposal. If the MFA Candidate is not able to complete the Culminating Project Proposal within that second semester, then the MFA Candidate may be dismissed from the Program. During the second semester the MFA Candidate will be required to either continue developing their CP Proposal or develop a new project concept with their CP Mentor's guidance. During the second semester the student will need to sign up again for DNCE 5453 Culminating Project I: Project Proposal and completion of the MFA program will extend beyond the 6th semester.

Students should complete required revisions to the project proposal no later than one week from having received feedback from his or her committee member. Sooner turn-around times are recommended! Final proposals should be submitted to the Project Mentor who will be responsible for filing the proposal.

Once a project has been approved, including any required revisions to the proposal, the MFA Candidate, working with her or his Project Mentor, will develop an action plan and schedule to ensure a systematic undertaking of the project. Although working closely with the Project Mentor, students at this stage of the program are reminded to seek review and advice from the members of the MFA Committee at appropriate intervals throughout the process.

The approved Culminating Project Proposal and the original signed MFA Culminating Project Proposal Signature Page document should be emailed to the Dance Division administrative assistant to place in the

student's file. A copy of these two documents should be placed in Dayna Morgan's mailbox for Dayna to place in the *Approved MFA Analysis* binder located in the Dance Graduate Library (DGL 119).

Culminating Project Analysis (DNCE 5973 Professional Paper)

The Culminating Project Analysis (DNCE 5973 Professional Paper) is a written component of the Culminating Project, which has two components the Culminating Project Analysis and the Culminating Project Presentation. The intent of the Culminating Project Analysis is to prepare the student for the Culminating Project Presentation. Please see the section on each component for more information.

The Culminating Project Analysis (Professional Paper) focuses on the aesthetic ideas that inform the project, examines the nature of the aesthetic inquiry at the heart of the project, and considers this artistic endeavor in relation to a larger world of art making. Essentially asking you to focus on your Culminating Project in greater detail and depth, the Culminating Project Analysis (Professional Paper) is in four sections: introduction, creative process, the big idea, and implications to your career path.

Please note that MFA students, working with their CP mentor, are typically asked to first complete the Creative Process section before working on the other three sections.

Introduction: Typically no more than a page, provides a concise overview of your creative practice and the proposed project in relation to this. A brief discussion of the processes that this project arose from, including how you got interested in the project.

Creative Process: The largest section of your analysis, but limited to no more than 10-pages, describes the creative process of your Culminating Project and how you were able to progress from ideas into choreography and through what methods. The following questions may be useful as starting points:

- What were the practices that you used in rehearsal?
- What worked and what didn't work?
 - How did you determine what was working and not working?
- What were the phases of your creative process?
- How did this work come together?
 - What were points when the work made connections within or illuminate your wider practice?
- How did your project evolve from your project proposal?
 - What were significant moments in the creative process and how did they change your approach or interest in the project?
- Were there new ideas that emerged?

The Big Idea: How does your experience of the project fit with the wider picture of scholarship and artwork in your field of practice? Through interpreting the creative process of your Culminating Project what big ideas does it speak to?

To get to the big idea it may also be helpful to consider the creative process of your Culminating Project in regards to the artists and scholars who inform the project and practices in general.

Once the big idea has emerged there are other questions that may be helpful for you to consider:

- What are the attributes of your big idea?
- What are the discourses within your big idea?
- How does the big idea frame your creative practice, whether through image, concept or metaphor?
- Who are other people currently engaging with this idea?

- Are you surprised by the big idea that emerged? Is it what you expected?
- What are the pedagogical and social implications of the big idea and of how you situate your wider practice?

Implications to Career Path: What are the implications of your Culminating Project on your artist practice in terms of a professional pathway? How does what you have learned from this project inform the job that you want? How do you envision yourself working in the field and how does your project speak to how you want to contribute to your field?

Works Cited: Bibliography of works cited in your proposal – use the Chicago Manual of Style 17th Edition.

List of References: Include a list of resources (in Chicago format) that are influencing your thinking. These might include art works, articles, books, interviews with artists, workshops, classes, rehearsals, performances, videos, websites, blogs, and other sources of information that establish your authority on the subject matter.

Acknowledgements: Briefly list the CP mentor, committee member(s), faculty, editors and writing coaches that assisted you in the writing of your proposal.

Format

The length of each section of the Culminating Project Analysis (Professional Paper) varies. Typically, the Creative Process and The Big Idea sections are 2-3 pages, excluding references and acknowledgments. The whole Culminating Project Analysis (Professional Paper), excluding references and acknowledgments, is generally 8-9 pages.

The formatting of the Culminating Project Analysis (Professional Paper) must follow the Graduate School guidelines as detailed in the This information is provided in the *Guide to the Preparation and Processing of Dissertations, Theses, and Professional Papers*, which is available on-line:

<https://catalog.twu.edu/graduate/graduate-school/committees-dissertations-theses-professional-papers/preparation-submission-dissertations-theses-professional-papers/>

Citations must conform to the Chicago Manual of Style 17th Edition. This information and a variety of approaches to scholarly writing are addressed in *DNCE 5023 Research Methods in Dance*.

Review of the Culminating Project Analysis (Professional Paper)

As with the Culminating Project Proposal, all drafts of the Culminating Project Analysis should be proofread by the Write Site before being submitted to the Mentor or Second Committee member for review, to ensure that there are no errors of punctuation, grammar or syntax: <https://www.twu.edu/write-site/>

The student's final draft is submitted to the project mentor by the Monday of the first week of the semester for review and to make necessary revisions. Please review the Culminating Project Analysis (Professional Paper) schedule for specific deadlines. If the document is not completed on time, it may be necessary for the MFA candidate to defer graduation a semester.

The customary reading time for faculty to review drafts of the project proposal is one week. Similarly, students are required to integrate faculty feedback and submit revised drafts within one week. Please review the Culminating Project Deadlines Schedule for specific dates.

The student works closely with her or his project mentor in the development of the Culminating Project Analysis (Professional Paper). Once the Project Analysis is deemed complete by the Project Mentor it will be submitted to the second committee member for a single review. The second committee member will then offer written feedback to be integrated by the student with his or her Project Mentor's guidance, in preparation for the student's Culminating Project Presentation.

Once an MFA Candidate's Culminating Project Analysis (Professional Paper) has been reviewed by the Culminating Project Mentor following the integration of the second MFA Committee member's feedback, there are four typical outcomes:

The document may be:

1. **Approved** without additional revision to the Culminating Project Analysis (Professional Paper),
2. **Approved Conditionally** pending revisions to the Culminating Project Analysis (Professional Paper),
3. **Deferred** pending the completion of significant revisions to the Culminating Project Analysis (Professional Paper) and further review by the whole MFA Committee, or
4. **Not Approved.**

If the Culminating Project Analysis (Professional Paper) is approved then the MFA Candidate should download and prepare the MFA Culminating Project Analysis Signature Page, which can be found in Canvas in the TWU Dance Toolkit under *MA/MFA Students* and then *Forms for Masters Students*.

The MFA Candidate should first obtain the mentor's signature, before seeking the signatures of the other committee members, and then submitting the MFA Culminating Project Analysis Signature Page to the Department Chair for approval.

Distribution of the copies of the approved Culminating Project Analysis:

- a. The original document should be emailed to the Dance Division administrative assistant for the student's file
- b. One copy to the Project Mentor

If the Culminating Project Analysis is not approved, then the MFA Candidate can request a 2nd reader from the MFA Committee to confirm the decision. If the decision to not approve is confirmed then the

MFA Candidate will receive an LP or NP grade as determined by the CP mentor and will be given a second semester to complete the Culminating Project Analysis. If the MFA Candidate is not able to complete the Culminating Project Analysis within that second semester, then the MFA Candidate may be dismissed from the Program. During the second semester the MFA Candidate will be required to continue developing their CP Analysis with their CP Mentor's guidance, after enrolling again in DNCE 5973 Independent Study (Professional Paper). Completion of the MFA program will then extend beyond the 6th semester.

