

Texas Woman's University

College of Arts & Sciences

School of the Arts



Department of Dance

2010-2011 Undergraduate Student & Advisor Handbook

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



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TEXAS WOMAN'S UNIVERSITY

**COLLEGE OF ARTS AND SCIENCES
SCHOOL OF THE ARTS
DEPARTMENT OF DANCE**

**UNDERGRADUATE STUDENT AND ADVISOR HANDBOOK
2010-2011 Edition**

**A Brief History of Dance
at Texas Woman's University**

Dance has long been an important part of the academic and artistic community at Texas Woman's University. Dance classes have been offered since the founding of the University in 1901. Every year, dating back to 1926, dance artists have visited and performed on the campus. In the early years academic study in dance at TWU was developed under the auspices of Physical Education and with the guidance of educators Dr. Anne Schley Duggan and Dr. Aileene S. Lockhart, both of whom were committed to the development of dance as a discipline in higher education. The first dance degree offered by TWU was the Bachelor's degree in 1953. Three years later, in 1956, the Master of Arts in Dance and Related Arts was approved and in 1957, TWU became one of a very few universities in the United States to offer a doctoral program in Dance. Through the 1960's and 70's we continued our close association with Physical Education and shared many courses and policies for the administration of our degree programs. During these years, a growing community of dance scholars helped shape dance as a discipline with its own modes of inquiry, theories, concepts and language. Dance developed not only as an art form but also as a specialized area of study in colleges and universities throughout the country. In 1974, after many years as part of a single Health, Physical Education, and Recreation component, Dance became an autonomous department within the College of Health, Physical Education Recreation & Dance.

As part of a university-wide strategic planning effort, the university implemented a new plan for academic reorganization in Fall 1989. At this time we became the administrative unit *Programs in Dance* located in the Department of Performing Arts in the College of Arts and Sciences. Joining together with Drama and Music aligned us with the other performing arts at TWU and allowed us to formalize the many interdisciplinary efforts that have long been characteristic of our work. In Fall 2002, the expansion of our collaborative artistic endeavors led to the forming of the School of the Arts which is comprised of the Departments of Dance, Music and Drama, and Visual Arts. In addition to our collaborative work with the other arts, we have developed many other cooperative academic and artistic initiatives with

several programs on campus such as Education, Women's Studies, Nursing, History, Rhetoric, and Kinesiology.

During the period from 1995-1999, *Dance Teacher* magazine ranked college and university dance programs based on a survey of dance department heads in the U.S. and Canada. Each year TWU was ranked one of the "*Top Ten Dance Programs in the U.S. and Canada.*" In 1998 we were invited to join the Council of Dance Administrators, an invitational group of approximately 20 institutions providing a roundtable for dance executives to discuss current issues of importance to dance in higher education. In fall 2001, Texas Woman's University became an accredited member of the National Association of Schools of Dance.

With the emergence of distance learning technologies, the academic landscape began to shift dramatically throughout the University. In summer 2005, we taught our first 100% online course and in fall 2006, we offered six sections of 100% online courses for University Core Curriculum credit. A 12-credit area concentration in Dance Studies comprised of 100% online courses for the Bachelors of General Studies Program was inaugurated in fall 2006.

Established in 1958, the doctoral program at TWU is the oldest continuing Ph.D. program in Dance in the U.S. Building on our long history with doctoral study, in summer 2006 we entered a new era of graduate programming with the inauguration of the Low-Residential Format of the Ph.D. in Dance program. Responding to the needs of the field and the increasing numbers of full-time professionals seeking doctoral degrees, we redesigned the schedule format of the Ph.D. program to make it accessible to accomplished working professionals. In summer 2006, we welcomed the first Low Residential Doctoral Cohort, the first dance doctoral program of its kind in the United States.

Administrative Structure

<i>Chair, Department of Dance</i>	Dr. Penelope Hanstein
<i>Director, School of the Arts</i>	Dr. Penelope Hanstein
<i>Dean, College of Arts and Sciences</i>	Dr. Ann Staton
<i>Dean, Graduate School</i>	Dr. Jennifer Martin

Department of Dance Contact Information

Department of Dance 940-898-2085 dance@twu.edu

Department of Dance FAX 940-898-2098

Administrative Assistant

Penny Lewis 940-898-2086 plewis@twu.edu

Secretary

Laura Hensley 940-898-2085 lhensley1@twu.edu

College Advisor

John Niemi 940-898-3354 jniemi@twu.edu

Offices

GTA Office 940-898-2095 DGL 120

Soma Fitness Studio 940-898-2092 DGL 125

Recruitment Coordinator 940-898-2043 DGL 204

Publicity Office 940-898-2089 DGL 113

Faculty

Dr. Penelope Hanstein 940-898-2087 phanstein@twu.edu

Dr. Linda Caldwell 940-898-2093 lcaldwell2@twu.edu

Prof. Jordan Fuchs 940-898-2769 jfuchs@mail.twu.edu

Prof. Sarah Gamblin 940-898-2091 sgamblin@twu.edu

Prof. Gladys Keeton 940-898-2088 gkeeton@mail.twu.edu

Prof. Mary Williford-Shade 940-898-2082 mwillifordshade@twu.edu

Adjunct Faculty 2010-11

Dr. Rebecca Norwood 940-898-2086 rnorwood@twu.edu

Shelley Padilla 940-898-2086 spadilla@twu.edu

Dance Musicians

Keith Fleming	940-898-2094	kfleming@twu.edu
Susan Myatt	940-898-2084	smyatt@twu.edu

GA/GTA 2010-2011

Gabrielle Aufiero	940-898-2086	gaufiero@twu.edu
Beatrice Tawiah Ayi	940-898-2086	bayi@twu.edu
Whitney Boomer	940-898-2095	wboomer@twu.edu
Crysta Caulkins	940-898-2043	ccaulkins@twu.edu
Meredith Cook	940-898-2095	mknight@twu.edu
Matthew Cumbie	940-898-2095	mcumbie@twu.edu
Amie Davis	940-898-2092	adavis17@twu.edu
Amanda Jackson	940-898-2089	ajackson8@twu.edu
Nona McCaleb	940-898-2095	nmccaleb@twu.edu
Ilana Morgan	940-898-2095	imorgan@twu.edu
Tara Munjee	940-898-2095	TMunjee@twu.edu
Imara Quinonez	940-898-2092	iquinonez@twu.edu
Stephanie Reed	940-898-2095	sreed7@twu.edu
Julie Rowley	940-898-2086	jrowley@twu.edu
Belinda Santos	940-898-2086	bsantos@twu.edu
Kelsey Tanner	940-898-2086	ktanner@twu.edu
Melissa Watt	940-898-2423	mwatt@twu.edu
Megan Yankee	940-898-2095	kyankee@twu.edu

**Department of Dance
Mission, Goals and Objectives**

In keeping with the mission of the Texas Woman's University to emphasize liberal arts and professional programs, the mission of the Department of Dance is to prepare liberally-educated and socially responsible dance professionals (artists, educators, and scholars) who are well-grounded in the practice, theories, and contexts of dance. To achieve this mission the Department of Dance provides a comprehensive liberal arts-based program and fosters an environment in which individuals, particularly women, are encouraged to develop artistic excellence, integrity and social responsibility, prepare for careers in the dance field, and explore their leadership potential.

Goal: Liberal Arts-Based Programs of Study

To prepare dance artists, educators, and researchers who possess an in-depth and integrated knowledge of dance making and who can critically engage in the aesthetic, cultural, and historical contexts of dance as an art form, and cultural phenomenon.

Objectives

- Offer graduate and undergraduate programs of study that are grounded in the values and assumptions of liberal education and are fundamentally process-oriented.
- Create a teaching/learning community that values and fosters diversity and difference as well as encouraging social responsibility.
- Enhance programmatic opportunities by incorporating experiential/real-life academic and artistic content throughout the curriculum.
- Emphasize the creation, development, implementation, and assessment of personal pedagogies that have their origins in scholarly practice (art making and research).

Goal: Collaboration, Integration, Interdisciplinary

To provide a creative and collaborative learning environment which challenges students to develop unified physical, intuitive, and intellectual endeavors.

Objectives

- Facilitate integrated learning through the development of "networks of content" between and among courses.
- Provide scholarly (art making and research) opportunities for students to engage in collaborative projects.
- Establish mediums/forums/venues through which interdisciplinary discussions and exchanges can occur.
- Participate in campus opportunities to promote interdisciplinary thinking/doing as related to scholarship, teaching, and service.
- Partner with academic components that encourage interdisciplinary work and provide models of interdisciplinary scholarship and pedagogy.

Goal: Student and Faculty Scholarship

To foster opportunities for faculty and students to engage in scholarly endeavors—art making and research—that will advance the knowledge of dance as a discipline and art form.

Objectives

- Emphasize praxis throughout the curriculum as the foundation for scholarship (art making, research, art making/research, research/art making).
- Create a "culture of intellectual possibility" that values diversity in qualitative scholarly pursuits and provides opportunities for students *to be scholars* throughout their programs of study as they experience the processes of choreographing, performing, presenting, writing, designing, and composing their work.
- Mentor students in submitting scholarly work to conferences, festivals, publications, and other art making and research venues.
- Encourage and support faculty scholarship that will enhance the national and international profile and stature of the Department of Dance and the University.

Goal: Future-Oriented Teaching/Learning

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

Objectives

- Weave process-oriented experiences throughout the curriculum designed to educate students for the future by engaging them in such activities as questioning, recontextualizing, discovering problems, solving problems, thinking about their own thinking, and considering ideas from multiple perspectives.
- Create a teaching/learning community that emphasizes personal agency and social responsibility.
- Integrate appropriate uses of technology in teaching, art making and research.
- Utilize online technology to enhance teaching/learning and the exchange of ideas in face-to-face classes as well as making courses and programs more accessible to working professionals.

Goal: Leadership, Ethics and Integrity

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

Objectives

- Engage students in discussions about artistic integrity and ethics related to and in the context of diverse practical settings and experiences.
- Emphasize the importance of maintaining personal health and wellness through demonstrating a value for diverse body types, attending to health/wellness issues in courses, offering and integrating bodywork in the technique program and communicating current information on issues, programs, and workshops.
- Provide students with opportunities to serve in the role of “artistic citizen” in practical/experiential settings.
- Maintain active professional roles as faculty in order to share experiences with students and to integrate current knowledge/information in coursework appropriate to the content.

- Provide opportunities for students to have contact with working professionals in the field.
- Ensure ethical practice in research and teaching through careful mentoring/supervision of students and monitoring compliance with the Federal laws and institutional policies protecting the rights and welfare of human participants in research.

Goal: Dance in General Education

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

Objectives

- Offer both studio and theory courses in a variety of dance forms and formats, including 100% online courses, to fulfill University Core Curriculum requirements.
- Offer dance coursework in support of other University programs such as the BGS and MAT programs.
- Maintain a presence in University-wide courses through serving as guest lecturers and performers.
- Provide formal and informal concerts/performances/lecture demonstrations by students, faculty, and guest artists in a variety of venues and schedules to reach diverse audiences.
- Maintain an active role in governance and policy development through University committee service and leadership.

Goal: Dance Advocacy in Regional, National and International Communities

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

- Offer a variety of dance experiences and programs to the regional community and provide opportunities for TWU students to teach and organize these programs. Such programs include but are not limited to, the TWU Community Dance Center, Career Day for Dancers, KidsDance: Rhythms for Life, Dance for the Planet, and DanceWorks/International Dance Company lecture-demonstrations

and workshops, as well as, formal and informal concerts and annual dance guest artist residencies.

