

# **National Association of Schools of Dance**

## **SELF - STUDY**

### *Format A*

**Presented for consideration by the  
NASD Commission on Accreditation**

By


**Department of Dance  
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for

**Bachelor of Arts – 4 years: Dance (Education Certification, General)  
Renewal of Plan Approval and Final Approval for Listing**

**The data submitted herewith are certified correct to the best of my knowledge and belief.**

October 4, 2017  
\_\_\_\_\_  
(date)

  
\_\_\_\_\_  
Carol A. Hess, Chair – Department of Dance



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## **Executive Summary**

The Department of Dance resides in the College of Arts, Humanities and Social Sciences (CAHSS), and offers a Bachelor of Arts in Dance. The Department also offers a Minor in Dance and, in coordination with the UMBC Department of Education, provides additional courses leading to Maryland State Department of Education Certification as a Dance Specialist.

UMBC is one of three universities in the Baltimore area offering a B.A. in Dance. Students pursue dance studies within the context of a liberal arts curriculum. UMBC was the first university in the Mid-Atlantic region to include formalized study in ‘dance and technology’ and ‘entrepreneurship’ as content areas of an undergraduate program in dance. Building upon a strong core of modern and contemporary dance techniques, the dance program challenges students with a variety of modes of training and research methodologies. The research and creative scholarship of the faculty and visiting artists form important synergies with other mission areas of UMBC. The Department is committed to facilitating a smooth transition for transfer students, and has forged articulation agreements with local community colleges to ensure that transfer students are properly placed in courses that match their level of skill.

The faculty currently includes three tenure-track lines - one Professor, one Associate Professor, and one Assistant Professor (recruitment currently in process due to the retirement of an Associate Professor). There is one full-time Instructor line, and one full-time visiting Artist-in-Residence (Fall semesters only). Other current full-time faculty includes a one-year Visiting Lecturer (until the Assistant Professor is hired), and a Postdoctoral Fellow. There are twelve part-time faculty. All full-time faculty are productive scholars, active in the field in areas ranging from choreography, videography, performance to teaching and pedagogy.

The Department is committed to the liberal arts model of a broad education, and encourages its students to explore study in a variety of disciplines in addition to dance. The curriculum is focused solidly on contemporary/modern dance and related areas of study, and provides students with a core of courses in ballet and modern techniques. Students are supervised closely, mentored by full-time faculty often as early as the first semester of the

freshman year. The department is committed to honing and improving student writing skills and requires writing in nearly all of its courses, including studio courses. Most graduates of the program find employment as performers, dance teachers in both public and private sectors, and physical therapists. Some pursue graduate study, but not usually directly upon receiving the B.A. degree. Others who graduate with double majors may pursue graduate study in a different discipline. Nearly all maintain some connection to the field of dance.

In Fall 2014, the Department moved to UMBC's new Performing Arts and Humanities Building, increasing the size of its studios in order to meet instructional, rehearsal and research demands. The move to the new building included an increase to the operating budget for support and maintenance of the new studios and performance spaces. The College of Arts, Humanities and Social Sciences has also supported the department's curricular goals with budget increases as well as after-budget funding. Student enrollment has been stable. The Department continues to be challenged to balance the programmatic needs of dance majors while offering lower level, introductory dance courses for the general student body.

## SECTION I. PURPOSES AND OPERATIONS

### *A. Purposes of the Institution and Dance Department*

#### The University (UMBC)

The University of Maryland, Baltimore County (UMBC), established in 1966, is a diverse, highly selective, public research university with a total student population of nearly 13,640 students of whom 11,142 are undergraduates (2016). It is one of thirteen institutions and one of three research campuses that comprise the University System of Maryland. (The others are UM Baltimore, and the flagship campus, UM College Park). Classified by the Carnegie Foundation as a Research University (High Research Activity), UMBC emphasizes the integration of research into undergraduate education. The University Mission, adopted by the University System of Maryland Board of Regents in December 2010 states,

“UMBC is a dynamic public research university integrating teaching, research and service to benefit the citizens of Maryland. As an Honors University, the campus offers academically talented students a strong undergraduate liberal arts foundation that prepares them for graduate and professional study, entry into the workforce, and community service and leadership. UMBC emphasizes science, engineering, information technology, human services and public policy at the graduate level. UMBC contributes to the economic development of the State and the region through entrepreneurial initiatives, workforce training, K-16 partnerships, and technology commercialization in collaboration with public agencies and the corporate community. UMBC is dedicated to cultural and ethnic diversity, social responsibility and lifelong learning.”