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

Students must be registered for professional paper (DNCE 5973) to receive any form of consultation from either the Project Mentor or MFA committee members.

Culminating Project Presentation (DNCE 5973 Professional Paper)

When all other requirements for the respective degree have been met, as required by the Graduate School, the student stands for the final examination. In the Department of Dance, this examination is oral and takes the form of a public presentation open to all members of the Department of Dance -- students and faculty. The length of the exam, format, and content are specific to the degree. The Culminating Project Final Oral Presentation and Examination for the M.F.A. degree is a synthesis of all work presented to meet the requirements for the degree. This includes course work, the culminating project proposal, event and analysis. The examination is one hour in length, excluding the executive session.

All candidates are expected to demonstrate knowledge of their specialized areas of study based on the course work and scholarly projects undertaken during their specific degree programs. The ability merely to reproduce facts from courses and the literature is not sufficient to merit awarding a graduate degree in Dance from Texas Woman's University. Candidates should be able to demonstrate an understanding and an application to professional practice of significant ideas and modes of inquiry related to their programs of study. They should be able to speak articulately about their work and respond to questions with appropriate substance and authority.

The Final Oral Presentation and Examination begins with a 20-25 minute formal presentation. The centerpiece of the presentation is the candidate's Culminating Project and its implications for a career path.

In the presentation the candidate should address the following question:

Integrating the four components of your Project Analysis, how do you envision yourself working in the field and how does your Culminating Project support your vision of yourself in the field?

This is a professional occasion and candidates are expected to present a substantive and polished presentation. It is advisable to practice several times in the actual space and rehearse using all technological equipment. The model for these presentations are the kinds of formal public presentations applicants are asked to give when seeking artistic leadership positions in the community or faculty positions in higher education.

Video documentation of the candidate's Culminating Project event must be part of the oral presentation, but should take up no more than 50% of the presentation time. Additional visual aids and handouts may be used. The candidate should discuss the format, content, and style of the presentation with her or his Culminating Project Mentor.

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

Policies Governing the Final Oral Presentation and Examination:

1. Final Presentations for master's degrees are scheduled for the first week in April for students completing degrees in May. The MFA Program Coordinator selects the date, time and location.
2. The examination is one hour in length, excluding the executive session, which is typically 20 minutes.
3. The Final Oral Presentation and Examination follows a general outline, which includes the following:
 - a. The Culminating Project Mentor serves as the Chair of the Final Oral Presentation and Examination Chair and welcomes participants, introduces candidate and committee members and explains the format and protocol for the proceedings.
 - b. Oral presentation by the candidate for 20-25 minutes.
 - c. Initial questioning by members of the candidate's committee.
 - d. Questions from observers after which they are thanked by the Committee Chair for attending and asked to leave.
 - e. Continued questioning of the candidate by members of the committee, particularly by the 2nd committee member for the candidate's Culminating Project Analysis. These questions typically focus on the three artifacts of the Culminating Project process, which are the event, the analysis and the presentation.
 - f. Committee deliberates in executive session (candidate leaves the room).
 - g. Candidate returns and the Committee Chair, with members of the committee, informs the candidate of the results.
4. The MFA candidate is responsible for bringing the Certification of Completion Form (Professional Paper) to the meeting. The form can be found at the following Graduate School link: <https://twu.edu/gradschool/forms/>, under *For Graduation*.
 - a. Please check the first three boxes on the form, leaving blank the option for *Scholarly Clinical Project*.

Review of the Culminating Project Final Oral Presentation and Examination

Once an MFA Candidate's Culminating Project Oral Presentation and Examination has been reviewed by the MFA Committee, there are four typical outcomes:

- **Approved** without additional revision to the presentation,
- **Approved Conditionally** pending revisions to the presentation,
- **Deferred** pending the completion of significant revisions to the presentation, an additional presentation, and further review by the Committee, or
- **Not Approved.**

Following the successful completion of the Culminating Project Final Oral Presentation and Examination, the MFA Committee will sign the Certification of Completion Form.

Submitting the signed Certificate of Completion Form

Following the successful completion of the Culminating Project Final Oral Presentation and Examination and the MFA Committee signing the Certification of Completion Form, candidates will then make copies

of the Certification of Completion Form and the Culminating Project Analysis Title Page to email to the following individuals:

- To the Sr. Graduate Services Analyst, Karen Bartel, at kbartel@twu.edu.
 - The student should copy their mentor on the email.
- To the Dance Division administrative assistant

The student should also keep a copy for his or her personal records

Candidates who fail the Final Oral Presentation and Examination may repeat the examination once. If they do not successfully complete the examination a second time then the MFA candidate will typically need to re-enroll in DNCE 5973 Professional Paper in the following semester and completion of the MFA program will extend beyond six semesters.

A student must be registered in DNCE 5973 during the semester the Final Oral Presentation is given, to receive faculty consultation on choreographic projects, portfolios, and the professional paper.

It is the responsibility of the student to apply to the Graduate School for graduation, to check and ensure that all required forms and materials have been received by the Graduate School, and to meet all deadlines for the submission of professional papers and theses.

Detailed information regarding deadlines, graduation application, title pages, degree plans and other forms and all Graduate School policies may be found on the Graduate School web site:

<http://www.twu.edu/gradschool/>

MFA Professional Portfolio

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

The *Professional Portfolio* documents the Culminating Project and represents the student's capacity for achieving artistry as an independent dance artist and future leader in the field, as demonstrated by:

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

The USB Flash Drive containing video of the complete Culminating Project in the *Professional Portfolio* serves as a representation of the nature and quality of the artist work being submitted for the requirements of the M.F.A. degree.

Guidelines for the Professional Portfolio

The *Professional Portfolio* should include the following items:

1. Culminating Project Proposal
2. Culminating Project Analysis
3. USB Flash Drive containing video of the complete Culminating Project event in a Quicktime compatible format such as .mov or .mp4.
 - a. The USB Flash Drive should only include the Culminating Project.
 - i. The opening of the video on the USB Flash Drive should include complete program credits, such as event title, event date(s), event venue, performers, music, costumes, lighting design etc. These credits can either scroll like at the end of a movie or transition between different frames of credit information as you prefer.
 - ii. If the Culminating Project involves a community outreach model then the USB Flash Drive should include documentation of outreach events, including excerpts of classes, lecture demonstrations or workshops followed by at least one full-length event, most likely the centerpiece of the culminating project (i.e. a lecture/demonstration).
 - iii. If the model for the Culminating Project involves a new media format such as video or other digital media then the final Portfolio may include documentation appropriate to that format, permanently storable and adequately representing the breadth and scope of the culminating project. (USB Flash Drive or web based resource, etc.).
4. A copy of the signed MFA Culminating Project Analysis Signature Page and Certification of Completion Form
5. Curriculum Vita. (See suggested format in Appendix).

The Professional Portfolio should be first submitted to the Project Mentor by the second Monday following the Final Oral Presentation and Examination.

A final approved copy of the *Professional Portfolio* containing all elements should be given to the project mentor no later than the last day of classes in the semester in which all requirements for the degree are completed.

The *Professional Portfolio* will be added to the Division of Dance Archives.

Submission Format for the Professional Portfolio

The *Professional Portfolio* is placed in the standard Division of Dance plastic portfolio case. A sample is available in the Dance Office. All *Professional Portfolios* must be submitted in the standard case. The Professional Portfolio must be submitted in the following format and contain all required information listed below:

- Name and Date on the spine of the plastic case.
- Front cover with the following information:

Name, B.A.
Candidate for the Master of Fine Arts in Dance
Texas Woman's University
College of Arts and Sciences
School of the Arts
Division of Dance
May, 2025

(The candidate has the option of adding an image to the front cover and a side label that communicates their choreographic aesthetic and artistic vision, but this is not required.)

Submission Procedure for the *Professional Portfolio*

The *Professional Portfolio* including a copy of the signed Culminating Project Professional Paper Signature Page is placed in the standard Division of Dance plastic portfolio case. This case should then be submitted to the Culminating Project Faculty Mentor, who will file the portfolio with Jewels Uherek to be placed in the Division of Dance Archives.