- Engage students in organizing and implementing community-based performances in K-12 schools and various social, residential, and community centers.
- Provide opportunities for students to present their scholarly endeavors (performance and research/writing) at national conferences, festivals, workshops and other venues.
- Provide opportunities for students to share their scholarly work in face-to-face and online formats with international dance communities (Japan, Korea, New Zealand, Egypt, Poland, etc.)

Approved: Fall, 1988

Updated: Fall, 1997

Objectives Added: Spring, 2000

Revised: May, 2006

Mission and Goals of the Undergraduate Program

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

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

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

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

1. The ***Dance Studies*** option is designed to prepare students to pursue performance-related careers, advanced degrees in dance, teaching in

- settings other than public schools where certification is not required, or careers in arts advocacy, management, or programming.
2. The ***Dance Education*** option leads to Texas Grade 6-12 Teacher Certification. Designed to prepare dance educators for secondary public schools, this option requires the same dance major courses as the *Dance Studies* option and includes a core of professional education courses required by TWU and the Texas Education Agency.

Revised undergraduate program implemented Fall, 1997.

Overview of the Program of Study

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

1. Dance Technique and Performance: Encompasses the training of the body and the development of performance process knowledge and skills. The focus is on the unified development of technical and expressive abilities necessary for becoming a performer with artistic vision, personal agency, autonomy, and a high level of technical accomplishment. (See *Description of the Technique/Performance Component*)
2. Choreography: Encompasses the dance making dimensions of the discipline and develops an understanding of movement as an expressive medium. The emphasis is on process-oriented inquiry, imaginative thinking, and discovery with a view to learning how to order experiences and make sense out of one's lived world through the creation and presentation of dance forms. Focus is on the development of artistic process skills associated with perception, exploration, transformation and discrimination of artistic conceptions. Includes a required Senior Choreography Project. (See *Description of the Choreography Component.*)
3. Dance Theory: Encompasses the theoretical areas of dance study and seeks to cultivate historical and cultural perspectives, develop the discerning skills of the critic and the ability to address questions regarding the nature of dance as art, as well as an understanding of the origins of meaning in dance forms and the conceptual structures that differentiate dance genres and styles.
4. Related Courses: Encompasses work in the related arts, such as visual art, music, drama, and anatomy/movement sciences. These areas of study contribute to a broader understanding of the arts and the place of dance within the contemporary arts as well as an understanding of the science of movement and health and wellness.
5. Core Curriculum: Although a required component of the University, liberal learning is an integral part of the undergraduate dance

curriculum, and as ideas and concepts are addressed in dance courses, the core curriculum course work contributes to developing an understanding and appreciation of the complex, multifaceted, and diverse world in which dance graduates will eventually pursue their career goals.

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

Description of the Technique/Performance Component

Mission or Purpose of the Technique/Performance Component

Why do we study technique?

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

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

Goals of the Technique/Performance Component

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

1. To develop an understanding of the role of personal initiative in a dynamic, teaching/learning environment and as an integral part of finding one's personal artistic direction and mission.
2. To facilitate the development of creative performers with strong individuality who have the performance skills to be able to actively engage an audience.
3. To engage students in a critically and socially responsible community of creative artists as a model for professional practice.

4. To value studio praxis as a form of scholarship for which the student is personally responsible.
5. To build an articulate body that reflects a critical understanding of technical-somatic and musical knowledge as integral elements within *inherent, learned, and improvised* movement epistemologies.
6. To engage students in learning the kinesthetic, artistic and stylistic practices of different movement styles and approaches to the study of technique.
7. To provide progressively more challenging experiences through sustained inquiry over time in the technical-somatic and artistic components of performance.
8. To mentor students in the development of a documented self-directed program outside of class supporting successful, physical engagement with required in-class material.
9. To guide students toward the creation of a dance performance practice based in technical-somatic knowledge and experiential anatomy related to their individual needs and one that integrates *inherent, learned, and improvised* movement knowledge.

Technique/Performance Component Student Outcomes

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

1. To create a personal artistic mission based in *inherent, learned, and improvised* movement knowledge integrating *technical-somatic* knowledge and *creative processes*.
2. To engage effectively with an audience in performance and sustain the performer/audience member interaction.
3. To demonstrate knowledge of diverse dance styles and show strength in at least one.
4. To develop an understanding of musicality, particularly the perception and performance of rhythmic structure, in movement.
5. To learn quickly, retain movement, and perform with immediacy, intermediate/ advanced level dance combinations.
6. To demonstrate the knowledge and creative processes to sustain a critical and socially responsible community of creative artists.

7. To demonstrate ongoing initiative with respect to maintaining a self-directed physical practice and personal working process outside of technique class.
8. To articulate the relationship of the study of technique/performance as a particular kind of scholarly inquiry to theoretical studies in dance.

Standards for Each Level of Technique and Placement

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

Level I Profile: Expectations and Standards

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

Level I students should be able:

1. To develop and refine the basic principles of physical function and expression and their connection to health and well-being.
2. To set the foundation for the performance of Level I movement vocabulary with commitment and range.
3. To gain facility and understanding of movement principles, individual expression and mental and physical acuity within a specific dance style.
4. To become aware of dancing to both bodily phrasing rhythms and basic metered rhythms and be open and responsive to the content of the music or sound environment.
5. To learn, create, and perform dance as a creative process based on the student as a responsible artist and the teacher as a critically-supportive guide.
6. To commit to class etiquette which includes attire, commitment, attentiveness, full participation, consistent attendance, injury adaptation in class, and overall personal responsibility to other students and the art form.
7. To maintain a documented self-directed program outside of class supporting successful, physical engagement with required in-class material.

Level II Profile: Expectations and Standards

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

Level II students should be able:

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

Level III Profile: Expectations and Standards

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

Level III students should be able:

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

Level IV Profile: Expectations and Standards

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

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

Level IV students should be able:

1. To demonstrate the ability to execute *inherent*, *acquired*, and *improvised* movement vocabularies with commitment and precision.
2. To access a range of technical and somatic knowledge as the basis for performing.
3. To be able to engage in a range of choreographic/learning processes, styles and performance intentions.

4. To exercise an open, facile attitude with both bodily phrasing rhythms and basic metered rhythms in dancing and be responsive to the content of the music or sound environment.
5. To create a professional, supportive dance community.
6. To maintain a technical practice based in technical-somatic knowledge and experiential anatomy related to individual needs and the specific dance style.
7. To maintain a documented self-directed program outside of class supporting successful, physical engagement with required in-class material.

Policy and Procedure for Advancing to the Next Level of Technique

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

Assessment Criteria and Levels of Accomplishment

See the following assessment rubrics in the Appendix:

Undergraduate Technique/Performance Competency Assessment

Graduate Technique/Performance Competency Assessment

Coordination of the Technique Program

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

1. Set annual goals for the Technique/Performance Program guided by the outcomes of the Institutional Effectiveness Assessments.
2. Review course syllabi and discuss creative ways for each teacher to implement the concepts and material.
3. Cross reference rolls for technique, bodywork, and performance classes.
4. Discuss assessment processes including final and mid-term assessments. The agenda should include such items as structure of

- the evaluations, assessment criteria, guidelines, and consistency of grading procedures within the dance major technique classes, and criteria for promotion.
5. Make decisions about promotions of students in all dance major technique classes.
 6. Review requests from students seeking approval for additional technique classes.
 7. Review requests from students for technique course substitutions.
 8. Make recommendations to the Department Chair regarding schedule of technique classes and teaching assignments.

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

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

Approved: Fall, 1997
Revised: Spring, 2006
Updated: Fall, 2008

Description of the Choreography Component

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

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

Undergraduate Choreography Program

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

- DNCE 1191 Improvisation
Focus is on helping students to 1) develop the ability to spontaneously express in the moment, 2) explore the potential of their dancing bodies as resources for movement, and 3) understand the role of improvisation in dance making and the use of improvisational structures to create movement of personal origin.
- DNCE 2201 Dance Composition
Focus is on helping students use improvisatory skills and their individual experiences as dancers to develop choreographic content. This includes developing the ability to create and use improvisational structures in their own explorations and to engage in the process of choreographic choice making guided by artistic intention.

- DNCE 3292 Choreographic Designs
Focus is on developing personally relevant ways of processing (transforming) choreographic ideas (content) into artistic intention, developing skill in realizing these artistic intentions and reflecting on how well artistic choices are working in the context of the emerging dance.
- DNCE 4182 Concert Choreography
Focus is on shaping/transforming the elements of expression, content, intention and communication into a poetic aesthetic creation in the form of a concert work for one of several performance venues and opportunities.

Concert Choreography is repeatable for additional credit and students are encouraged to choreograph works in successive semesters.

Students cannot receive credit for their "Senior Choreographic Projects/DNCE 4182: Concert Choreography" until they have completed Improvisation, Dance Composition, and Choreographic Designs.

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

Graduate Choreography Program

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

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

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

the M.F.A. graduate can build a career as a working artist in academic or professional settings.

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

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

Expectations of Commitment to the Choreography/Performance Process

Students are expected to demonstrate commitment to the dance making process and should allow a significant amount of time in their schedules each semester for exploration time in the studio. For students enrolled in undergraduate choreography courses other than Concert Choreography, approximately 2 hours per week is appropriate. All students creating concert works should plan for considerably more time for personal exploration in preparation for rehearsals with dancers.

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

It is during these hours in the studio working alone that you will engage in in-depth movement exploration and invention, develop increasingly more sophisticated movement material for rehearsals, and create and experiment with improvisation structures that might be used with dancers in rehearsal. Undergraduate students in Concert Choreography should plan to spend approximately 3-4 hours per week working in the studio outside of scheduled rehearsals. M.F.A. students should be working 6 or more hours per week.

Evaluation and Assessment of Choreography

Evaluation/assessment is a process of thinking about what choices have been made and whether these are appropriate choices. At the center of the evaluation process in the choreography program is the artistic intention of the student and how this shapes the process of creating the dance. Assessment focuses on what the choreographer does as well as on the dance as it emerges in rehearsal and is refined throughout the performance process. By placing the student's work at the center of critical discourse,

faculty becomes facilitators of the teaching/learning process in choreography. Individual students' processes often shape the content of choreography courses as these emerge in response to dance making projects designed by the teacher, and frequently, projects developed by the teacher and the students working together. Considerable care is taken to provide artistic mentoring without imposing personal aesthetics on the students' work.

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

In addition to the two scheduled showings faculty will visit rehearsals at appropriate intervals during the semester. Choreographers in DNCE 4182 Concert Choreography will meet during the regularly scheduled class time to discuss creative progress and production issues. M.F.A. students working on Portfolio Projects will meet approximately every two weeks on Friday afternoon at 1:00.

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

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

Informal Showing	Typically scheduled for Saturday evening of the week before the last week of classes.
Studio Theatre Concert	Typically scheduled for the Thursday afternoon and Thursday/Friday evenings before the last Friday of classes.
Mainstage Concert	Usually in November and April
Additional Venues	On and off campus, schedule varies. These are typically concerts produced by an M.F.A. student or group of students in venues ranging from an on-campus studio theatre setting to site-specific concerts to concerts in a variety of DFW Metroplex venues which

might include performances in galleries, festivals, loft spaces, and theatres.

Adjudication Policies

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

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

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

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

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

Not all works will be selected for inclusion in the DanceMakers, Dance UpClose, and Informal concerts. Some work may not demonstrate a readiness for public performance.

Works not selected for additional public performance will fulfill the course requirement for public performance through performance in the adjudication.

Eligible Performers

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

To use guest artist performers who are not enrolled in the University, choreographers must write a proposal justifying the usage and have the proposal accepted by the Performance Committee (Jordan Fuchs, Sarah

Gamblin and Mary Williford Shade). Pieces with guest artist performers who are not enrolled at the University are not eligible for ACDFA.