The entire mission statement can be found here: <http://planning.umbc.edu/strategic-plan/university-mission-and-vision/>

UMBC commitment to inclusivity and diversity at all levels is reflected in its Vision Statement:

“Our UMBC community redefines excellence in higher education through an inclusive culture that connects innovative teaching and learning, research across disciplines, and civic engagement. We will advance knowledge, economic prosperity, and social justice by welcoming and inspiring inquisitive minds from all backgrounds.”

#### *Institutional Objectives: Strategic Plan for Advancing Excellence*

After years of an inclusive planning process, the university’s Strategic Plan for Advancing Excellence identifies recommendations for the campus in four major areas: The Student Experience; Collective Impact in Research, Scholarship, and Creative Achievement; Innovative Curriculum and Pedagogy; and Community and Extended Connections. Both the Mission and Vision statements were guiding principles in the formation of the Strategic Plan. Selections from the plan appear here. For more detailed information about the Plan, see:

<http://planning.umbc.edu/strategic-plan>

### 1) The Student Experience:

Primary Goal: “Create vibrant, exceptional, and comprehensive undergraduate and graduate student experiences that integrate in- and out-of-classroom learning to prepare graduates for meaningful careers and civic and personal lives.”

Strategic Goals include increasing degree completion and shortening students’ time to degree, improving the quality of academic advising and mentoring, increasing the cultural and global competencies of students.

Supporting Objectives include adopting a more effective approach to course planning, (APPENDIX D: Pathways to the B.A. in Dance, p. 151), increasing significantly the diversity of tenure-track faculty, and improving the quality and variety of applied learning experiences.

### 2) Collective Impact in Research, Scholarship, and Creative Achievement

Primary Goal: “Elevate UMBC as a nationally and internationally recognized research university strongly connected with the economic and civic life of the Baltimore region and the State of Maryland. The Key drivers in achieving this goal are: creating an inclusive environment for faculty, students, and staff, developing excellence in new intellectual frontiers, and fostering multidisciplinary and inter-institutional approaches that build research across the campus.”

Strategic Goals include increasing national prominence in selected multidisciplinary areas spanning the arts, engineering, humanities, information technology, natural sciences and mathematics, and social sciences, increasing UMBC’s research prominence through sustained investment in faculty and staff hiring, retention, and development.

Supporting Objectives include vigorously promoting a campus of multidisciplinary collaboration and multidisciplinary research, scholarship and creative activity, recruit, support, promote and proactively retain a more diverse, research-active faculty at both the junior and mid-career levels to build research capacity, productivity and excellence, and fully recognize the importance of creative activities, and improving infrastructure and support for research, creative activities, and scholarship by investing in state-of-the-art facilities and equipment.

### 3) Innovative Curriculum and Pedagogy

Primary Goal: “Develop innovative curricula and academic programs that support and enhance the success for undergraduate and graduate students and prepare them for meaningful careers, lifelong learning, and engaged citizenship; and thereby enhance our position as a national leader in undergraduate and graduate education.”



Strategic Goals include providing “support for educators in creating state-of-the-art undergraduate and graduate curricula delivered through innovative and effective approaches to teaching and learning, and continuing to build a culture of academic assessment to support faculty as the primary drivers of continuous improvement in student learning outcomes.”

Supporting Objectives include increasing the size and diversity of full-time faculty and their engagement in first- and second-year student learning experiences, grow the ratio of full-time to part-time faculty, expand opportunities for advancement of full-time lecturers and part-time faculty, and provide state-of-the-art learning spaces, both formal and informal.

#### 4) Community and Extended Connections

Primary Goal: “To build, nurture, and extend connections with divest internal and external partners to enrich campus life, local neighborhoods, the state, and the surrounding region. To foster innovative problem-solving and responsible entrepreneurship through strategic partnerships with alumni, government agencies, businesses, and community-based organizations to create a sustainable and prosperous future for all.”