Checklist for *Professional Portfolio* materials:

- _____ Culminating Project Proposal
- _____ Culminating Project Analysis
- _____ Copy of the signed MFA Culminating Project Analysis Signature Page
- _____ Copy of the signed Certification of Completion Form
- _____ USB Flash Drive of the Culminating Project event
- _____ Curriculum Vitae.
- _____ Has the *Professional Portfolio* been placed in the required case?
- _____ Has the case been labeled correctly with all required information?
- _____ Is the *Professional Portfolio* professionally presented?

Repository@TWU

Now that your portfolio is completed, you are also encouraged to submit your CP Professional Paper and the video documentation of your CP to the Repository@TWU, an initiative of the TWU Library to highlight and disseminate scholarly contributions by providing free and unrestricted access to the TWU community and beyond.

Here is a link to the submission form: -<https://forms.gle/bDZh9EjMLfD1UTfs5> , to more information about the repository: <https://twu-ir.tdl.org/> and to help with finding keywords for their paper submissions: <https://docs.google.com/document/d/1TIn2VQCkRwQrYGBIE4km9JYfvWskiIn2N59E3xEBtQ/edit>

This is a great opportunity to archive and make accessible through the internet a link to your scholarship.

For additional questions, please follow-up with: Adrian Shapiro, Manager of Digital Initiatives and Assessment, at ashapiro1@twu.edu.

Calendar for MFA Culminating Project Proposals, Analysis and Presentation etc.

Please note that the deadline for students to integrate faculty feedback and provide a revised draft is one-week.

FALL SEMESTER 2025

Monday, August 25, 2025 (week one)

- Student's Culminating Project Proposal to project mentor
- Student's Culminating Project Analysis Creative Process section only to project mentor

DNCE 5023 Methods of Research in Dance mandatory Residency Dates

Saturday and Sunday, September 6 and 7, 2025

Saturday and Sunday, October 25 and 26, 2025

Monday, October 27, 2025 (week ten) (To be confirmed.)

- Last possible date for submitting Culminating Project Analysis to 2nd committee member, if intending to graduate in Dec. Culminating Project Analysis submitted after this date will be reviewed for May graduation.

Monday November 3, 2025 (week eleven) (To be confirmed.)

- Final Oral Presentation and Examination
 - Oral Presentations typically scheduled 9:00am to 12:00pm noon and then, as necessary 1:00pm to 2:00pm
 - Examinations typically scheduled 1:00pm to 3:00pm
 - (Please note that classes are not cancelled in the Dance Division at these times; GTAs should consult with the GTA mentor for guidance. Often GTA's bring their classes to the presentations.)

Friday, November 7, 2025 (week eleven) (To be confirmed.)

- Certificate of Final Examination due in the Graduate School

Culminating Project Event

Friday, December 5, 2025

Culminating Project Debriefing

Monday, December 8, 2025, 10:00am to 12:00pm

2nd Year Reviews

Tuesday, December 9, 2025, 10am to 12:00pm

Mid-Year End of Semester MFA meeting,

Wednesday, December 10, 2025

10am to 12:00pm (All MFA students required to attend.)

SPRING SEMESTER 2026

Monday, January 12, 2026 (week one)

- Student's Culminating Project Proposal to project mentor
- Student's Culminating Project Analysis Creative Process section only to project mentor

Monday, March 23, 2026 (week ten) (To be confirmed.)

- Last possible date for submitting Culminating Project Analysis to 2nd committee member, if intending to graduate in May. Culminating Project Analysis submitted after this date will be reviewed for August graduation.

Monday March 30, 2026 (week eleven) (To be confirmed.)

- Final Oral Presentation and Examination
 - Oral Presentations typically scheduled 9:00am to 12:00pm noon and then, as necessary 1:00pm to 2:00pm
 - Examinations typically scheduled 1:00pm to 3:00pm
 - (Please note that classes are not cancelled in the Dance Division at these times; GTAs should consult with the GTA mentor for guidance.)

Friday, April 3, 2026 (week eleven) (To be confirmed.)

- Certificate of Final Examination due in the Graduate School

No End of Semester MFA meeting,

Culminating Project Proposal and Analysis Writing Process

Culminating Project Proposal

After the CP Proposal is submitted to the project mentor at the start of the semester, the mentor then requests revisions in a process of multiple drafts that can take a number of weeks, until the project mentor believes the CP Proposal is ready for the 2nd committee member's review.

The 2nd MFA Committee member then provides one round of feedback on the CP Proposal. The Project Mentor then directs the student on integrating the 2nd committee member's feedback. Again, there may be several drafts before the Culminating Project Proposal integrating the feedback of second MFA committee member is approved by the Project Mentor.

If the CP proposal is not approved by the end of the semester, then the MFA Candidate may need to defer for a semester.

Multiple drafts of the Culminating Project Proposal are usually needed before the student is able to effectively articulate and conceptualize their Culminating Project. Nonetheless if the initial Culminating Project Proposal provided to the project mentor on the first day of the semester is of inadequate quality, the MFA Candidate may need to defer for a semester.

Culminating Project Analysis

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

After the CP Analysis is submitted to the project mentor at the start of the semester, the mentor then requests revisions in a process of multiple drafts that can take a number of weeks, until the project mentor believes the CP Analysis is ready for the 2nd committee member's review.

The 2nd MFA Committee member then provides one round of feedback on the CP Analysis. The Project Mentor then directs the student on integrating the 2nd committee member's feedback. Again there may be several drafts before the Culminating Project Analysis integrating feedback of second MFA committee member is approved by the Project Mentor.

If the CP Analysis is approved then the CP Presentation development begins.

If CP Analysis is not approved, then the MFA Candidate may need to defer for a semester.

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

The M.F.A. Committee is comprised of Coordinator, Prof. Jordan Fuchs, Prof. Sarah Gamblin, Prof. Elisa De La Rosa and Prof. Dr. Robin Conrad, all faculty with MFA Degrees. Other members of the Dance Graduate Faculty may also be added to individual student committees as 2nd committee members.

The M.F.A. Committees for Culminating Projects will be comprised of the Coordinator, Prof. Jordan Fuchs, the Culminating Project committee chair and 2nd committee member. The full M.F.A. Committee will meet for the Second-year Review and Culminating Project Debriefings.

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

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

The Roles of the Academic Advisor and Project Mentor

Academic Advisor

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

Project Mentor

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

The Committee Process

Culminating Project Committee members are selected because they have particular knowledge and expertise related to the student's research and dance making interests. You should make every effort to utilize the members of your committee by seeking consultation at appropriate intervals throughout the process. However, committee members do not receive load credit, therefore, the project mentor is responsible for the initial review of all written drafts and ensuring that these drafts are in polished form **before** being submitted to members of the committee for review. The valuable time of committee

members should not be imposed upon by asking them to read drafts that have not been carefully and thoroughly edited.

No drafts of the Culminating Project proposal/professional paper should be submitted to the members of the committee without prior approval from the project mentor.

Suggestions for Working with Your Culminating Project Mentor

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

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

- It is your responsibility to come fully prepared to meetings with your project mentor. You might find it helpful to prepare outlines, visual models, or idea maps to focus discussions. In addition, come prepared to take notes and following the meeting to summarize these notes in an email to your mentor.
- The content of the proposal, analysis and presentation and the style of the writing are guided by the nature of the research. As the Culminating Project components are being developed discuss their overall concept, content, and format with your advisor. You will find it productive to review course materials from DNCE 5023 Research Methods and review recently completed professional papers.
- All work submitted for review should be polished to the best of your ability and in correct form, including all citations in the agreed upon style format. Students should use the Chicago Style Manual. Recognizing that a first draft typically has problems that you have not been able to solve, it is helpful to provide your research advisor with this information. Sometimes it is useful to include specific questions to facilitate the critical review of your work.
- If an editor or writing coach is to be used, discuss with your project mentor appropriate working relationships and responsibilities. Remember that the purpose of an editor is to assist you in polishing the formal rhetoric, grammar and syntax of your writing. The ideas and research must be your own. **In the acknowledgments it is imperative that you acknowledge the contributions of your editor or writing coach.**
- Students should be aware that Culminating Project Mentorship does not occur during summer sessions and winter break and should plan their work accordingly.