To use TWU students who are not dance majors, choreographers must write a proposal justifying the usage and have the proposal accepted by the Performance Committee. In addition the student must enroll in Performance and meet all requirements for the Performance course. If the student is not a dance major and his or her role does not involve "dancing" but performing of some other kind (acting, painting, reading, etc.) the student performer need not be enrolled in a technique class concurrently with Performance.

In special circumstances, i.e., if a choreographer loses a cast member in mid-process due to injury or illness, after the choreographer consults with Jordan Fuchs or Sarah Gamblin, the choreographer may be allowed to find an additional cast member.

Cast Size

Guest artists may use as many dancers as they like.

Choreographers creating work for *Graduate Culminating Projects* or *Independent Choreographic Initiatives* may use more than eight dancers, if justified in a proposal accepted by the Performance Committee.

In most cases, all other choreographers may use no more than eight dancers.

Time Limits

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

Summary of Adjudication Process

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

Committee members may serve regardless of whether they are also submitting work for adjudication.

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

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

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

Choreographic quality
Performance quality
Performance "readiness"

Programming considerations, including: genre, time length, and appropriate venue (For example, more intimate works or works performed in the "round" might be placed into Dance UpClose or Dance208, while works with a more graphic or architectural choreographic nature might be placed in DanceMakers.).

The votes are tabulated for each concert and the works with enough votes are adjudicated into the show. The votes are tabulated for DanceMakers first, then Dance UpClose, then Dance208. In cases where there is a tie in voting, the CAC has a secondary anonymous vote on the work(s) to determine the final adjudication decision.

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

Concert Adjudication Committee

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

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

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

1. Schedule one (1) in-progress showing and one (1) final showing each semester.
2. View all works at each showing.
3. Provide each choreographer with the opportunity with substantive "process feedback."
4. Select works for the three concert venues: Margo Jones Theatre, Dance Studio Theatre, informal studio showing.
5. Select two works for ACDFA adjudication and one or two works for the informal ACDFA concert.

Participation in the American College Dance Festival

The Department of Dance annually participates in the American College Dance Festival, South Central Region. The festival is usually in March and works are selected from those created and/or performed during the fall semester. In May 2010, José Zamora's work "Curios y Serpentinás" was selected for performance at the National American College Dance Festival in Washington, D.C. Stephanie Beauchamp's work "Fists of Spaghetti" was selected for performance in May 2000 at the National American College Dance Festival in Washington, D.C., and Stephanie was one of nine national nominees for the *Dance Magazine* Choreography Scholarship.

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

Expectations of M.F.A. Students for Developing Concert Venues

In addition to the regularly scheduled concerts, M.F.A. students are expected to develop their own concert venues working in collaboration with other M.F.A. students and in consultation with the M.F.A. Faculty. In order to coordinate the resources of the department, scheduling of events and publicity, students should submit proposals for concert venues to Sarah Gamblin or Mary Williford-Shade who will bring them to the full faculty for review. Proposals should be submitted no less than one full semester in advance and ideally, one calendar year prior to the scheduled concert.

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

(Updated: Fall 2010)

**Department of Dance
Performing Groups**

International Dance Company

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

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

For more information, email: gkeeton@twu.edu

The TWU International Dance Company is spectacular and offers a world-class performance for the students in Texarkana.

- Charlotte Smelser, ArtsSmart Director, Texarkana Regional Arts Council

DanceWorks

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

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

-Danielle Marie Georgiou, KERA Art and Seek Blog

DanceLab

DanceLab is an ongoing weekly dance laboratory committed to experimentation in dance-making. The group explores a variety of approaches including contact improvisation and various systems of ensemble improvisation. DanceLab creates performances for alternative local venues and the TWU concert series, collaborates with musicians, performs outreach activities and hosts a weekly dance improvisation jam. The purpose of DanceLab is to encourage a community of independent dance artists, to develop improvisation as a form of performance, and to provide opportunity for students curious about making and performing dance through improvisation.

Policies and Procedures for Students Enrolled in Performance

The performance component is designed to broaden the student's understanding of what it means to be a working artist in dance. This involves rehearsing for and performing in the DanceMakers, Dance UpClose and Studio 208 concert series, held every semester. Students learn what it means to rehearse in a variety of different creative processes, the workings of the theater, and professional standards of performance and production.

I. General Course Requirements

It is the student's responsibility to:

- Be enrolled in Performance 3101 or 5102 to perform in the adjudicated venues.
- Be enrolled in a technique class.
- Complete a total of 49 hours of rehearsal and production with at least 12 hours dedicated to production.
- Prepare and submit a performance packet utilizing the required format.
- Participate in at least one dance and not more than three dances during the semester.
- Perform in at least one public performance of the work for which you are rehearsing. (This includes the final showing/adjudication.)
- Check the rehearsal/production board each day.
- All students will receive a TWU School of the Arts Culture Card at the first class meeting. They must attend one dance event and at least three other events sponsored by the School of the Arts which must include visual art, theater, and music. Punched cards are to be submitted with performance packets.
- Fill out an availability schedule at the first class meeting and submit it at the audition. **Your rehearsal time is class time, not an extra-curricular activity.** A student must have some evening and weekend times available or she/he will not be cast and will have to complete the course objectives through production time only. Filling out an

availability schedule is also the opportunity to specify any dates that you know will conflict with rehearsals or performances.

- Attend the department audition.
- After the audition, when castings and their respective rehearsal times are posted, you are officially a member of the choreographer's piece and must attend the specified rehearsal times. You will only be cast for those works whose rehearsals you have indicated that you are able to attend. There should be no switching pieces after the audition results are posted. If you have a problem with the rehearsal schedule you must see Jordan Fuchs or Sarah Gamblin immediately.
- Attend and stay throughout all designated production meetings, tech rehearsals, strikes, studio rehearsals, performances, and showings, as well as all class meetings. Roll will be called at the beginning and END of showings.
- Attend each rehearsal on time and be ready to work, prepared and attentive at each rehearsal. **You should arrive for rehearsal in time (at least 15 minutes before) to prepare your body and mind for rehearsal.**
- Call or email the faculty advisor in case of an **emergency** concerning a missed rehearsal as soon as possible, THEN call the choreographer.
- Keep an accurate account of rehearsal hours and have the choreographer sign your rehearsal sheet at the end of the semester. **Remember to add the rehearsal and production hours together at the end of the semester.**
- More than one unexcused absence from a rehearsal and the choreographer has the option to drop the performer from the piece. It is then the dancer's responsibility to find a way to make up the required rehearsal OR production hours for course credit.
- Make-up any lost or missed rehearsal hours with production hours if approved by faculty and production assistant; otherwise the student will not have enough hours to fulfill course requirements.
- Do not make any plans that conflict with rehearsal, even on the weekends.
- Contact a faculty advisor if the choreographer is tardy two times or is absent one time.
- Show up for production jobs on time as posted on the sign-up sheet. If not, the student's production hours will be doubled. For example, if a

student signs up for 2 hours to lay the floor and does not show up, **or is late**, then the student will owe 4 hours.

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

Policies and Procedures for Choreographers in the DanceMakers and Dance UpClose Series

It is the choreographer’s responsibility to:

- Meet as a class. Undergraduates register and meet in DNCE 4182 Concert Choreography. Graduates meet in M.F.A. Portfolio.
- Select dancers from the audition pool and not before the audition.
- Rehearse at least 4 hours per week. Make sure the time is divided during the week. For example, 2 hours on Wednesday and 2 hours on Sunday. Under no circumstances is any choreographer to have one rehearsal for 4 hours at one time.
- Must select dancers who can rehearse as a group during the same rehearsal hours.
- Be prepared, on time, and organized during rehearsals and performances.
- Keep a “department standard” attendance roll. All absences must be recorded. Call or email the faculty advisor within 24 hours regarding a student who has missed more than one rehearsal or has been tardy. Tardy is at least 5 minutes late.
- Choreographers may not excuse dancers without the permission of the faculty advisor.
- Actively participate in getting an audience to the performances.
- Prepare and make sure any sets/props get to and from the performance space and then out of the studio at the end of the concert series.
- Keep the faculty aware of any problems within the dance making process.

- Contact the faculty and others to come to rehearsals for feedback.
- Find “think tank time.”
- Obtain approval from her/his dancers **before** accepting any outside or extra performances.
- Respond in a timely manner to all requests for publicity and program information.
- Prepare music or make an appointment with a departmental musician to help you.
- Take initiative and be ready to assist as needed during the production week in which their works are being produced.

IV. Audition procedure and Attendance Requirements

It is the student's responsibility to:

- Fill out a personal schedule handed out at the first class meeting and submit it at the audition. **Your rehearsal time is class time, not an extra-curricular activity.** A student must have some evening and weekend times available or she/he will not be cast and will have to complete the course objectives through production time only. Filling out a schedule is also the opportunity to specify any dates that you know will conflict with rehearsals or performances.
- Attend the department audition.
- After the audition, when castings and their respective rehearsal times are posted, you are officially a member of the choreographer's piece and must attend the specified rehearsal times. You will only be cast for those works whose rehearsals you are able to attend. There should be no switching pieces after the audition results are posted. If you have a scheduling problem you must see Sarah Gamblin or Jordan Fuchs immediately.
- Attend and stay throughout all designated production meetings, tech rehearsals, strikes, studio rehearsals, performances, and showings, as well as all class meetings. Roll will be called at the beginning and END of showings.
- Attend each rehearsal on time and be ready to work, prepared and attentive at each rehearsal.
- Call or email the faculty advisor in case of an **emergency** concerning a missed rehearsal as soon as possible, THEN call the choreographer.
- Keep an accurate account of rehearsal hours and have the choreographer sign your rehearsal sheet at the end of the semester. **Remember to add the rehearsal and production hours together at the end of the semester.**
- More than one unexcused absence from a rehearsal and the choreographer has the option to drop the performer from the piece. It is then the dancer's responsibility to find a way to make up the required rehearsal OR production hours for course credit.
- Make-up any lost or missed rehearsal hours with production hours if approved by faculty and production assistant; otherwise the student will not have enough hours to fulfill course requirements.

- Do not make any plans that conflict with rehearsal, tech or performances even on the weekends.
- Contact a faculty advisor if the choreographer is tardy two times or is absent one time.