Strategic Goals include promoting a campus-wide culture that recognizes, supports, catalyzes, and celebrates collaboration and partnerships with groups at the local, state, regional, national, and international levels, including the K-12 education system, and advancing UMBC’s reputation as a vital stakeholder in Maryland’s innovation economy.

Supporting Objectives include increasing the number and quality of community connections, strengthening connections with alumni,, and use campus facilities to leverage community connections and, where appropriate, to increase revenue.

The Dance Program is consistent with the campus mission, vision and strategic goals in a number of key ways. The program relates most directly to the goals of the UMBC’s mission and Strategic Plan by:

1. Increasing student success through active mentoring and advisement
2. Recruiting and retaining an excellent faculty of diverse professional artists of national and international renown
3. Examining and enhancing the curriculum for inclusiveness and diversity
4. Educating students to perform in an increasingly technological society
5. Integrating the creative research of the faculty into the student experience
6. Facilitating the interface of the arts and technology

7. Encouraging the development of cross-disciplinary work by providing opportunities for both faculty and students to investigate collaborative processes as well as the interrelationships among a wide variety of disciplines.
8. Enriching the cultural life of the community through regular performances and events, including public student concerts, public performances of faculty work by *Baltimore Dance Project* (in residence at UMBC), and presenting performances by choreographers and performers outside of UMBC through the InterArts Series
9. Focusing on contemporary methods of work, and the investigation of innovative ideas and processes
10. Providing opportunities for students to work intensively with nationally and internationally recognized dance artists
11. Stimulating both students and faculty to think beyond traditional boundaries

## Dance at UMBC

### *Mission*

The UMBC Department of Dance offers challenging and innovative instruction in technique, performance, history, composition, dance and technology, and production. The program integrates the study of dance as a discipline within a liberal arts program. Our program develops the “whole” dancer, integrating the physical with the intellectual, and the analytical with the expressive. Students train in a wide range of styles with core faculty and visiting artists, gaining new perspectives about the changing world of contemporary dance. Our goal is to produce unique dance artists who move beautifully, and have something to “say” as dancers and choreographers. We challenge our students to perform to their fullest potential, to test their limits as choreographers, and to question and think critically about dance.

### *Goals and Objectives*

The Department’s overarching goal is to produce graduates who are well-trained dancers, who perform to their fullest potential, who are able to choreograph, who are knowledgeable and articulate about their art, and who have experienced and gained some fluency with a range of technologies in dance. This goal is achieved through attention to the following areas:

*Instruction:* To prepare future dancers, choreographers, educators and scholars, through a core curriculum that includes diverse traditional and contemporary dance techniques, creative exploration, choreographic methodologies, historical, cultural and aesthetic contexts, somatics, technological applications, production skills, and a ‘wide angle’ view of dance in contexts within and beyond the liberal arts.

*Research:* To contribute faculty research of the highest caliber to the field of Dance through the development of new forms of dance composition, often in an interdisciplinary context, and to offer students opportunities to participate in faculty research and/or engage in their own research (through the capstone experience, independent study, and through the Undergraduate Research Awards Program).

K-12: To partner with the UMBC Department of Education to educate prospective dance teachers by offering a teaching methods course, and by mentoring teaching interns pursuing certification as dance specialists by the Maryland State Department of Education Requirements.

Public Service: To present student as well as professional dance performances for the greater Baltimore community and Mid-Atlantic region, and to provide students with opportunities to participate in internships or outreach.

## ***B. Size and Scope***

As of the start of the Fall 2017 semester there were 53 declared Dance majors and 12 declared Dance minors on record. The Department estimates that it could serve a maximum of 60 majors. Enrollments have ranged between 48 – 54 majors, over the past ten years. There was a dip in enrollment 2015 and 2016. Enrollments have increased over the past two years. The number of new entering majors was 16 in Fall 2016 and 20 in Fall 2017. A further increase will require additional sections of some courses and more full-time faculty, since some courses are already at maximum enrollment.

The mix of dance majors has grown in diversity, with increasing numbers of non-white students. Transfer students comprise nearly half the population of dance majors. There are not as many male dance majors as we would like. Specific numbers can be found in Appendix H: HEADS Data Surveys on p. 161. According to the 2016-2017 HEADS Data Survey, there were 48 declared dance majors, half identifying as Non-White and half identifying as White. There were 17 African American, 5 Asian, 2 Hispanic, and 24 White students.