Description of the Dance Practices Component

Mission or Purpose of the Technique/Performance Component Why do we study technique?

The purpose of study in the Dance Practices Component of the graduate and undergraduate programs at TWU is to facilitate the development of creative performers with strong individuality that are able to actively engage an audience as well as sustain a critically and socially responsible community of creative artists.

Dance Practices, as an integral element of artistic inquiry, is viewed as a form of scholarship, and in keeping with the mission of the Department of Dance, provides a context for theoretical studies within the program.

M.F.A. students are expected to develop a high level of skill and know-how in at least one dance style, form or cohesive dance movement practice, commit to evolving personal movement practices, exercise motivation, autonomy, tenacity and drive in movement performance, rigorously exercise curiosity throughout a performance process and skillfully innovate movement and performance practices. In addition, TWU Dance strives to cultivate an environment of professionalism and encourages respect for one another and our processes, recognizing that we are part of a larger community and share responsibility in the maintenance of the health and history of our art.

Dance Practices Level Placement

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

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

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

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

Students who have suggestions or need clarification of the policies regarding the technique program should contact Professor Sarah Gamblin, Coordinator of Dance Practices.

Description of the Choreography Component

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

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

Graduate Choreography Program

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

At the graduate-level the choreography curriculum includes advanced-level MFA workshops in improvisation and choreography, performance process, production design and individual dance making projects which comprise the MFA portfolio.

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

Evaluation and Assessment of Choreography

Evaluation/assessment is a process of thinking about what choices have been made and whether these are appropriate choices. At the center of the evaluation process in the choreography program is the artistic intention of the student and how this shapes the process of creating the dance. Assessment focuses on what the choreographer does as well as on the dance as it emerges in rehearsal and is refined throughout the performance process. By placing the student's work at the center of critical discourse, faculty become facilitators of the teaching/learning process in choreography. Individual students' processes often shape the content of choreography courses as these emerge in response to dance making projects designed by

the teacher, and frequently, projects developed by the teacher and the students working together. Considerable care is taken to provide artistic mentoring without imposing personal aesthetics on the students' work.

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

Each semester there are several opportunities for performance, in the Proscenium and Dance Studio Theatre Concerts, held usually in November and April.

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

Concert Adjudication Recommendation Committee

The Concert Adjudication Recommendation Committee was established in Fall 2002 to provide a process for reviewing and selecting works for the various concert venues. Works are adjudicated for the DanceMakers and Dance Upclose Concert Series each semester and recommendations from the Committee are submitted to its faculty members for review and approval.

The process used in the Department of Dance for adjudicating works is based on a committee structure used by most public universities known as "shared governance." Shared means that everyone has a role. For this reason, the Concert Adjudication Recommendation Committee is made up of students and faculty members.

While students and faculty both have a role in the process, it is the faculty who must remain accountable for the final decision and it is therefore their role to review the decisions made by the committee before making the final recommendation. The faculty final recommendation takes into account their perspective of the needs of the Department of Dance and Texas Woman's University as a whole.

The Concert Adjudication Recommendation Committee is typically made up of at least four members, two students (one undergraduate one graduate student) and two faculty members. The undergraduate and graduate student members are elected by students enrolled in DNCE 4182 and DNCE 5443 respectively, prior to the adjudication process and may not serve two semesters in a row. Committee members may serve regardless of whether they are submitting work for adjudication, but they may not vote for their own work.

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

- View all works at the final semester showing(s).
- Provide each choreographer with feedback.
- Recommend works and program orders for the two concert venues: DanceMakers, and Dance UpClose.

Summary of Adjudication Process

Following the final showings, the Concert Adjudication Recommendation Committee meets and goes through a simple, anonymous voting process.

The process requires the Concert Adjudication Recommendation Committee members to place each work in the appropriate venue for performance.

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

In cases where there is a tie in voting, the Committee holds a secondary anonymous vote to determine its recommendations.

Generally, the factors considered in the voting process include:

- Choreographic quality
- Performance quality
- Performance “readiness”

Additional programming considerations may include: genre, length of the work, appropriate venue and staging, technological requirements, uniqueness of choreographic vision, human and financial resources available for production, cast size. (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 Adjudication Recommendation Committee has made its recommendations, the faculty committee members review those recommendations, taking into account the needs of the Department of Dance and Texas Woman’s University as a whole, before making the final adjudication decisions.

Works not selected for additional public performance will have fulfilled the course requirements for public performance through performance in the adjudication showing.

For a more complete articulation of the adjudication committee values statement and assessment rubric, please review the Appendix items *Adjudicator Values Statement* and *Adjudication Committee Feedback Rubric*.

Adjudication Eligibility Policies

- All works created through Concert Choreography (DNCE 4182) and Dance Making Projects I-III (DNCE 5443), with dancers selected through the Performance (DNCE 3101 or DNCE 5101) audition process, or through a separate approved audition, as agreed to in an accepted *Independent Choreographic Initiative* proposal, and all pieces created through Culminating Projects I-II (DNCE 5913) are eligible for the adjudication process.
- Graduate student choreographers, enrolled in Dance Making Projects DNCE 5443, may adjudicate works, created outside of the 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.

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

Eligible Performers

- Performers must be enrolled in technique class and in Dance Performance (DNCE 3101 or DNCE 5101) in order to participate in the adjudication process. To be considered for adjudication at the South Central Regional American College Dance Association performers must have at least a 3.0 cumulative grade point average.
- To use guest artist performers who are not enrolled in the University, choreographers must write a proposal providing a rationale for using these performers and have the proposal approved by the full-time faculty teaching the performance courses and the MFA Program Coordinator. Works with guest artist performers who are not enrolled in the University are not eligible for ACDA.
- To use TWU students who are not dance majors, choreographers must write a proposal providing a rationale for using these performers and have the proposal approved by the full-time faculty teaching the performance courses (including Professors Jordan Fuchs and Sarah Gamblin). These students must register for Performance (DNCE 3101 or 5101) and meet all requirements for the Performance course. If the student is not a dance major and his or her role does not involve “dancing” but performing of some other kind (acting, painting, reading, etc.) the student performer need not be enrolled in a technique class concurrently with Performance.
- In special circumstances, such as the loss of a cast member in mid-process due to injury or illness, after the choreographer consults with the faculty member supervising the choreography project, the choreographer may be allowed to find a replacement cast member.

Cast Size

Guest artists and faculty may use as many dancers as they like. All student choreographers are limited to no more than eight (8) dancers. Choreographers creating work for *Graduate Culminating Projects* or *Independent Choreographic Initiatives* may use more than eight dancers only after a written request providing a rationale has been approved by the Performance faculty.

Length of Works

There are no departmental policies regarding the length of a work submitted for adjudication. However, students are encouraged to discuss the length of their works early in the process with their Concert Choreography (DNCE 4182) or Dance Making Projects I-III (DNCE 5443 teachers/mentors). It is important to remember that works considered for performance at ACDA must be less than 12-minutes in length. In addition, longer works are more difficult to program than shorter works, and thus the length of a dance may impact the decision regarding performance venue.

Independent Choreographic Initiative Proposal

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

Students interested in developing an *Independent Choreographic Initiative* should initiate discussion with a faculty member at least one year in advance of the proposed project.

Working with the faculty advisor, the student should develop a short proposal that will include the following:

- a description of the proposed project
 - What it is 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
- 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 program?

It is important that the proposal demonstrate 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. (Ask the faculty mentor for samples of previous proposals.)