V. Production Requirements

It is the student's responsibility to:

- Respect the Production Coordinator as your supervisor.
- Sign up for, be on time and complete at least 12 production hours to be determined throughout the semester. It is not unusual to have more than 12 hours. A total of 49 hours is required for the course which may break down to 37 rehearsal hours and a minimum of 12 production hours
- Obtain the Production Assistant's approval on any production job.
- Keep an accurate and up-to-date Production Log throughout the semester and have the Production Log signed by the Production Assistant at the end of the semester.
- Show up for the job on time agreed to as posted on the sign-up sheet. Or risk doubling the hours lost. For example, if a student signs up for 2 hours to lay the floor and does not show up, **or is late** then the student will owe 4 hours.
- Be prepared to work the entire week when signing up for the formal evenings. Those concerts take a lot more time and will always exceed the minimum requirement. This will require planning ahead and "front loading" your other academic demands.
- Please know that the extraordinary amount of service you sometimes may provide to benefit your peer's performances will be reciprocated generously when your peers dedicate their production hours to your performance in return.
- Be prepared to take off work for the week before and during the formal concerts. This rule also applies for the **Dance UpClose** concert, which is *at least* a three-night commitment. **EVEN IF YOU DO ANTICIPATE PERFORMING AT A PARTICULAR VENUE YOU MUST BE PREPARED TO CREW FOR THAT VENUE.**

VII. Evaluation

The evaluation process is conducted by the faculty advisors who will use the following criteria for assessment:

- **Complete 37 hours of rehearsal** **25%**
- **Compete 12 hours of production** **25%**
If **37 hrs of rehearsal** are not possible because of casting issues then the remainder of hours will be expected to be made up in **production hours for a total of 49 hours**. This does not work in reverse. In addition, if you come up short even 1 hour in production- that is, you fulfill only 11 of the 12 hours **you will lose the full 25 percent of your grade.**
- **Performance packet (simply stapled together)** **20%**
Components:
 1. Cover page with totaled hours, name, and email address.
 2. Accurate and up-to-date production log signed by Production Coordinator.
 3. Accurate and up-to-date rehearsal log signed by choreographer.
 4. A cumulative resume of your performance and production work using the required format.
 5. Culture card is stapled to the back page of the packet.
 6. Packet is on time.*Failure to fulfill any component of the performance packet requirement will cost the student 5% per component with a possible total of 20% lost.*
- **Attendance:** **20%**
Present and on time to all scheduled studio rehearsals and required showings, tech rehearsals, and tech assignments.
Production Coordinator will take attendance as will choreographers.
 - 1st meeting
 - 1st showing
 - 2nd showing
 - Final showing
 - Production meeting
 - Tech/call/strike (varies)
 - Scheduled rehearsals with choreographers
- **Completion of Culture Card assignment.** **10%**
Failure to attain proof of attendance to the required number of SOA events will result in 5% deduction per missed event with a possible total of 10% lost.

Updated: Fall 2010

Concert Attendance Requirement

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

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

Fall Semester

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

Spring Semester

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

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

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

Updated: Fall 2010

Assessment of Undergraduate Skills and Competencies

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

First-Year Dance Major Assessment

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

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

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

On-Going Dance Major Assessment

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

We assess Student Learning Outcomes in four areas:

TECHNIQUE/PERFORMANCE, CHOREOGRAPHY, DANCE THEORY, and
PEDAGOGY

TECHNIQUE/PERFORMANCE

OUTCOME: Students will be able to identify salient features of a variety of movement styles, repertory and partnering work and articulate physically in various performance contexts at the Intermediate-Advanced Level (Level III or “pre-professional” Competency).

CHOREOGRAPHY

OUTCOME: Students will be able to describe, evaluate, and refine choreographic choice-making guided by artistic intentions and demonstrate personally relevant ways of working as a choreographer.

DANCE THEORY

OUTCOME: Students will be able to identify characteristics of dance as a meaning-making endeavor as related to artistic, social, and cultural contexts and communicate these ideas in written and verbal forms.

PEDAGOGY

OUTCOME: Students will be able to develop pedagogical/content knowledge and articulate a personal teaching philosophy grounded in their scholarly vision and apply this pedagogical theory in appropriate studio and theory teaching contexts.

Assessment Criteria and Rubrics

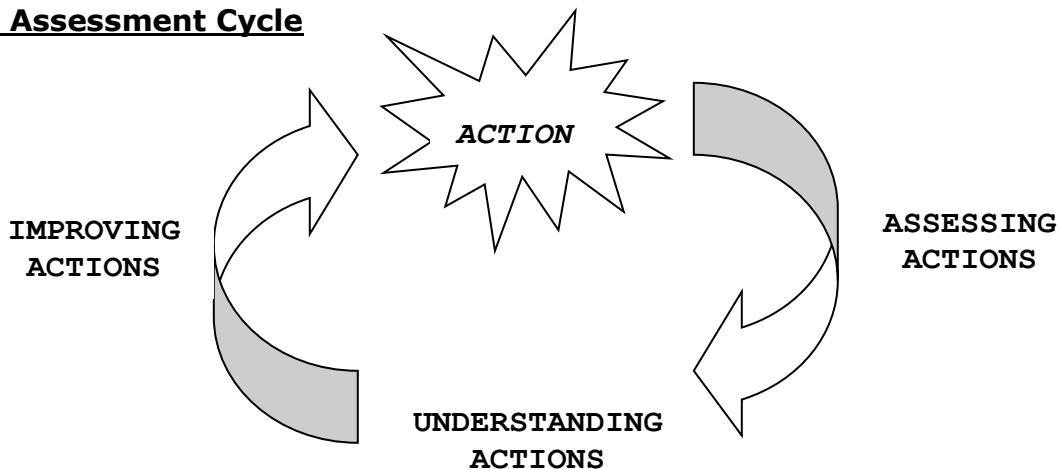
Each learning outcome is defined by specific criteria and levels of achievement. These are placed in RUBRICS that teachers use throughout the undergraduate program to assess student performance. These assessments provide information for assigning the grades that students receive at the end of the semester.

Why is ongoing assessment important for students AND faculty?

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

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

The Assessment Cycle



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

Updated: Fall 2009

Important University Academic Policies

POLICY ON REPEATING COURSES

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

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

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

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

POLICY LIMITING NUMBER OF DROPPED COURSES

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

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

**ZOOL 2043 HUMAN ANATOMY AND PHYSIOLOGY
AND
ZOOL 2041 HUMAN ANATOMY**

CO-REQUISITE POLICY

All students be advised that the Department of Biology is enforcing the long-standing co-requisite policy. Students enrolled in any Biology (including Zoology) course must take the co-requisite lab in the same semester. These courses are designed to be taken together. The Biology Department will make individual arrangements for retaking a failed class without taking the co requisite. For additional information contact the Department of Biology.

LIST OF APPROVED CORE CURRICULUM COURSES

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

Academic Standards and Eligibility for Performing Groups

All dance majors are expected to meet or exceed the minimum academic standards of the University as detailed in the *General Catalog 2007-2009* (p.84-88) and the following **Department of Dance Academic Standards:**

- Earn a grade of 'C' or better in all DNCE courses required for the major (*General Catalog, p.123*).
- Earn a 'C' or better in order to enroll in succeeding courses in the Choreography sequence (*General Catalog, p.123*)
- Demonstrate at least 'average performance' to progress to the next level of technique upon recommendation of the Technique Committee (*General Catalog, p.123*)
- Successfully complete the *Level II Technique Proficiency Assessment* at the completion of Level II Modern Dance in order to be promoted to Level III technique.
- Follow the Department of Dance attendance policy (*Department of Dance Student and Advisor Handbook, p.52*), the Class Attendance guidelines (*General Catalog, p.87*) and additional specific attendance requirements as set forth in individual course syllabi.
- Dance majors pursuing 8-12 Teacher Certification must earn a 'B' or better in all six of the benchmark courses and earn a GPA of at least 2.75 to qualify for admission to the Teacher Education Program (*Department of Dance Student and Advisor Handbook, p.43*).
- Students applying for the MAT program to attain Teacher Certification in Dance must meet the undergraduate requirements for admission to Teacher Education and present a GPA of 3.0 (College of Professional Education Website)

Department of Dance Academic Performance Expectations

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

- Failure to submit courses assignment.
- Failure to submit course assignments on time and that meet the requirements and/or expectations outlined in the syllabi or specific project guidelines.
- Lack of preparation of readings, creative projects, and/or class presentations.

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

Students should keep in mind that if a grade below 'C' is earned in a course required and/or expectations in Dance or a grade below 'B' in a benchmark course for Teacher Certification is earned, the courses must be repeated. Several upper division courses are offered only on an every other year rotation and cannot be fulfilled using the independent study option (*Department of Dance Student and Advisor Handbook p.47 and p.48*).

Academic Eligibility for Participation in TWU Dance Performing Groups

(DanceLab, DanceWorks, International Dance Company)

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

Additional University Academic Policies

- Students may drop a course without penalty *before* the census day of each regular semester. However, *after the census date*, freshman enrolling in Fall 2007 or later (at TWU or any Texas public higher education institution), are allowed only 6 unexcused drops during their undergraduate academic careers. Drops after the census day will count toward the 6-drop limit unless they are supported by timely, appropriate documentation and excused by the University review process. Drop forms are available in the Registrar's Office and require the signature of the student, instructor, and academic advisor.
- Students enrolling in a course, whether completed or not, for the third time will be assessed out-of-state tuition (*General Catalog, P.87 and Department of Dance of Dance Student and Advisor Handbook, p.23*).
- Students who fail to maintain academic standing are subject to probation or suspension from the University (*General Catalog, p.87-88*).

Academic Advisor and the Advising Process

Upon entering the program each student is assigned an academic advisor. The role of your advisor is to assist you with planning a course load for each semester that will result in your making continued progress toward the completion of the degree requirements. It is your responsibility to carefully read the *General Catalog*, *TWU Student Handbook*, and the *Department of Dance Student Handbook*.

All students are REQUIRED to attend the Group Advising Sessions.

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

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

Forms you should know and use:

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

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

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

Forms: Frequently used forms are available on the Department of Dance website www.twu.edu/DANCE

You should remember to do the following:

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

Complete a Degree Verification Form

(A year before graduating)

Requires:

Undergraduate Certification Degree Form (Registrar Website)

(https://www.twu.edu/downloads/registrar/DARS_DP_Verification_808.pdf)

Transcript (Pioneer Portal)

DARS (Pioneer Portal)

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

If you do not understand something please ask your advisor or the Chair of the Department of Dance for explanation or clarification.

Attendance Policy

TWU Attendance Policy

Consistent and attentive attendance is vital to academic success and is expected of all students. Grades are determined by academic performance and instructors may give students written notice that attendance related to specific classroom activities is required and will constitute a specific percentage of students' grades. Instructors are strongly encouraged to keep a record of student attendance. They should note absences due to documented student illness, serious illness or death in the student's immediate family, official school activity, state-recognized religious holiday, or other verified absences deemed appropriate by the instructor. Students must consult with instructors regarding the completion of make-up work. Absences do not exempt students from academic requirements. Excessive absences, even if documented, may result in a student failing the course. An incomplete may be granted if the student has a passing grade, but only if the instructor determines that it is feasible for the student to successfully complete remaining assignments after the semester. Pursuant to University policy, such determinations are within the discretion of the instructor. (General Catalog, 2009-11, p. 88)

Department of Dance Attendance and Participation Policies in Major Studio Dance Classes

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

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

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

Minimal or adapted participation may be in the form of substituting floor work for standing work, working upper body while sitting in a chair, adapting choreography assignments to accommodate physical limitations, refraining from jumping, or working with a reduced range of motion. In addition, an extended Pilates program may be the appropriate course of action during injury recovery. The goal is to maintain physical conditioning and fitness during recovery so that the return to full activity will not compromise health and wellness. *A period of minimal or adapted activity due to injury or illness should not exceed a total of four (4) weeks during any long semester.*

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

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

Make Up Classes

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

Memo of Verification of Absence

In the event that a student must miss class due to an excused absence, the student may obtain an absence memo from the Office of Student Life. The student will be responsible for providing the Office of Student Life with proper verification for the absence.

Office of Student Life 940-898-3615 - SU 206.

**Undergraduate Degree
Requirements
Bachelor of Arts in Dance**

***Dance Studies Program
Students Fall 2007 & After***

The Bachelor of Arts degree in Dance, *Dance Studies Program*, is designed to provide a comprehensive liberal arts-based curriculum integrating dance studies with a broad foundation in the arts, humanities and sciences. In addition to extensive study in technique, performance and choreography, students pursue a dance theory core which facilitates the development of an understanding of dance as an art form and as an expression of social and cultural identity. A minor or related studies component is also required.

PROGRAM OF STUDY: 120 Credit Hours Required

Summary of the Requirements

Dance Major	59 Credit Hrs.
Core Curriculum	43 Credit Hrs.
Minor or Related Studies Option	18 Credit Hrs.
TOTAL	120 Credit Hrs.