The Department offers a sufficient number of advanced (300/400 level) courses, providing depth of study in a variety of discipline-specific areas. It also offers elective courses in special topics, such as Jazz Dance, Hip Hop, Tap Dance, Pointe, African Dance, and Indian Dance. The frequency of elective offerings has been compromised by past budget cuts, and we are beginning to increase those offerings.

The Department exposes students to important artists, philosophies, and dance techniques of the 20<sup>th</sup> and 21<sup>st</sup> centuries. The Department has an interdisciplinary approach to the arts, as demonstrated by faculty research in which students can participate. Students at all levels have many opportunities to perform, from the freshman year forward. The Department encourages students to choreograph and to engage in independent research. The curriculum has a healthy balance of offerings in areas of studio training, creative exploration, historical studies and performance. Intermediate and advanced contemporary technique classes meet three times a week and are two hours long, allowing for in-depth study and development. Students can repeat technique courses for credit and many do so in order to broaden their skills through greater intensity and repetition.

### Total number of credits: number of credits outside dance

Students must complete a minimum of 120 credits to complete an undergraduate degree at UMBC. Forty-five of these credits must be upper division courses (300/400). UMBC requires all students to take a range of courses to ensure exposure to a variety of areas of study and mastery of certain college level skills. Among the requirements are: English Composition, an approved college level Math course, and competency in a foreign language. In addition, students are required to complete the following general education requirements: 3 Arts and Humanities courses; 3 Social Sciences courses; 1 Lab Science course, 1 Non-lab Science course; and 1 Writing Intensive course. In addition, students at UMBC complete a program of at least 30 credits in their major field of study.

Students choosing to major in dance all take a core group of classes, and must pass through the gateway course, DANC 320 Intermediate Contemporary Dance Technique II in order to continue as a dance major.

The B.A. degree ensures that students have a broad experience in the greater academic community, as they study dance in the context of a liberal arts education. The B.A. attracts students who have diverse talents and goals, and makes it possible for students with academic strengths to double major. Many of our dance students have second majors, and these majors represent a wide range of subject areas. Students with double majors often graduate with more than the 120 credits required for graduation.

Approximately half of the dance majors take longer than four years to complete the degree. This may be because a high percentage of dance majors are double majors or elect to pursue certification in education. Transfer students often find that they need an additional semester or year, depending on their academic background and/or their dance qualifications. Students who double major often take a high credit load for several semesters.

### ***C. Finances***

The Chair makes budget decisions in the Department with advice from the full-time faculty.

For many years, all UMBC departments had to weather rounds of budget cuts. During those harder times, the administration made it a priority to protect jobs, and all UMBC employees suffered temporary salary reductions. The Department had to reduce some of its course offerings for the general student population and had to postpone important equipment purchases in order to protect the integrity of the major. We reduced the frequency of a few major course offerings. During this long budget drought, the Department received ‘after budget’ support on a year-by-year basis from the CAHSS to support the hiring of adjunct faculty, and to ensure that important programmatic needs were not compromised.

In preparation for the Department’s move into the new Performing Arts and Humanities

Building, the Department submitted its projected operating budget needs for new facility over a ten-year trajectory. New performing spaces with state of the art equipment would require a full-time Technical Director and sufficient funds to support a technical crew necessary for mounting and running productions. The Department's base budget was increased substantially in order to support new staffing, equipment, production, and curricular needs, and there was an infusion of additional funding for the first year to get the facilities up and running.

### Flexible Resource Allocation Program (FRAP)

(See APPENDIX B, p. 141 for FRAP Budget Summaries)

At the beginning of each fiscal year, the Office of the Dean of the College of Arts, Humanities, and Social Sciences (CAHSS) provides the Chair with the Department's operating budget for the year. The budget is consistent and reliable, and may reflect additional increments to support additional part-time hires to cover courses when full-time faculty are on sabbatical, or have other administrative assignments in the university. The budget is flexible in that the Department Chair has the discretion to shift funds among budget areas, and to plan for the future by rolling over positive balances from one fiscal year to the next. The bottom line is not flexible. Any deficits must also roll over into the budget for the following year. The Dean of CAHSS schedules yearly meetings with the Department Chair to discuss budget needs, and has allocated after-budget funds to the Department to cover needs such as: support for *Baltimore Dance Project* which features the choreographic research of faculty, support for faculty and student travel to the American College Dance Association regional conference, additional part-time faculty, and one-time major equipment needs or renovations to the dance studio in the Fine Arts Building.