Review and Selection of *Independent Choreographic Initiative* Projects

Given the size of the Department and the complexity of production schedules, it may not be possible to approve all projects that are worthy of production. Criteria for the selection of *Independent Choreographic Initiative* projects will include the following: record of choreographic experience, artistic merit of previous choreographic work, demonstrated knowledge and skills to carry out the project, potential quality of the proposed project, evidence of the ability to provide leadership for the project, a minimum 3.00 student cumulative grade point average, department production schedules, and production resources available to support the proposed project.

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

Producing *Independent Choreographic Initiative* Projects

If an *Independent Choreographic Initiative* project is approved, the student must register for DNCE 4182 Concert Choreography or DNCE 5443 DanceMaking Projects. One of the concert production faculty will serve as the project mentor.

Students producing *Independent Choreographic Initiative* projects may hold their own audition for dancers, provided the audition is open to all Department of Dance students or they may choose to

participate in the first tier of the dancer selection process. Guidelines for eligible performers, cast size etc. can be found in the Adjudication Policies.

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. Production hours are not given to students for working on ICI.

The Department 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 tech and dress rehearsals take place on the Thursday evening following the Thursday afternoon performance of Dance UpClose.

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.

Students must be registered for DNCE 5443 to receive any form of consultation on *Independent Choreographic Initiative* Project Proposal development.

Students engaged in producing an *Independent Choreographic Initiative* project must be continually enrolled in DNCE 5443 throughout the process.

Participation in the American College Dance Association

The Department 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.

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 national recognized artists.

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 TWU Department 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 the 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 choose to primarily send work choreographed by their faculty or guest artists, but we typically 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 are 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?
- **We value powerful and engaging performances** that highlight creativity and individuality by all levels of dance ability.

The 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 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 Department sponsored events (extra-curricular).

- Performers have to be enrolled in TWU. (ACDA)
- Music licensing and documentation of permission is required for adjudication to ensure that works are eligible for selection to the national conference (ACDA).
- Participants must have at least a 2.5 grade point and be a good ambassador for TWU. (TWU Dance)
- Works must be under 12 minutes (ACDA)
- We do not ask students to revise or recast works in order to be considered for ACDA. (TWU Dance)

After faculty make sure the works considered are following the above "rules" or guidelines, faculty vote anonymously within an online google form. The vote is considered a recommendation and the final decision is then made by the division head.

All students who wish to create works for consideration for all public performance venues or ACDA must be registered for credit (Independent Dance Making Projects DNCE 5443).

Policies and Procedures for Individual Study

Individual Study Option

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

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

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

The syllabus should include at least the following:

- Course description/focus of the individual study
- Goals, objectives and/or learning outcomes
- Plan of work to be accomplished
- Nature of the final product or documentation
- Criteria for evaluation

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

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

Attendance Policy

Consistent and attentive attendance is vital to academic success and is expected of all students. Grades are determined by academic performance and instructors may give students written notice that attendance related to specific classroom activities is required and will constitute a specific percentage of students' grades. Students must consult with instructors regarding the completion of make-up work, if accepted. Absences do not exempt students from academic requirements. Excessive absences, even if documented, may result in a student failing the course.

Attendance Policy for Departmental Sponsored Events

Students participating in Departmental sponsored events, such as Texas Dance Improvisation Festival, International Dance Company, and ACDA, who have completed, and had approved, a *Request to Participate in a Departmentally Sponsored Event* form may be excused from class. (The form can be found in the SOA page on Canvas in the Dance Division's Toolkit under *Course-Related Forms*.)

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

Professional Research Development Days (PRDD)

Intended to supplement rather than take the place of required coursework, PRDD are designed to diversify the research resources available to TWU Division of Dance MFA students, particularly as they develop their research towards their Culminating Projects. PRDDs enable MFA Dance students the opportunity to conduct research outside of the Texas Woman's University Dance Division by attending master classes, workshops, symposiums, conferences, and festivals.

PRDDs are limited to no more than three a semester, with the impact on any one class limited to no more than one week's worth of classes. Thus if a class meets once a week it could only be missed once for a PRDD. If a class meets twice a week it could only be missed twice for a PRDD. If a class meets three times a week it could only be missed three times for a PRDD.

In order for an MFA student to request a PRDDs, the student must be in good academic standing, which means the student is effectively fulfilling all course work with a B grade or better and has no missing assignments. Furthermore, during a PRDD students are required to still fulfill all homework assignments on time.

PRDDs should be requested as soon as possible, ideally at the start of the semester, but no later than three weeks in advance.

PRDDs may not be requested on days that conflict with hybrid course residencies, summer workshops, midterms, finals, preliminary showings, final showings, concerts, and concert production weeks.

PRDDs must be approved by the faculty member of the affected course. Course faculty member may request an artifact confirming the MFA student's participation in the PRDD, but this is not required. Representational artifacts, include: video, image, essay, conference proceedings, facilitator signature or performance program. If an artifact is requested it must be submitted within one-week of the student's return from the PRDD.

PRDDs may only be requested for courses within the Division of Dance.

If an MFA student is also a GA/GTA then their employment status supersedes their student status. GTAs may not cancel classes and GA/GTA should seek approval from their GA/GTA supervisor before submitting a PRDD request to a course faculty.

If a student is enrolled in DNCE 5443 Independent Dance Making Projects, then they may not cancel rehearsals to attend a PRDD.

If a student is enrolled in DNCE 5101 Dance Performance/Choreography, then they must put their PRDD dates on the Audition Questionnaire they fill out prior to the Dancer Selection Process at the beginning of the semester. Otherwise any PRDD will be considered an absence.

In order to request a Professional Research Development Days (PRDD) the requesting MFA student should submit by email, the following information the course faculty:

1. The name of the workshop/seminar/conference etc.
2. The presenter: venue, university, college, organization

3. The location: city, state, country
4. The start and ending dates of the event
5. The format of participation: in person, online, other
6. The course to requesting to be absent from and the date(s) to be absent (Include course number, title and Professor name)
7. The reason for the request: briefly describing why you wish to attend this event and how it will supplement your TWU Division of Dance course work.

(Please note that incorrectly submitted or delayed PRDD requests may be grounds for denial.)

Faculty members should respond to requests within one week, indicating their approval or denial. If an MFA student finds a dance faculty member not responsive to their request or believes that their request was denied unreasonably, then they should contact the MFA Coordinator, Professor Jordan Fuchs at jfuchs@twu.edu.

If a faculty member determines that a student has not fulfilled the PRDD procedures, then they should report the student and the nature of the issue to the MFA Coordinator, Professor Jordan Fuchs, at jfuchs@twu.edu. Violation of the PRDD policy or procedures may result in the student being denied pending or future PRDD requests.

(Proposed in the spring of 2021 by MFA students and developed through engagement with the MFA Committee.)

Residencies, Guest Artists and Visiting Scholars

Each year the Department of Dance provides several opportunities for students to interact with nationally recognized artists and scholars. The annual dance residency brings an artist and/or company to TWU for classes, performances, and lecture-demonstrations. The Workshop in Dance Summer Intensive offers extended workshops with guest artists and includes technique, performance, repertory and composition. Several individual master classes in different dance genres are offered throughout the year. These opportunities to work with outstanding artists, particularly the residency activities and the Workshop in Dance Summer Intensive, should be considered as an integral part of your dance study at TWU. In recent years guest artists have included artists have included: Bebe Miller, Jeanine Durning, Emily Figueroa & Khalil McNeil, Marquisa "Miss Prissy" Gardner, Anthony Wade Jr., Kelly Todd, Kayla Hamilton, Tony "Sekou Heru" Williams, LajaMartin, Ying Xu, Karen Nelson, Stacey Allen, Beatrice Capote, Abdel R. Salaam, Jose Zamora, Danza Chikawa, Roma Flowers, Matthew Cumbie, Michelle Boulé, Judith Sánchez Ruíz, Darrell Jones, Ting-Ting Chang, Nia Love, Tere O'Connor, K.J. Holmes, Stafford Berry, D. Chase Angier, Miguel Gutierrez, Lisa Race, Mark Dendy, KT Niehoff, Michael Foley, Sean Curran, Bebe Miller, Mark Taylor, Kariamuwelsh Asante, Jennifer Keller, Teena Custer, Karinne Keithly, Melissa Young, Alexandra Bellar, Gesel Mason, Amii LeGendre, Rosalie Jones Daystar, Doug Elkins and Larry Keigwin.