Dance Major Courses: 59 Credits Required

Dance Technique/Bodywork/Jazz/Tap: 18 Credits Required

Students are placed in modern and ballet through an initial entrance placement exam and technique exams each semester. Fourteen credits (14) comprised of modern dance and ballet technique is required. The student must complete the intermediate/advanced level in modern dance (Level III) and intermediate ballet (Level II). If a student is placed in the upper levels, she or he still must complete the required number of technique credits (14). The technique requirement is fulfilled by meeting the minimum competency level and presenting the required number of credits. Introductory technique courses (DNCE 1011, 1051, 1061) cannot be used to meet the modern and ballet technique requirements.

Elementary = Level I (1151/1161; 1111/1121)
Intermediate = Level II (2151/2161; 2111/2121)
Intermediate-Advanced = Level III (3151/3161; 3111/3121)

Bodywork (2 hrs.)

- 1091 Dance Conditioning: Pilates
- 1171 Bartenieff Fundamentals of Movement

Ballet and Modern Technique: 14 Credits Required

Competency Levels Required:

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

All dance major students are required to take at least one TWU Summer Dance workshop that would also fulfill technique and/or dance electives. These are typically offered during the Summer I semester.

DNCE 3913 Dance/Music/Theatre/ Improvisation

Summer workshops cannot be used to satisfy the technique competency requirement but can be used for a technique credit.

Approved workshops may be used to fulfill up to two technique credits. Each summer workshop will be counted as one credit of technique. If more than one workshop is submitted, one must be taken at TWU.

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

Jazz and Tap (2 hrs.)

- 3191 Intermediate /Advanced Jazz
- 1071 or 3171 Beginning Tap or Intermediate Tap

Dance Theory: 22 Credits Required

- 1392 Introduction to Dance as an Art Form
- 2183 Movement Analysis & Description
- 2192 Music for Dancers
- 3143 World Dance Forms (Global Perspective Requirement)
- 3393 Dance History
- 3813 Theories of Teaching Dance
- 4243 Form and Meaning in Children's Dance
- 4393 Contemporary Repertory and Current Issues in Choreography/Performance

Choreography and Performance: 15 Credits Required

- 1191 Improvisation
- 2201 Dance Composition
- 3292 Choreographic Designs
- 4182 Concert Choreography (All choreography projects AND Senior Choreography Project)
- 3101 Dance Performance - 6 Credits Required (Must take 3101 six times)

Transfer students from *community colleges* (2 yr. schools) may transfer up to two semesters of Dance Performance. Only 2 SCH can be used toward the 6 required credits for Dance Performance.

- 4133 Dance Production

Dance Electives: 4 Credits Required

Summer Dance Workshops are offered for three credits. Only one credit may be used toward the 14-hour technique requirement; the remaining hours may be counted as elective hours or counted toward the 18-hour related studies option.

University Core Curriculum Courses: 43 Credits Required

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

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

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

** Indicates a Department of Dance Requirement.

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

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

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

Visual and Performing Arts
(3 Credit Hrs.)

Humanities (3 Credit Hrs.)

Social/Behavioral Sciences
(3Credit Hrs.)

Mathematics (6 Credit Hrs.)
MATH 1303 Elementary Analysis
MATH 1013 Quantitative Literacy

**Multicultural Women's
Studies** (3 credit Hrs.)
WS 2013 Gender and Social
Change (Global Perspective)

Science (7 Credit Hrs.)
**ZOOLOGY 2013 Human Anatomy
and Physiology

**ZOOLOGY 2011 Human Anatomy
and Physiology Lab

3 Credit Hr. Science Course
approved for Core Curriculum
Credit

ZOOLOGY 2011 HUMAN ANATOMY CO-REQUISITE POLICY

All students be advised that the Department of Biology is enforcing the long-standing co-requisite policy. Students enrolled in any Biology (including Zoology) course must take the co-requisite lab in the same semester. These courses are designed to be taken together. The Biology Department will make individual arrangements for retaking a failed class without taking the co-requisite. For additional information contact the Department of Biology.

CORE COMPETENCIES

Specific approved courses information:

<http://www.twu.edu/academic-affairs/courses-core-competencies.asp>

Computer Literacy Competency (3 Hours)

CSCI 1403 (Related Studies credit)

- CSCI 1403 First Course in Computing (*TCCNS: COSC 1300 or 1400*)
- CSCI 2433 Microcomputer Applications (*TCCNS: BCIS 1301, BCIS 1305, COSC 1301 or 1401*)
- CSCI 3002 Advanced Computing Technology

Computer Literacy exemption exam information:

<http://www.twu.edu/mtsc/computer-literacy-exam.asp>

Oral Communication Competency (3 Hours) -- SPCH 1013 (listed in Related Studies)

- BUS 3513 Professional Presentation Strategies
- SPCH 1013 Oral Communication (*TCCNS: SPCH 1311*)
- DRAM 3493 Theater Speech

MINOR or RELATED STUDIES OPTION: 18 Credits Required

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

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

1. 18 semester credit hours must be submitted to meet the *Related Studies* requirement.
2. The definition of a "cohesive set of courses" will be determined in consultation with the student's advisor.
3. At least one non-dance academic area must be represented.
4. No more than 6 dance elective hours should be presented.
5. The total hours submitted for the B.A. degree in Dance must be no less than 120 credits.
6. At least 6 semester credit hours presented for the *Related Studies* requirement must be advanced hours (3000 or 4000 level).
7. At least 36 of the total semester credit hours presented for the B.A. degree in Dance must be advanced hours (3000 or 4000 level).

Required Related Studies:

SPCH 1013 Oral Communication
CSCI 1403 A First Course in Computing or CSCI 2433 Microcomputer Applications
DNCE 3913 Music/Dance/Theatre/Improvisation Workshop

Approved: January, 1998
Revised: September, 2010

**Undergraduate Degree
Requirements
Bachelor of Arts in Dance
With Secondary Certification in
Dance**

***Dance Education Program
Students Fall 2007 & After***

The Bachelor of Arts degree in Dance with teacher certification is designed to prepare dance educators for teaching in public high schools and other arts education venues. The curriculum provides the dance major with a comprehensive foundation in the content areas that define dance as a discipline as well as the skills necessary to develop in others an appreciation and understanding of dance as an art form. Emphasis in the program is placed on learning how to engage students in a variety of teaching settings in the dance making process (choreography/performance). Focusing on developing the teacher as a facilitator of learning rather than a dispenser of information, the curriculum integrates dance studies with the University general education requirements and a core of professional education courses. This degree program can be completed in four years, however, scheduling conflicts may require taking core curriculum and education courses during the summer. **Students entered before Fall 2007, are required to follow the handbook of the year they entered.**

PROGRAM OF STUDY: 120 Credit Hours Required

Summary of the Requirements

Dance Major	51	Credit Hrs.
Core Curriculum	46	Credit Hrs.
Professional Education Studies	23	Credit Hrs.
TOTAL	120	Credit Hrs.

Admission to the Teacher Education Program is required. Students must apply for admission prior to taking EDUC 3003/3001. Applications are available from the Professional Education, Office of Student Support located in Stoddard Hall Room 211.

Dance Major Courses: 51 Credits Required

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

Dance Technique/Bodywork/Jazz/Tap: 16 Credits Required

Students are placed in modern and ballet through an initial entrance placement exam and technique exams each semester. Twelve (12) credit hours comprised of modern dance and ballet technique are required. The student must complete the intermediate/advanced levels in modern dance (Level III) and intermediate in ballet (Level II). If a student is placed in the upper levels, she or he still must complete the required number of technique credits (12). The technique requirement is fulfilled by meeting the minimum competency level and presenting the required number of credits. Introductory technique courses (DNCE 1011, 1051, 1061) cannot be used to meet the modern and ballet technique requirements.

Elementary = Level I (1111/1121; 1151/1161)

Intermediate = Level II (2111/2121; 2151/2161)

Intermediate-Advanced = Level III (3111/3121; 3151/3161)

Bodywork (2 hrs.)

1091 Dance Conditioning: Pilates

1171 Bartenieff Fundamentals of Movement

Ballet and Modern Technique: 12 Credits Required

Competency Levels Required: Modern III Ballet II
Competency is achieved by completing DNCE 3151, 3161, 2111, and 2121.

Summer Dance Workshop Required (for dance electives or related area)

All dance major students are required to take at least one TWU Summer Dance workshop that would also fulfill technique and/or dance electives. These are typically offered during the Summer I semester.

Summer workshops cannot be used to satisfy the technique competency requirement but can be used for a technique credit.

Approved workshops may be used to fulfill up to two technique credits. Each summer workshop will be counted as one credit of technique. If more than one workshop is submitted, one must be taken at TWU.

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

Jazz and Tap (2 hrs.)

- 3191 Intermediate /Advanced Jazz
- 1071 or 3171 Beginning Tap or Intermediate Tap

Dance Theory: 19 Credits Required

- 1392 Introduction to Dance as an Art Form
- 2183 Movement Analysis & Description
- 2192 Music for Dancers
- 3143 World Dance Forms (Global Perspective) located in Core Requirements
- 3393 Dance History
- 3813 Theories of Teaching Dance
- 4243 Form and Meaning in Children's Dance
- 4393 Contemporary Repertory and Current Issues in Choreography/Performance

Choreography and Performance: 13 Credits Required

- 1191 Improvisation
- 2201 Dance Composition
- 3292 Choreographic Design
- 4182 Concert Choreography (All choreography projects AND Senior Choreography Project)
- 3101 Dance Performance--4 Credits Required
(Must take 3101 four (4) times)
Transfer students from *community colleges* (2 yr. schools) may transfer up to two semesters of Dance Performance. Only 2 SCH can be used toward the 6 required credits for Dance Performance.
- 4133 Dance Production

University Core Curriculum Courses: 43 Credits Required

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

See *General Catalog* or the TWU Web Page for specific information regarding transfer of credit from other institutions of higher education
NOTE: Only those courses approved by the Core Curriculum Committee may be used to satisfy requirements in each of the core areas of study.

** Indicates a Department of Dance Requirement.

English (6 Credit Hrs.)

ENG1013 Composition
 ENG 1023 Composition

History (6 Credit Hrs.)

HIST 1013 History of the U.S.
 HIST 1023 History of the U.S.

Government (6 Credit Hrs.)

GOV 2013 United States Gov.
 GOV 2013 Texas Government

Visual and Performing Arts

(3 Credit Hrs.) (Global Perspective)
 DNCE 3143 World Dance Forms

Humanities (3 Credit Hrs.)**Social/Behavioral Sciences**

(3 Credit Hrs.)

Mathematics (6 Credit Hrs.)

MATH 1303 Elementary Analysis
 MATH 1013 Quantitative Literacy

Science (7 Credit Hrs.)

**ZOOLOGY 2013 Human Anatomy and
 Physiology

**ZOOLOGY 2011 Human Anatomy and
 Physiology Lab

3 Credit Hr. Science Course
 approved for Core Curriculum Credit

**ZOOLOGY 2011 HUMAN ANATOMY
 CO-REQUISITE POLICY**

All students be advised that the Department of Biology is enforcing the long-standing co-requisite policy. Students enrolled in any Biology (including Zoology) course must take the co-requisite lab in the same semester. These courses are designed to be taken together. The Biology Department will make individual arrangements for retaking a failed class without taking the co-requisite. For additional information contact the Department of Biology.