The original intent of the FRAP (2005) was to review departmental budgets every three years in order to discuss and determine appropriate base budget adjustments. However, the slow erosion of the economy over many years necessitated several one-time "take-backs" or base budget cuts, and there were no formal FRAP base budget reviews for any departments until Fall 2016.

### **Revenue**

The Department generates income through box office revenue from its public performances. Ticket sales from student concerts (Fall and Spring Senior Dance Concerts, and Fall and Spring Dance Showcases) are usually between \$5,000 and \$6,000 per year. This revenue provides partial support for the Department's annual trip to the regional American College Dance Association conference, and partial support for building the Department's costume inventory.

The Department receives an annual allocation from the Center for Innovation, Research, and Creativity in the Arts (CIRCA) to support a performance by visiting company or performer. The allocation is for \$5,000 per year for three years, and \$10,000 in the fourth year. The Department contributes approximately \$2,000 (which includes box office revenue) to support the technical needs of these performances, and the addition of master classes by the visiting performers or choreographers. With so small an allocation, we cannot afford the fees of the average sized dance company from out of town. Instead, we have chosen to support the work of outstanding

dance companies from Baltimore or Washington, D.C., or bring in solo, duet, or small-scale groups. The \$10,000 allocation in the fourth year is still not enough to bring in a larger group from the New York area or beyond.

The CAHSS contributes \$3,000 per year in after-budget support for *Baltimore Dance Project*, which presents faculty choreography and performance.

In addition to tuition, students pay lab fees for dance technique courses to support a portion of the cost of live accompaniment for those courses. Fees include \$30 for a two-credit technique course, and \$50 for a three-credit technique course for a total of \$8,500 to \$9,500 per academic year.

## Scholarships

1) The *Linehan Artist Scholars Program* <http://linehan.umbc.edu> is for incoming freshmen who show high artistic and intellectual ability, and who seek to develop their talent in the context of a strong liberal arts education. There are three tiers of awards: \$5,000, \$10,000, or \$15,000 per year for four years of undergraduate study. As part of a research university with a strong commitment to teaching, mentoring, scholarship, and art-making, UMBC arts faculty (who include composers, choreographers, directors, designers, photographers, computer artists, painters, filmmakers, video artists, art historians and performers) are actively engaged in creative or analytical work. These professionals guide Linehan students in programs that combine performance and theory in an interdisciplinary context. A first-year Interdisciplinary Arts Seminar helps new artist-scholars gain an understanding of form, content and process across art disciplines. Students are exposed to a variety of activities, exhibits, and venues to help them acquire a first-hand understanding of a wide range of art making and theory. Guest artists and field trips provide opportunities to explore classical and contemporary art. Each semester artist-scholars attend specific cultural events, ranging from museum exhibits to theatre, dance and music performances, in venues from Washington, D.C., to New York City. Whether the event includes a trip to the Museum of Modern Art, an off-Broadway play, a dance production at the Kennedy Center, or a trip to the Baltimore Opera, artist-scholars view and discuss the theoretical and practical issues of today's art world. Artist-scholars also find a wealth of opportunities to showcase their talents and creative work at UMBC. In addition to opportunities within departments, artist-scholars share their ongoing work-in-progress with each other. UMBC's supportive and engaging environment provides useful feedback and gives students opportunities for further networking and understanding of each other's disciplines.

2) *Fine Arts Awards* are offered to incoming freshmen and transfer students who show exceptional talent and accomplishment in dance. Prospective students audition each February for the next academic year. Incoming freshmen may be awarded up to \$2,500 per year for four years, and incoming transfer students may be awarded up to \$2,500 per year for two years, but the Department has the discretion to change the amounts of awards from a total pool of \$5,000.

3) Maryland Council for Dance Scholarship – One student is selected at the annual Maryland Council for Dance festival, for a scholarship offer of \$1,000 per year for four years. Additional scholarships may be added to this if the student qualifies.