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

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

TWU Scholarships and Reduced Tuition for Graduate Students

For New Graduate Students

TWU offers scholarships to new Graduate Students through Office of Financial Aid. Please access the following link for further information: <http://www.twu.edu/finaid/types-of-aid/scholarships/>. In addition, to general searches for graduate student scholarships also use the keyword 'dance'. Be sure to meet all deadlines and requirements, including required minimum credit hours of enrollment. Out-of-state students who are awarded \$1,000 or more in TWU academic scholarship funds may qualify to pay tuition at the Texas resident rate. Eligible students will be notified if they qualify for an out-of-state tuition waiver.

Some of these scholarship recipients are chosen by a university scholarship committee but the Dance Division Scholarships funded through endowments are chosen by the Division of Dance Head in consultation with Program Coordinators. Scholarship availabilities depend on student numbers and endowment performance.

For Continuing Graduate Students

The Division of Dance Faculty offers two scholarships for continuing students each spring semester. The scholarship recipients are selected during an award selection committee meeting each spring semester and then announced at the annual awards celebration:

Dr. Linda Caldwell Scholarship Endowment in Dance

Scholarship endowed in memory of a much-loved faculty member of the Division of Dance.

Jean McNulty and Ashton Wyatt Endowed Scholarship in Dance

Scholarship endowed in memory of Jean McNulty and Ashton Wyatt, her granddaughter and alumnus of the Dance Department.

For Graduate Students in Their Final Semester of Course Work

Graduate Students, who are Texas state residents and in their final semester of course work, completing their professional paper, may apply for Reduced Tuition by accessing the link for Request for Reduced Tuition – Code 3 found on the Forms page of the Graduate School:

<https://www.twu.edu/gradschool/forms/>.

Appendix

(Recommended Format for Vita)

Curriculum Vita, 2018

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

Education

- 2019 Texas Woman's University Denton, Texas
M.F.A. in Dance (Candidate)
- 2010 Hallmark College City, State
B.A. in Dance, Rocket Science minor, *Summa Cum Laude*

Academic and Professional Appointments

- 2009 - present *Graduate Teaching Assistant*
Texas Woman's University - Denton, Texas
Instructor - Improvisation, Modern, Ballet, World Dance Forms (online);
Assistant – Dance, Gender, and Culture
- 2008 - 2009 *Instructor*
Dance Discovery - Austin, Texas
Instruct and choreograph for toddler through adolescent in ballet, jazz, tap,
modern, hip-hop, and creative movement
- 2007 *Graduate Teaching Assistant*
Texas Woman's University, Denton, Texas
Teacher of Record for non-major courses in ballet, modern dance and jazz
- 2006, May *Guest Choreographer*
Best Darn Dance Company, Addison, Texas
Created new group dance and taught daily technique class for a regional modern
dance company
- 1999-2004 *Adjunct Lecturer*
Your Favorite Community College, Big City, Texas
Modern technique, Choreography and Creative Dance for Secondary and
Elementary School Teachers

Dance Companies

- 2010 - present Big Rig Dance Collective
Denton, TX
Dancer, and collaborator of a pick-up dance collective producing a monthly performance series, performances in regional festivals, and offering community classes
- 2009 - present DanceLab
Texas Woman's University, Denton, TX
Dancer and collaborator of experimental collective of dance artists directed by Sarah Gamblin that has performed at the Out of the Loop Festival in Addison, TX, Dan Silverleaf, Denton, TX, and AC DFA 2012, Laredo, TX
- 2009-2011 Merge Dance Company
Texas State University, San Marcos, TX
Performer

Performance

- 2012 *No Beginning*
Dance UpClose, Texas Woman's University, Denton, TX
An eight-minute duet choreographed by Lance Armstrong about racing in the French Tour with music by the Pentecostal Salesmen
- 2011 *Under the Benign Sky*
Arts Triangle, Texas Woman's University, Denton, TX
Choreography and art instillation by D. Chase Angier
A guest performer for a 20-minute sight-specific performance for ten performers
- 2009 *Great Dance Title*
Miller Outdoor Theater, Houston, Texas
Choreographed by Wilma Doo
A 57-minute quartet exploring negative space and proximal relations with music by DJ Spooky

Choreography

- 2012 *Bling*
Dance Makers Concert, Texas Woman's University, Denton, TX
A 7-minute duet exploring love, loss and tax evasion to music by Tom Waits
- 2011 *Home Made Dance Project*
Denton, TX
A 45- minute site-specific work in an old vacant house at 418 Texas Street, exploring sense of place in the context of home; in collaboration with Amanda Jackson with live sound composition by the Hentai Improvising Orchestra
- Get Be Dirty/Little Red Shoes*
Big Range Dance Festival, Austin, TX
A 17-minute collaborative duet with Mary Gwen exploring historical women in country music and pageantry, to music by Wham

- 2010 *Echoes of Other Dances*
College of Collaborative Arts, Miracle City, Oklahoma
A 20-minute dance work created for 7-dancer student company, The Splits,
created as part of a four-week guest artist residency, with music by Bach
- 2009 *A Spoonful of Sugar*
Texas Woman's University Department of Drama, Denton, Texas
Created choreography and stage movement and received citation for Excellence in
Choreography from the Kennedy Center American College Theatre Festival

Theatrical Design and Production

- 2010 Costume Designer
Sheila Really Excellent Dance Company, New York University, New York, New York
- 2009 Lighting Designer
People's Dance Company, Majestic Theatre, Dallas, Texas
- 2008 Stage Manager
Spring DanceMakers Concert
Margo Jones Performance Hall, Texas Woman's University, Denton, Texas

Publications

- 2009 Fuchs, Jordan and Sarah Gamblin. *Partnering, Permeability, and Sensation: Integrating Contact Improvisation into Technique Class*. Contact Quarterly. Winter/Spring 2009. 44-47.

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

- 2006 *One Foot In/Out the Virtual Doorway of Dance*.
Society for Simultaneous Envisioning, Boston, MA
Invited presentation on panel entitled *Futuristic Visions for Dance in the Post-Technological Age*.
- 2005 *Pedagogy of Possibility*.
Texas Music Educators Association, San Antonio,
TX Presentation with Stuart Younse and members of the TWU Music Theatre Ensemble
- 2000 *Motion and Stillness, Sound and Silence, Form and Void: Interdisciplinary Teaching in the Arts*
Region XXIX Arts Education Faculty. Merry-Go- Round, Texas
A one-day workshop

Service based on Professional Competence

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

2006-2009	Board of Directors Denton Dance Collective, Denton, Texas
2004-2006	Co-Director Denton Dance Festival, Denton, Texas
2003-2005	Student Representative Student Service Fee Committee Texas Woman's University, Denton, Texas Reviewed applications for funding
2006-Present	Artistic/Administrative Director My Name Dance Company, Denton, Texas Hire dancers, arrange touring and rehearsal schedules, manage publicity, fundraising and commission composers, visual artists, and costume designers for five member unincorporated project-based dance company, presenting two annual seasons at venues including Out of the Loop Festival, Addison, Texas and Fusebox Festival, Austin, Texas;

Certifications

2010	Intermediate Labanotation Certificate
2009	Elementary Labanotation Certificate
2008	Texas State Teachers Certificate - Dance and Visual Art

Reviews

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

(List teachers of note that you have studied with for an extended period of time. Add and delete categories below as relevant.)

Ghanaian:	Memunatu Alorwoyie
Ballet:	Pat Colgate, Luz Morante, Shelley Padilla
Modern:	Joseph Alter, Jordan Fuchs, Sarah Gamblin, Melissa Nunn, Patricia Sandback, Leslie Seiters
Voguing:	
Contact Improvisation:	

Jazz:

Tap:

Alexander Technique:

Choreography:

Screen Dance:

Movement Analysis:

Dance Aesthetics, History, Criticism:

Pedagogy:

Workshops: (List those that are one week or more. Can also include workshop title.)