Multicultural Women's Studies

(3 Credit Hrs.) (Global Perspective)
 WS 2013 Gender and Social Change

CORE COMPETENCIES***Specific approved courses information:***

<http://www.twu.edu/academic-affairs/courses-core-competencies.asp>

Computer Literacy Competency (3 Hours)

- CSCI 1403 First Course in Computing (*TCCNS: COSC 1300 or 1400*)
- CSCI 2433 Microcomputer Applications (*TCCNS: BCIS 1301, BCIS 1305, COSC 1301 or 1401*)
- CSCI 3002 Advanced Computing Technology

Computer Literacy exemption exam information:

<http://www.twu.edu/mtsc/computer-literacy-exam.asp>

Oral Communication Competency (3 Hours) -- SPCH 1013 (listed in Related Studies)

- BUS 3513 Professional Presentation Strategies
- SPCH 1013 Oral Communication (TCCNS: SPCH 1311)
- DRAM 3493 Theater Speech

PROFESSIONAL EDUCATION COURSES: 23 Credits Required

*NOTE: Students must be accepted to the Teacher Education Program to register for all professional education courses except EDUC 2003. Application for admission to the Teacher Education program must be completed, with materials and documentations, **prior** to enrollment in 3000-level EDUC course work. Registration will be blocked until the entrance exams have been successfully completed, see pages 52-54.*

Pedagogy and Professional Responsibility: 20 credits required

- EDUC 2003 Schools and Society
Pre-requisite for EDUC 3003 & EDUC 3001
- EDUC 3003 Learning Theory and Development – *Prerequisite EDUC 2003*
- EDUC 3182 Teaching Diverse Learners through Technology
- EDUC 4113 Design and Implementation of Instruction and Assessment
- EDUC 4243 Classroom Environment and Management
EDUC 4113 & 4243 must be taken concurrently
- EDUC 4006 Student Teaching in Dance

Related Studies in Education: 3 Credits Required

- READ 3013 Literacy and Learning Across the Curriculum

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

TEACHER EDUCATION PROGRAM

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

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

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

ADMISSION TO THE TEACHER EDUCATION PROGRAM

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

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

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

STEPS TO TEACHER CERTIFICATION

- _____ Gain Admission to Texas Woman's University
 - _____ Meet with an academic advisor (John Niemi 940-898-3354 jniemi@twu.edu)
 - _____ Declare a major in DANCE as a student seeking teacher certification.
 - _____ Request an academic advisor in DANCE – Prof. Gladys Keeton (DGL 200)
 - _____ Apply for admission to the Teacher Education Program at the Student Support Center, SH 211. Program admission is required for enrollment in EDUC 3003.
 - _____ Develop, with your advisor, a degree/certification plan. A signed degree plan is a requirement for successful completion of EDUC 3003
 - _____ Complete Teacher Education THEA and GPA requirements.
 - THEA Reading 260, Math 240, Writing 240
 - Accuplacer Scores: Reading 80, Math 65, 82 Writing
 - ACT Scores: 19V, 19M, 23C
 - SAT Scores: 500/500- Composition 1070
 - (No more than 5 years old)
 - GPA 2.75 or above
- Contact the College of Professional Education Student Support Center for a full description of requirements.*
- _____ Achieve a grade of 'B' or better in the 'Benchmark Courses in Dance' required for admission to Student Teaching in Dance and permission to take the Dance TExES.

- DNCE 2183 Movement Analysis & Description
- DNCE 3143 World Dance Forms
- DNCE 3292 Choreographic Designs
- DNCE 3393 Dance History
- DNCE 3813 Theories of Teaching Dance
- DNCE 4133 Dance Production

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

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

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

_____ Apply to Student Teaching – Student Support Center, SH 211

_____ Pass all required TExES examinations with qualifying score of 75 or above.

TEExES for Dance

TEExES for Pedagogy and Professional Responsibilities
(Pass State TExES Exam before or by end of student teaching/graduation.)

_____ Apply for University graduation (Office of the Registrar website)

_____ Apply ON-LINE for Texas Teacher Certification

The State Board for Educator Certification (SBEC) cannot issue your certificate unless you apply for it.

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

Degree Verification Form available on the Office of the Registrar Website:

https://www.twu.edu/downloads/registrar/DARS_DP_Verification_808.pdf

Transcript (Pioneer Portal)

DARS (Pioneer Portal)

Degree Substitution Form for Undergraduates

(Office of the Registrar Website)

<https://www.twu.edu/downloads/registrar/degreesub.pdf>

Transfer Guidelines

Transfer students are applicants who have attempted 12 or more college level credit hours at another college or university but have not received a bachelor's degree. Please review the criteria at the link below, then meet with a departmental advisor or college advisor for specific details.

www.twu.edu/admissions/transfer-equivalency-guides.asp

**Sequence of Undergraduate
Dance Major Courses***

Semester	Year 1 (Fall 2010)	Year 2 (Fall 2011)	Year 3 (Fall 2012)	Year 4 (Fall 2013)
	(6 hrs.)	(8 hrs.)	(9 hrs.)	(7 hrs.)
FALL	Ballet Modern Intro to Dance Pilates Improvisation Intro to Tap	Ballet Modern Choreo Designs Mov't Analysis Performance	Ballet Modern Theo. of Tch History/Dance Performance	Ballet/Modern Performance Children's Dance Concert Chor.
	(Spring 2011)	(Spring 2012)	(Spring 2013)	(Spring 2014)
	(7 hrs.)	(7 hrs.)	(7 hrs.)	(2 hrs.)
SPRING	Ballet Modern Bartenieff Fund. Dance Composition Music for Dancers Performance	Ballet Modern Int/Adv Tap Cont. Repertory Performance	Ballet Modern Dance Production Int/Adv Jazz Performance World Dance	Ballet/Modern Performance

*The sequence of some upper-level courses may be reversed due to the course rotation plan. (See course rotation plan.)

Students are encouraged to register for Performance as early as the first year and may begin choreographing for concerts as soon as they feel prepared to do so. *DNCE 4182 Concert Choreography* and *DNCE 3101 Performance* may be repeated for credit beyond the minimum degree requirements. These credits may be used to fulfill elective hours or to meet the Related Studies Option 18-hour requirement

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

The sequence of dance major courses is the same for the *Dance Education Program* with modifications of the degree requirements. Teacher education courses are typically taken during the 3rd and 4th years of the program.

The technique requirement is fulfilled by meeting the minimum competency level and presenting the required number of credits. "Modern Level III and Ballet Level II"

Scheduling Technique Classes

The current schedule for the technique classes, implemented Fall, 1998, allows you to register for more than one modern or ballet class if you are in Level II or higher. The technique requirement is based on the philosophy that dancers need a minimum of one technique class per day, however, some students may want to take additional classes. Before making this decision we advise that you review the technique requirements as detailed on the *Advising Form* for your degree program (Dance Studies or Dance Education) and make your choice in accordance with the policies stated below.

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

FALL SEMESTER		SPRING SEMESTER	
<u>Modern I</u> MW 1:00-2:30 & Friday morning	<u>Ballet I</u> TTH 1:00-2:30	<u>Modern I</u> MW 1:00-2:30 & Friday morning	<u>Ballet I</u> TTH 1:00-2:30
<u>Modern II</u> MW 2:45-4:15 & Friday morning	<u>Ballet II</u> TTH 2:45-4:15	<u>Modern II</u> MW 2:45-4:15 & Friday morning	<u>Ballet II</u> TTH 2:45-4:15
<u>Modern III</u> TTH 1:00-2:30 & Friday morning	<u>Ballet III</u> MW 1:00-2:30	<u>Modern III</u> TTH 1:00-2:30 & Friday morning	<u>Ballet III</u> MW 1:00-2:30
<u>Modern IV</u> MW 2:45-4:15	<u>Ballet IV</u> TTh 11-12:30 & Friday morning	<u>Modern IV</u> MW 2:45-4:15	<u>Ballet IV</u> TTh 11-12:30 & Friday morning

Policies for Registering for Additional Technique Classes

1. All students must be registered in the level of Modern and Ballet in which they have been placed by the Technique Committee.
2. If students elect to take an additional Modern or Ballet class they must select from the levels BELOW the one in which they have been placed. For example, Level II students may take Level I technique but not Level III.
3. In exceptional cases a student may be permitted to take an additional class above the one in which she or he has been placed. For this to occur, a student must submit a written request, including rationale, to

- the technique committee no later than 5:00 pm Wednesday of the first week of classes in the Fall or Spring semester.
4. Under no circumstances may a student attend class without being registered. All students **MUST BE REGISTERED** to take class.

Note: Schedule and policies may be revised as necessary. Consult the Chair of the Technique Committee (Mary Williford-Shade, via email: mwillifordshade@twu.edu) for changes and clarifications

Undergraduate Course Rotation Plan*

Offered Every Semester

DNCE 3101	Dance Performance
DNCE 4182	Concert Choreography
DNCE 3143	World Dance (Required and Global Perspectives)
DNCE 2393	Understanding the Arts: Dance
DNCE 3383	Dance, Gender and Culture (Cross-listed with WS 3383)
DNCE 3373	World of the Imagination: Art, Film in Dance (Dance Elective-beginning Spring, 2007)
DNCE 4383	Performing Arts in Popular Culture (Dance Elective)

Offered Every FALL Semester

Modern Dance	DNCE 1151, 2151, 3151, 4151
Ballet	DNCE 1111, 2111, 3111, 4111
DNCE 1392	Introduction to Dance as an Art Form
DNCE 1071	Introduction to Tap
DNCE 1091	Pilates: Physical Conditioning
DNCE 1191	Improvisation
DNCE 2183	Introduction to Movement Analysis and Description
DNCE 3292	Choreographic Designs
DNCE 4243	Form and Meaning in Children's Dance
DNCE 3393	Dance History

Offered Every SPRING Semester

Modern Dance	DNCE 1161, 2161, 3161, 4161
Ballet	DNCE 1121, 2121, 3121, 4121
DNCE 1171	Bartenieff Fundamentals of Movement
DNCE 2201	Dance Composition
DNCE 2192	Music for Dancers

Offered Every SUMMER Session I (May/Early June)

DNCE 3913	Integrated Improvisation: Guest Artist Workshop
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Offered in Fall of EVEN Years (2010, 2012, 2014)

DNCE 3813	Theories of Teaching Dance
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Offered in Spring of EVEN Years (2012, 2014, 2016)

DNCE 3171	Intermediate/Advanced Tap
DNCE 4393	Contemporary Repertory: Current Issues in Choreography/Performance

Offered in Spring of ODD Years (2011, 2013, 2015)

DNCE 3191 Intermediate/Advanced Jazz

DNCE 4133 Dance Production

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

* Course offerings are contingent on minimum enrollment.

Policies and Procedures for Independent Study

Independent Study Option

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

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

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

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

The syllabus should include at least the following:

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

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

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

The Soma Fitness Program

Originally the Soma Fitness Program was called the Physical Conditioning Program and was based on the theories of Joseph Pilates. It was developed by Professor Adrienne Fisk in 1990 and has become an integral part of the technique program. We have continued to build on this program by including theories of Irmgard Bartenieff, Rudolf Laban and Juliu Horvath and other somatic practitioners. Our approach to somatic fitness is to enhance technical and artistic growth through ongoing attention to movement integration principles and neuromuscular reeducation in a variety of movement contexts. The goal is to develop a sensitive, communicative and articulate *bodymind*-in-motion. This work includes one-on-one and group tutoring, mat exercises and work on motion-specific equipment. The Soma Fitness Studio is located in Room 125 in the Dance Building.

Program Requirements and Attendance Policy

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

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

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

If a student fails to show up for an appointment without cancelling 24 hours in advance the cancellation will be logged as an unexcused absence. Two (2) unexcused absences will be reported to the technique teacher and will be recorded as one (1) absence in technique. If a student fails to cancel

a session she or he must wait until Wednesday morning to sign up for a make-up session during the following week. All makeup sessions must be scheduled within one week of the missed session.