2011 Cathy Martin, Amsterdam, the Netherlands

Master Classes Taken During Last Five Years:

2012 Kyle Abraham, New York, New York
2012 Katie Duck, San Diego, California
2011 Urban Bush Woman, San Diego, California
2010 Rebecca Bryant, Denton, Texas

Courses Qualified to Teach

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

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

Awards and Honors

2012 Bessie Award

2011-2012	Alpha Chi Member Texas State University, San Marcos, Texas
2008-2011	Dean's List Texas State University, San Marcos, Texas
2010	Grant (\$15,000) New York State Music Fund To support collaboration with composer Big Bucks for the creation of <i>Noize</i> , Dance Theater Workshop, New York, New York
2009	Voice Pick Village Voice recommended performance of the week, New York, New York
2003	Pauline Bishop Memorial Scholarship Award Texas Woman's University, Denton, Texas

Membership in Professional Organizations

2015-present	World Dance Alliance
2010-2016	Congress on Research in Dance
2008-2012	National Women's Studies Association

Faculty and Staff Meeting Community Agreement (F21/S22)

Faculty/staff meetings are a time to report out, make decisions together, and assign tasks collectively.

1. We arrive on time and prepared.
 - a. Read the agenda
 - b. Prepare as needed
2. When we offer “great ideas” we include action.
3. We give context and background when sharing.
 - a. Don’t assume people know, understand, or know how, why, or where already.
4. We value transparency and commit to practicing transparency.
 - a. Hoarding or hiding info is not helpful
 - b. When we know what is happening in classrooms, with students, in our programs, in faculty research, in SOAD, and beyond we are able to work better together.
5. We work toward consensus.
 - a. Through the following techniques, in addition to expressing agreement and consensus
 - i. Blocks
 - ii. Stand Asides
 - iii. Reservations
6. We care about the work of fellow faculty and staff.
 - a. We make time to share, hear, and celebrate others’ work and progress in faculty/staff meetings.
 - b. We share and celebrate that work beyond our division.
 - c. Make time on the agenda for offerings of best practices or resources.
7. We provide space for others to communicate their thoughts without interruption.
8. We ask these questions before embarking on tasks and actions:
 - a. Is this a crisis and does it require urgency?
 - b. Can this idea, need, or task be “parked” until a better time?
 - c. Can this be an email rather than an agenda item?
 - d. What is the purpose of this new endeavor and do we (or the person taking ownership of it) have the time to complete this task realistically?
 - e. If we add this task/item/work what will we remove from our plate?
9. We will use electronic sharing of documents when possible to conserve resources.

Adjudicator Values Statement

April 6, 2018

In the interest of making the adjudication committee decision-making process more transparent the following statement was created to articulate the values that adjudicators, as producers of a concert, use to guide their decision-making process.

Concert adjudicators adopt the following the perspective as a producer of a concert of dance:

1. Perspective as a producer

- a. Goal: To create a great evening of dance that
 - i. sells lots of tickets
 - 1. producing income for department
 - ii. generates a large enthusiastic audience
 - 1. so that performers and choreographers feel appreciated
 - iii. leaves the audience loving dance and wanting to see more
 - 1. providing a service to the field of dance
 - iv. represents the Department of Dance effectively to its multiple communities, including
 - 1. the greater TWU university community
 - 2. the wider DFW/Metroplex community
 - 3. the dance field in general
- b. Method: To select work of high quality
 - i. Intentionality and Engagement: Choreography plus performance equals an engaging world
 - ii. Choreography: Students will be able to create a meaningful world into which others can enter by creating movement content, shaping time and space, and selecting media, costumes, and sound that effectively realize the intentions of the dance
 - iii. Performance: Students will be able to apply technical skills, expression and artistry, somatic knowledge, and appropriate performance practices in the dance
 - iv. Quality is defined each time in relation to the other works adjudicated
 - v. Quality is defined each time in relation to committee membership
 - vi. Dances in concert offer a variety of styles, formats and media
 - 1. Contrast serves to keep the audience energized and engaged for each new dance
 - vii. Dances in concert are inclusive as to degree programs, race, and gender of performers and choreographers
 - viii. Venue Specific Methods
 - 1. DanceMakers, a large 1000+ seat proscenium venue
 - a. Affords opportunity for selling lots of tickets and attracting a large audience
 - b. Requires works that can be legible from a distance
 - c. Typically requires more experienced performers
 - d. Good to program large casts
 - i. Bring in more audience in family and friends thus selling more tickets

- e. As can overwhelm a smaller space
- 2. DanceUpclose, an intimate 90 seat black box venue
 - a. Because the seating is limited, there is less of a concern for selling tickets
 - b. Focus is on dance that works well in a more intimate setting

In addition to making the adjudication committee decision-making process more transparent, we are also working to provide students with more concrete feedback from the adjudication committee. Students whose work is not selected for presentation will receive an anonymous written feedback form from each of the adjudicators following the final showing. These feedback forms will be distributed through the faculty for Concert Choreography and Independent Dance Making Projects.

We hope you will appreciate these efforts to make the adjudication less mysterious and to provide more feedback to student choreography. If you have any suggestions for the improvement of these efforts please forward them to Prof. Jordan Fuchs.

Adjudication Committee Feedback Rubric

Please place a check in the appropriate categories. You do not need to fill out all categories. Fill out the categories in which you can offer a clear opinion. You may also write short notes explaining your choices.

	Successful/Effective	Needs Further Development
Programmatic Potential: Work is highly differential, unique, and has great promise to distinguish from other works in a dance concert program		
Choreographic Structure and Development through time		
Choreographic Use of Space: formations, groupings, relationships, shaping of the body, near and far space, location, facings.		
Choreography creates a meaningful world for audience to enter		
Inventive and Expressive Movement Vocabulary		
Music/Soundscore/ Musicality: relationship between movement and music		
Production Elements (if applicable): Lighting, Costumes, Digital Media, Props, Set etc.		
Performers ability to express choreographic intent/world through performance (body, space, dynamics, relationship to audience and relationship to dancers)		

TEXAS WOMAN'S UNIVERSITY • DEPARTMENT OF DANCE
ASSESSMENT OF DANCE MAKING

Page 1 of 1

Student _____ **Academic Year** _____
OUTCOME: By the end of the academic program, students will be able to create and implement a clearly focused and artistically significant culminating dance performance involving rigorous creative practices in performance, choreography, and pedagogy.

Criteria for Assessment of Dance Making	(4) Exceptional Work reflects the highest level of mastery of dance making characterized by sophistication, rigorous exploration, clarity of vision, risk taking, practical competence, insightful reflection, and a mature artistic and professional mission that exceeds expectations.	(3) Competent Work reflects mastery of dance making characterized by in depth exploration, clarity of vision, risk taking, discovery, and insightful reflection.	(2) Needs Improvement Work reflects minimal progress toward mastery of dance making characterized by a wide range of exploration, the presence of an artistic vision guiding the choice making, openness to exploring unfamiliar artistic territory, and critical reflection.	(1) Unacceptable Work reflects no progress toward mastery of dance making characterized by a limited range of exploration, lack of focused artistic vision, guiding the choice making, working with generic vocabulary, and limited critical reflection.
Performance: Students will be able to apply technical skills, expression and artistry, somatic knowledge, and appropriate performance practices in the Culminating Project.				
Choreography: Students will be able to create a meaningful world into which others can enter by creating movement content, shaping time and space, and selecting media, costumes, and sound that effectively realize the intentions of the Culminating Project.				
Pedagogy: Students will be able to implement an effective pedagogy that imparts artistic ideas by creating a productive rehearsal culture, designing rehearsal strategies, and coaching movement material that results in focused, insightful performances that embody the artistic intentions of the Culminating Project.				