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

Facilities and Equipment

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

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

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

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

Digital Media Office: DGL 117

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

Use of Video and Audio Tapes, DVDs and CDs

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

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

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

Dance Student Computer Lab: DGL 123

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

Dance Sound Design Studio: DGL 115 &116

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

Dance Video Library: DGL 119

The **Dance Video Library** is housed in DGL 119. Videos may be checked out during office hours, which are posted on the door, or reservations can be made by contacting Susan Myatt via email. Provide Susan with written requests which include the video title, catalog number, date when needed, approximate return date, your name and student ID# and phone number. Reservation/check out forms are available in the Video Library Catalog notebook located in DGL Rm. 205. Email: smyatt@twu.edu

Residencies, Guest Artists and Visiting Scholars

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

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, Sondra Horton Fraleigh, Dr. Larry Lavender, Judy Van Zile, Dr. Frances Bruce, Dr. Tina Hong, Dr. Carey Andrzejewski, and Dr. Ann Cooper-Albright.

TWU Honors Scholar Program

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

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

Components of the Honors Scholar Program Include:

Course-Based Instruction

Technology

- Technological integration in core courses
- Enhanced Access

Research

- Capstone Project
- Contract Work
- Course-based Research

Writing

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

Experiential Learning

Technology

- Internships via Career Services and major departments

Research

- Research Fellow opportunities via Center for Student Research

Support

Writing

- Writing Fellow opportunities via Write Site

Program Requirements

Admission

For entering freshmen

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

- Top 5% of high school graduating class
- Combined score of 1220 or higher on Reading and Math sections of SAT
- Composite score of 28 or higher on ACT

Current Student Entrance Requirements

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

Transfer Student Entrance Requirements

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

Completion

25 Hours honors credit: 12 hours of organized (section 90, 91, or 92) courses

1 hour of UNIV 1011 (honors section)

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

3 hours of honors capstone credit

See the Honors Scholar Program webpage at www.twu.edu/honors/info for more information about the Honors Program and for an application form.

Dance majors wishing to pursue dance coursework for honors credit should consult with Professor Gladys Keeton who serves as a member of the College of Arts and Sciences Honors Program Committee. Honors contract options are available for a variety of theory and studio courses. After acceptance to the Honors Scholars Program has been received students should meet with Professor Keeton to discuss honors opportunities. Honors contracts are developed with and approved by the faculty member who will be teaching the course or the faculty member with whom the contact work will be conducted.

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

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

Scholarships and Financial Aid

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

Scholarships Awarded by the Department of Dance

Excellence in Performance Scholarship Award

Awarded to a continuing graduate or undergraduate student for accomplishments in performance.

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

- Demonstration of extraordinary accomplishment in stage presence, physicality, technical clarity, artistry, awareness and effectively communicating the idea of the work in performance whether through the use of interpretation, imitation or improvisation.
- Demonstration of extraordinary accomplishment in the ability to engage creatively in working processes in rehearsal to aid the successful realization of the work whether in collaboration with or in service to the choreographer's artistic vision.
- Demonstration of extraordinary accomplishment in professional work ethics in the rehearsal and performance processes: promptness, self-directedness, integrity, consideration of others and the commitment to the successful realization of the creative endeavor underway.
- All of the above are predicated on the student's successful academic and artistic participation within the dance major as a whole.

Excellence in Choreography Scholarship Award

Awarded to a continuing graduate or undergraduate student for accomplishments in choreography.

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

- Demonstration of extraordinary accomplishment in the role of artist/choreographer toward the successful realization of artistic vision.
- Demonstration of extraordinary accomplishment in the role of leader throughout the choreographic process toward the realization of artistic vision: leading all members of the cast in a fruitful realization of the artistic vision
- Demonstration of extraordinary accomplishment in professional work ethics in the rehearsal and performance processes: promptness, self-directedness, integrity, consideration of others and the commitment to the successful realization of the creative endeavor underway.
- All of the above are predicated on the student's successful academic and artistic participation within the dance major as a whole.

Aileene S. Lockhart Endowed Scholarship

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

Frankie B. Clark Endowed Scholarship

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

Dance Scholarship Fund and Dance Endowment Fund Scholarships

Scholarships to recognize academic and/or artistic excellence. May be awarded to new or returning graduate and undergraduate students.

Department of Dance Choreography Scholarship

Artistic excellence and minimum GPA of 2.00. Recipient must be a continuing TWU student.

Department of Dance Performance Scholarship

Artistic excellence and minimum GPA of 2.00. Recipient must be a continuing TWU student.

General Scholarship Fund Scholarships

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

In addition to the above scholarship, students are encouraged to seek scholarship support and/or financial assistance through the Office of Financial Aid. There are many University-wide scholarships and a variety of financial aid opportunities. See the General Catalog for specific information and contact the Office of Financial Aid directly. It is imperative that all application deadlines be met -- contact the Office of Financial Aid and pay very close attention to these deadlines and all application directions.

Graduate Programs in Dance at TWU

In addition to an undergraduate dance major program, the Department of Dance offers M.A., M.F.A., and Ph.D. degrees. The M.A. degree is the initial graduate degree for dance educators and those interested in developing research and writing skills necessary to pursue doctoral study in dance. The M.F.A. program is designed to prepare the working artist for academic and professional settings. The M.F.A. degree is considered a terminal degree (highest degree) for those whose careers are in the areas of performance and choreography. The Ph.D. program is a research-oriented program designed to prepare dance scholars to assume leadership, teaching, and research positions in higher education and in government and private arts agencies and organizations. The Ph.D. degree is the terminal degree for those who work primarily in the theoretical areas of the discipline.

Graduate Study: An Integration of Theory and Practice in Dance Making 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 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, video art/dance, 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.

Master of Arts in Dance

The Master of Arts degree in Dance provides a comprehensive approach to dance learning that merges studio work with in-depth study of dance as art and cultural expression. The program of study develops a broad knowledge of the discipline and is concerned with the intersections of theory

and practice in the context of artistic, cultural, and educational praxis in dance. The M.A. program at TWU offers a flexible degree geared to the professional goals of the individual student.

Master of Fine Arts in Dance

The Master of Fine Arts program is designed to provide opportunities for focused growth in the area of choreography, performance and pedagogy. The emphasis is on mentoring the development of a personally-meaningful artistic mission as a context for the enhancement and refinement of individual approaches to art making. The hallmark of the M.F.A. program at Texas Woman's University is its goal to prepare liberally-educated and socially responsible dance artists who, in addition to having strong artistic and pedagogical skills, have the ability to speak and write effectively about their work and assume responsibility for the development of their professional careers in dance. To this end, within the context of the student's developing artistic mission, the program seeks to foster an understanding of the nature of dance as an art form and cultural expression in society, an appreciation of how the individual artist is part of a larger world and the leadership skills to implement her or his artistic agenda. The program requires a rigorous program of studio-based work, theoretical studies appropriate to the purpose of the M.F.A. degree, a Professional Paper based on original research and a Professional Video Portfolio representing a significant body of work created during the 3-year program.

Doctor of Philosophy in Dance

The Ph.D. in Dance is a research-oriented program connecting theory with practice in such contexts as artistic process, dance studies, pedagogy, and the scholarship of teaching. The goal of the program is to provide opportunities for accomplished dancers, choreographers, teachers, and other practitioners to develop qualitative methodologies for theorizing artistic practice as well as the research/writing skills necessary for contributing new theoretical knowledge to the field of dance. The doctoral course work requires two years of study followed by the Qualifying Examinations (written and oral) and, typically, 2-3 years for researching and writing the dissertation which must be a significant contribution of new knowledge to the field of dance and the dance literature. The Ph.D. program culminates with an oral examination and defense of the dissertation.

All graduate degree programs in the Department of Dance culminate with a final oral presentation that is open to members of the TWU dance community. ***All undergraduate students are invited to attend these presentations and encouraged to participate in the question and answer portion.*** The public portion of the *Final Oral Presentation for Master's degrees* last approximately 45 minutes. The public portion of the *Doctoral Dissertation Defense* lasts approximately 75 minutes.

Appendix

- **Grade Appeal Procedures**
- **Assessment Rubrics for the Undergraduate Program**
- **Basic Rubric for Oral Communication Literacy**

**TEXAS WOMAN'S UNIVERSITY
COLLEGE OF ARTS AND SCIENCES**

Undergraduate and Graduate Grade Appeal Procedures

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

1. Request within ten (10) days after the decision, further consideration of the issue from the faculty member responsible for the decision;
2. If the student feels the issue has not been resolved satisfactorily, request in writing within ten (10) days after receipt of the decision of the faculty member, that the chair/program director of the academic component review the matter. For further consideration, the student must submit to the chair/program director a written narrative setting forth all pertinent information. The faculty member will then submit a written response to the student's narrative to the chair/program director. The chair/program director will provide a written response to the student.
3. If the student feels the issue has not been resolved satisfactorily, request in writing within ten (10) days after receipt of the decision of the chair/program director, an appeal with the Dean of the College of Arts and Sciences.

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

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

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

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

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

This will conclude the appeals process.

10/2007

**Attachment A
Ad Hoc Advisory Committee
Hearing Procedure**

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

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

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

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

Call for other witnesses:

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

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

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

Representative of the University
Student

Executive Session:

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

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

10/2007

TEXAS WOMAN'S UNIVERSITY • DEPARTMENT OF DANCE
TECHNIQUE/PERFORMANCE LEVEL III COMPETENCY ASSESSMENT

Student _____

Circle One: Modern

Ballet

Academic Year _____

OUTCOME: Students will be able to identify salient features of a variety of movement styles, repertory and partnering work and articulate physically in various performance contexts at the Intermediate-advanced Level (Level III or 'pre-professional' Competency).

Attributes of Level III Competency (See UG Handbook for Expectations and Standards)	5: Exhibits understanding and strength in this area and applies consistently in performance.	4: Exhibits understanding and strength in this area and applies regularly but not consistently in performance.	3: Exhibits average understanding and strength in this area and applies regularly but not consistently in performance.	2: Exhibits a limited understanding of the skill, concept, movement idea, or attribute and has difficulty applying it in performance.	1: Does not demonstrate an understanding of the skill, concept, movement idea, or attribute and is unable to apply it in performance.
Technical Skill: Demonstrates ability to perform int./adv. movement concepts and skills in warm-up, center and repertory combinations.					
Expression & Artistry: Demonstrates ability to identify dynamic, spatial, and phrasing characteristics of movement and perform with intention, clarity, and nuance.					
Somatic Knowledge: Applies somatic theories to a variety of movement contexts and demonstrates an articulate body-in-motion.					
Partnering/Improvisation Skills: Demonstrates int./adv. contact partnering and improvisation skills in performance contexts relative to current stylistic repertory.					
Professionalism: Demonstrates attributes of a pre-professional dancer with respect to work habits, adaptation to class pacing, use of corrections, attendance (presence and commitment) in class, self-directed learning and movement ownership.					