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

Page 1 of 1

Student _____

Academic Year _____

OUTCOME: By the end of the academic program, students will be able to communicate, in written format, theoretical perspectives arising out of creative practices in performance, choreography, and pedagogy with sufficient breadth, depth, and currency to make a unique contribution of knowledge to the field of dance.

Criteria for Assessment of Written Communication	(4) Exceptional Communication reflects the criterion with sophistication and is logical and focused, involves appropriate breadth, depth, and currency, and delivers forward, independent, and imaginative thinking.	(3) Competent Communication reflects the criterion in a personally relevant way that is logical and focused and involves appropriate breadth, depth, and currency.	(2) Needs Improvement Communication reflects the criterion in a logical and focused way, but is inconsistent and needs work to fulfill appropriate depth, breadth, and currency.	(1) Unacceptable Communication does not reflect the criterion and lacks logical links, is unorganized and difficult to follow, includes shallow references to ideas, and contains grammatical and syntactical errors.
Artistic Purpose: Students will be able to describe, analyze, and assess artistic activity.				
Praxis: Students will be able to effectively theorize from personal artistic practices by collecting data from artistic activity, defining language, locating supportive creative frameworks, and applying relevant social, cultural, and political contexts.				
Written Narrative: Students will be able to exercise a mature rhetorical structure and writing style free of errors, readable in syntax, and consistent with the nature of the research.				
Organization: Students will be able to follow a cohesive and logical argument/discussion and organize ideas consistent with the nature of the project.				

TEXAS WOMAN'S UNIVERSITY • DEPARTMENT OF DANCE
ASSESSMENT OF ORAL PRESENTATION

Page 1 of 1

Student _____

Academic Year _____

OUTCOME: By the end of the academic program, students will be able to support and assess, in a public presentation integrating verbal and digital formats, their culminating research and make relevant connections between ideas and current professional dance practices.

Criteria for Assessment of Oral Presentation	(4) Exceptional The presentation is articulate, clearly organized, sophisticated, poised and engaging, makes insightful connections to the professional field, inspires further discussion, and seamlessly integrates digital media.	(3) Competent The presentation is articulate, organized, makes connections to the professional field, enables discussion, and appropriately integrates digital media.	(2) Needs Improvement The presentation is not clearly articulated or organized, makes weak connections to the professional field, does not support further discussion, and ineffectively integrates digital media.	(1) Unacceptable Work The presentation is not articulated or organized and does not make connections to the professional field, support further discussion, nor integrate digital media.
Verbal Communication Skills: Students will be able to make a clear and articulate verbal presentation of the ideas contained in the Culminating Project.				
Verbal Discourse Skills: Students will be able to respond to questions during the public presentation and oral examination with clarity and substance in a professional manner.				
Idea Synthesis: Students will be able to make relevant connections between the Culminating Project research and current professional dance practices and articulate how these will inform her or his professional practice.				
Scholarly Presence: Students will be able to present their research in a manner that makes a strong professional statement relative to the goals of the MFA degree.				
Digital Media Integration: Students will be able to present ideas and research through technological modes.				

TITLE GOES HERE

A CULMINATING PROJECT ANALYSIS SUBMITTED IN PARTIAL FULFILLMENT OF
THE REQUIREMENTS FOR THE DEGREE OF MASTER OF FINE ARTS
IN THE GRADUATE SCHOOL OF THE TEXAS WOMAN'S UNIVERSITY

DIVISION OF DANCE

COLLEGE OF ARTS AND SCIENCES

BY

YOUR NAME

DENTON, TEXAS

MAY 2026

MFA Culminating Project Analysis Signature Page

The MFA Culminating Project Analysis Signature Page, can be found in Canvas in the TWU Dance Toolkit under *MA/MFA Students* and then *Forms for Masters Students*.

MFA Culminating Project Analysis Signature Page

TEXAS WOMAN'S UNIVERSITY
DENTON, TEXAS

Month day, year
DATE _____

To the Chair of the Department of Dance:

Please find attached a Culminating Project Analysis written by:

Student's name here _____

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

Signature of Major Professor
Your CP Mentor and their Degree

[Typed Name, Degree(s), of Major Professor]

We have read this Analysis and recommend its acceptance:

Signature of Second Committee Member
For example, Sarah Gamblin, MFA

[Typed Name, Degree(s), of Second Committee Member]

Accepted:
Jordan Fuchs, M.F.A., Division Head,
Division of Dance, School of Arts and Design

Filing Procedures – *This form remains in the Department of Dance*

1. Place analysis and original signature form in the student's file in the Dance Office.
2. Place copy of analysis with signature form in Dayna Morgan Ballenger's mailbox for Dayna to place in the *Approved MFA Analysis* binder located in the Dance Graduate Library (DGL 119).

Certification of Completion

The Certification of Completion Form (Professional Paper) can be found at the following Graduate School link: <https://twu.edu/gradschool/forms/>, under *For Graduation*. Please check the first three boxes on the form, leaving blank the option for *Scholarly Clinical Project*.



Certificate of Completion

Date: month day, year

Student: Student's name here

Student ID#: _____

We, the undersigned, affirm that according to departmental records, this student has successfully completed all coursework and met all requirements for the following degree:

MFA in Dance

The student has successfully completed and met all criteria for:

- ☒ Professional Paper (include a copy of the title page)
- ☒ Coursework
- ☒ Exhibit/Recital (include a copy of the program or exhibition announcement)
- ☐ Scholarly Clinical Project

Major Professor: Your MFA CO Mentor

Academic Component Administrator: Jordan Fuchs, MFA

For students submitting a thesis or dissertation, please use the Certificate of Completion Thesis/Dissertation form.

The Graduate School

P.O. Box 425649 | Denton, TX 76204 | 940 898 3415 | gradschool@twu.edu

NASD Statement of MFA Purpose

XV. SPECIFIC TERMINAL DEGREES

A. Practice-Oriented Degrees—The Master of Fine Arts

1. Purpose and Content. The Master of Fine Arts degree title is appropriate only for graduate-level programs that emphasize full-time professional practice of one or more aspects of dance performance or choreography. The dance profession and higher education recognize the Master of Fine Arts as a terminal degree in studio-related areas such as dance performance, choreography, reconstruction, design, and technology. Therefore, individuals holding the degree must be practitioners at a high professional level.

2. Credit Requirements. A Master of Fine Arts program requires the equivalent of at least two years of full-time graduate study, with a minimum of 60 semester credit hours or 90 quarter hours.

3. A Common Body of Knowledge and Skills for Master of Fine Arts Graduates. The elements outlined below should be combined and synthesized in an individual exhibiting exceptional artistic skill and a well-developed personal aesthetic. The Master of Fine Arts graduate possesses an ability to articulate and defend, in both oral and written forms, the principles of this personal aesthetic in artistic, scholarly, and pedagogical work; and is able to use this point of view as a driving principle in a context of artistic contributions and in teaching in the context of the discipline.

a. Advanced professional competence as a dance artist in some aspect of performance-oriented work as exemplified by considerable **depth** of knowledge and achievement, which is demonstrated by the production of a significant body of work.

b. A breadth of understanding in dance and related disciplines and the ability to think independently, to integrate, and to synthesize information within the dance discipline and across disciplines.

c. Knowledge and understanding of the forces that have shaped dance throughout history and as an evolving contemporary art form, including representative works, individuals, styles, cultural contexts, events, movement theories, and dance science and somatics.

d. Awareness of current issues and developments that impact the field and the potential to contribute to the expansion and evolution of the art, to advocate for the arts, and to explore and address new questions and issues on local, regional, national, and global levels.

e. Writing and speaking skills to communicate clearly and effectively to the dance community, the public, and in teaching situations.

f. The ability to work collaboratively and productively within a diverse global community of artists and to acknowledge and respect diverse aesthetic viewpoints.

g. Familiarity with current technologies utilized in the creation, documentation, preservation, and dissemination of work.

h. A knowledge of bibliographic resources in dance, including Web-based resources, and the skills to access these resources.

--(page 110 NASD (National Association of Schools of Dance) Handbook 2022-23 [Bolding and underlining added])