TEXAS WOMAN'S UNIVERSITY • DEPARTMENT OF DANCE
ASSESSMENT OF ARTISTIC PROCESS SKILLS (DANCEMAKING TOOLS AND PROCESSES)

Student _____

Academic Year _____

OUTCOME: Students will be able to describe, evaluate, and refine choreographic choice-making guided by artistic intentions and demonstrate personally relevant ways of working as a choreographer. (Artistic process skills assessment conducted at the conclusion of DNCE 3292 Choreographic Designs)

Artistic Process Skills – Dancemaking Tools and Processes Levels of Accomplishment and Preparation for Senior Choreographic Project 4. High Quality Work 3. Good Quality Work 2. Acceptable Quality 1. Unacceptable Quality	4: High Quality Work reflects artistic processes and products that are characterized by in depth exploration, clarity of vision, risk-taking, discovery, and insightful reflection.	3: Good Quality Work reflects artistic processes and products that are 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.	2:: Acceptable Quality Work reflects artistic processes and products that are characterized by a limited range of exploration, lack of focused artistic vision, guiding the choice-making, working with generic vocabulary, and limited critical reflection	1: Unacceptable Quality Work reflects artistic processes and products that are characterized by lack of creative exploration, vague or non-existent artistic intention, a replication of the known or the familiar, and an inability to engage in substantive critical reflection
Developing Movement Vocabulary: Demonstrates ability to engage in movement improvisation and exploration guided by artistic intentions, design authentic movement and evaluate the appropriateness of movement for a particular idea				
Discovering Choreographic Problems and Solutions: Demonstrates ability to engage in a variety approaches to problem-finding and problem-solving in movement and respond to the particular qualities of the emerging form.				
Designing Methods and Strategies: Demonstrates the ability to design and utilize improvisational structures and other compositional tools to develop choreographic content and meaningful movement designs.				
Transforming Artistic Intentions: Demonstrates the ability to transform ideas into movement expressions that reflect in depth movement exploration, authenticity, and clarity of vision				
Assessing Choice-Making: Demonstrates the ability to assess personal artistic choices in the context of the emerging dance (in-process) and in completed dances (critical review of the product).				

TEXAS WOMAN'S UNIVERSITY • DEPARTMENT OF DANCE
ASSESSMENT OF CONCERT CHOREOGRAPHY

Student _____

Title of the Dance _____

Semester _____

Circle One: Choreography Workshop

Senior Choreography Project

Venue: DanceMakers Concert

Dance Up-Close Concert

Informal Concert

Class Showing

OUTCOME: Students will be able to describe, evaluate, and refine choreographic choice-making guided by artistic intentions and demonstrate personally relevant ways of working as a choreographer. (Assessment of Concert Choreography conducted each semester after final showing of works)

Criteria for Assessment of Concert Choreography Levels of Accomplishment 4. High Quality Work 3. Good Quality Work 2. Acceptable Quality 1. Unacceptable Quality	4: High Quality Work successfully achieves the criterion in a personally-relevant way and reflects a strong choreographic vision and style throughout.	3: Good Quality Work achieves the criterion in ways appropriate to the choreographer's vision and reflects a strong artistic intention throughout.	2: Acceptable Quality Work achieves the criterion with partial success and the artistic intention either lacks clarity or is not consistently realized.	1: Unacceptable Quality Work does not possess a clear artistic intention and there is limited evidence of success in accomplishing the criterion.
Movement Vocabulary (Movement Choices/Movement Development): Inventive movement that embodies the artistic concept of the work.				
Soundscape: Music/Sound/Silence reflects discriminating choice-making and serves to enhance the artistic concept of the work.				
Structure: Choreographic structure and movement development create a cohesive and unified whole.				
Performance Coaching: Evidence of successful performance coaching by the choreographer resulting in focused, expressive, and insightful performances that embody the artistic intentions of the work.				

<p>Engagement with the Work in Rehearsal: Evidence of critical reflection and the ability to clarify and refine the work throughout the rehearsal process resulting in a work that has the potential for continued growth and maturation during technical rehearsals and performance.</p>				
<p>Production Values: Strong production values contribute to the realization of the work supporting and enhancing the artistic vision of the dance.</p>				
<p>The Work in Performance: The work creates a meaningful world into which others can enter</p>				

Specific comments about the work:

TEXAS WOMAN'S UNIVERSITY • DEPARTMENT OF DANCE
ASSESSMENT OF DANCE THEORY WRITTEN AND VERBAL COMMUNICATION SKILLS

Student _____

Semester or Academic Year _____

Circle Relevant Project(s): Short Reflection Paper Research Paper Informal Verbal Presentation Formal Verbal Presentation
 Movement Analysis/Description Paper Effort/Shape Score Labanotation Score

*OUTCOME: Students will be able to identify characteristics of dance as a meaning-making endeavor as related to artistic, social, and cultural contexts and **communicate these ideas in written and verbal forms.***

Assessment of written and verbal communication skills as demonstrated by students in dance theory courses. Based on assessments of research papers, movement analysis projects, and lecture demonstrations.	NOVICE	INTERMEDIATE	PROFICIENT	DISTINGUISHED
Voice, tone and physical engagement	Limited awareness of audience and physically unengaged.	Attempt to communicate with audience and engage physically with the space.	Clear use of voice and appropriate tone for presentation and appropriate use of body.	Evidence of engaging and dynamic use of voice, tone and physicality appropriate to the content, format, and venue of the presentation.
Purpose of the presentation and/or written document	Limited awareness of the intention of the presentation and/or written document.	Attempt to establish and maintain the purpose of the presentation and/or written document throughout.	Purpose of the presentation and/or written document is clearly stated and consistent throughout.	Establishes a clear focus and uses it to imaginatively shape the overall presentation content, format and style.
Development of Ideas	Minimal idea development, limited and/or unrelated details.	Unelaborated idea development; unelaborated and/or repetitious details.	Deep idea development supported by elaborated, relevant details; evidence of analysis and reflection.	Deep and complex ideas supported by rich, engaging pertinent details; evidence of analysis, reflection and insight.
References (use of sources appropriate to the project)	Few references.	Some references.	Use of references indicates ample research.	Use of references indicates substantial research.
Organization	Random or weak organization	Lapses in focus and/or coherence.	Logical organization.	Logical and careful organization of content – parts work together to create a unified and coherent whole.

<p>Wording and sentence structure for written papers</p> <p>Spoken wording and sentence structure for verbal presentations</p> <p>Use of symbology, syntax and scoring for movement analysis notation scores.</p>	<p>Incorrect and/or ineffective wording and/or sentence structure</p> <p>Incorrect use of symbols, syntax, and scoring formats.</p>	<p>Simplistic and/or awkward sentence structure or spoken phrases.</p> <p>Superficial analysis and ineffective use of symbols and syntax in scoring.</p>	<p>Careful use of wording and varied sentence structure.</p> <p>Careful analysis and effective use of symbols and syntax in scoring</p>	<p>Variety of written and/or spoken sentences and phrases ranging from simple to complex statements used to effectively present ideas.</p> <p>Thorough analysis and sophisticated use of symbols and syntax in scoring.</p>
<p>Language</p>	<p>Language inappropriate for writing project or presentation venue; incorrect use of language/symbols.</p>	<p>Simplistic and/or imprecise language/symbols.</p>	<p>Acceptable, effective language to communicate ideas/symbols.</p>	<p>Precise use of language/symbols; use of rich, evocative, and expressive use of language appropriate to the project. Analysis and scoring capture structure and qualitative features of the movement</p>
<p>Grammar and format</p> <p>Analysis and scoring</p>	<p>Errors in grammar and format such as spelling, punctuation, capitalization, headings, introductory statements.</p> <p>Incorrect use of symbols, syntax and scoring.</p>	<p>Some errors in grammar and/or format that do not interfere with communication.</p> <p>Some errors in use of symbols, syntax, and scoring.</p>	<p>Few errors in grammar or format relative to the length and complexity of the project.</p> <p>Few errors in use of symbols, syntax, and scoring.</p>	<p>Free of grammar and format problems.</p> <p>Free of symbol, syntax, and scoring errors.</p>

Adapted from Virginia Commonwealth University *Rubric for a Research Paper* designed by Linda Suskie, Coordinator of Assess, Towson University.

TEXAS WOMAN'S UNIVERSITY • DEPARTMENT OF DANCE
 UNDERGRADUATE ASSESSMENT OF DANCE THEORY KNOWLEDGE AND SKILLS

Student _____

Academic Year _____

OUTCOME: Students will be able to identify characteristics of dance as a meaning-making endeavor as related to artistic, cultural and social contexts.

Assessment of dance theory knowledge and skills as demonstrated by students in dance theory courses. Based on assessments of research papers, movement analysis projects, examinations, discussions and presentations	5: Exhibits understanding and strength in this area and applies consistently in written, verbal, and physical contexts.	4: Exhibits understanding and strength in this area and applies regularly but not consistently in written, verbal, and physical contexts.	3: Exhibits average understanding and strength in this area and applies regularly but not consistently in written, verbal, and physical contexts.	2: Exhibits a limited understanding of the skill, concept, movement idea, or attribute and has difficulty applying it in written, verbal, and physical contexts.	1: Does not demonstrate an understanding of the skill, concept, movement idea, or attribute and is unable to apply it in written, verbal, and physical contexts.
Aesthetic Inquiry: Demonstrates an understanding of the processes of perceiving and responding to dance as a meaning-making endeavor.					
Critical Inquiry: Demonstrates the ability to describe, analyze, interpret, evaluate, and compare diverse forms of dance.					
Cultural Literacy: Demonstrates the ability to relate dance practices to cultural contexts in terms of form, function and meaning.					
Historical Literacy: Demonstrates the ability to discern meaning from placing dances and dance-making practices in historical context.					
Experiential Literacy: Demonstrates the ability to articulate the felt dimensions of dance and dance-making as an aspect of meaningfulness in dance.					
Integration: Demonstrates the ability to relate aesthetic, cultural, historical and experiential understandings to meaning-making in personal praxis.					

TEXAS WOMAN'S UNIVERSITY • DEPARTMENT OF DANCE
UNDERGRADUATE ASSESSMENT OF PEDAGOGICAL KNOWLEDGE AND SKILLS

Student _____

Academic Year _____

OUTCOME: Students will be able to develop pedagogical/content knowledge and articulate a personal teaching philosophy grounded in their scholarly vision and apply this pedagogical theory in appropriate studio and theory teaching contexts.

Pedagogical knowledge and skills.	EXCEPTIONAL QUALITY Teaching achieves the criterion with sophistication and reflects a mature personal pedagogical mission guiding the development and realization of the teaching/learning vision..	HIGH QUALITY Teaching successfully achieves the criterion in a personally-relevant way and reflects a strong, consistent, and creative integration of all criteria.	GOOD QUALITY Teaching achieves the criterion in ways appropriate to the pedagogical methodology and reflects integration of all criteria	ACCEPTABLE QUALITY. Teaching achieves the criterion with partial success and the pedagogical methodology lacks clarity or is not consistently integrated throughout the teaching learning process	UNACCEPTABLE QUALITY Teaching does not possess a clear pedagogical methodology and there is limited evidence of success in accomplishing the criterion.
Developing a Personal Pedagogy Philosophy: Demonstrate the ability to develop a personal philosophy for teaching dance that supports unit planning with overall goals and specific objectives.					
Understanding Strategies for Creating and Developing Movement Content: Demonstrates knowledge of developmentally appropriate movement content for diverse dance genres that promotes student achievement, student rapport, and self-directed and reflective learning.					
Applying Teaching/Learning Theories: Demonstrates the ability to apply teaching/learning theories, through exploration of various movement genres, to appropriate studio and theory contexts					

<p>Assessing Diverse Learning Styles and Creating Optimal Settings: Demonstrates the ability to identify diverse learning styles and educational settings and to develop and apply appropriate assessment strategies.</p>					
<p>Applying TEKS/National Standards in Practical Teaching Situations in the Community: Demonstrates a working knowledge of the Texas Essential Knowledge and Skills as well as the National Standards for Dance Education and the ability to apply these in relevant educational settings and contexts.</p>					
<p>Demonstrating Professional Communication Skills: Demonstrates effective communication strategies for presenting ideas and instructions clearly and meaningfully to students, as well as responding to questions from diverse audiences about her or his pedagogical philosophy and teaching methods.</p>					