4) Maryland All-State Scholarship – One student is selected at the annual Maryland All-State auditions, hosted by UMBC, for a scholarship offer of \$1,000 per year for four years. Additional scholarships may be added to this if the student qualifies.

### Fundraising and Donations

The Department of Dance has worked with the Office of Institutional Advancement, Office of Alumni Affairs, the Office of Arts Management, and the Office of Admissions to develop strategies for increasing publicity, marketing, recruitment, and fundraising. The Department's growth, along with the number of specialty scholarships available for students majoring in dance, has resulted in a steady rise in the level of skill of students in the program. The new Performing Arts and Humanities Building is raising the profile of the department. The Alumni Office has worked with the department to craft a discipline-specific funding request letter. The Department has received small donations through the University of Maryland Foundation, and larger donations to establish and support the Summer Dance Research and Study Awards for dance majors.

Since 2010, through the generosity of an independent donor, the Department has received \$5,000 per year to support *Summer Dance Research and Study Awards* offered to current students through a competitive application process. Awards are up to \$2,500 per student to study dance during the summer. See the Student Handbook (APPENDIX T, p. 571 for further information.

### ***D. Governance and Administration***

The Department of Dance is “housed” in the College of Arts, Humanities, and Social Sciences (CAHSS), the largest college within the university. The Department Chair (Prof. Carol Hess) reports to the Dean of CAHSS (Dr. Scott Casper), who reports to the Provost and Senior Vice President for Academic Affairs (Dr. Philip Rous), who, in turn, reports to the president of UMBC (Dr. Freeman Hrabowski).

The Department of Dance is committed to a shared governance model, as is the culture at UMBC, and places a high value on consensus building. It is a small department, which allows for and requires full participation among the full-time faculty to debate and determine policy and curricular development. (See APPENDIX A: Dance Department By-Laws, p. 137.) The University Catalog offers more detail about our programmatic requirements. (See APPENDIX C: Department of Dance Catalog Information, p. 145.) The Catalog is updated annually. The Student Handbook (APPENDIX T, p. 571) is available to students in print and linked to the Department website.

UMBC policy mandates that each academic department conduct an internal self-study, or Academic Program Review (APR) every 7 years. The APR includes a review by two external reviewers who write a report of their findings. Following the final report by the external reviewers, the department chair meets with the senior administration post-APR to develop a plan of action. The Department completed its most recent APR in Spring 2009. As it is with other accredited departments, this NASD Self-Study and accreditation review replaces the 2016 APR. In addition to formal, mandated self-study, the dance faculty meet regularly to evaluate the overall curriculum, course content, and to plan how best to serve our students for the future.

The Chair is the Chief Officer of the Department and is responsible for all matters related to it, including curriculum, budget, staffing and representation of the Department both internally and externally. Department chairs receive two course releases per year, and are 12-month appointments to provide sufficient time to attend to administrative duties and reports in addition to teaching and research. The Chair is responsible for overseeing the Department Promotion and Tenure process and for administering the research programs of the Department. The Chair serves a term of three years and may be re-elected without term limits.

### ***E. Faculty and Staff***

The Department of Dance currently includes four full-time faculty, including two tenured faculty, one Instructor, one Visiting Lecturer, a Postdoctoral Fellow, twelve part-time faculty (including faculty of cross-listed courses), and an annual, full-time Visiting Artist during the fall semester. Due to a retirement, the Department is in the midst of a nationwide search for a tenure-track Assistant Professor who will replace the full-time Visiting Lecturer. Staff includes a full-time Program Management Specialist, a full-time Technical Director, and a part-time Music Coordinator, and five part-time Accompanists. The faculty as a whole is diverse in many aspects including gender and race.

The Artist-in Residence program makes the Department unique. Each fall, a different Visiting Artist, working professionally in the field, joins the permanent faculty as a full-time faculty member for the one full semester, teaching courses required for the major. Part-time faculty include ballet instructors, and other instructors as needed due to faculty sabbaticals, enrollment pressures and curricular needs. Changes to the B.A. degree requirement implemented in 2011 increased the number of courses taught by Department faculty. This change resulted in a need for more part-time instruction.

The Department needs an additional full-time faculty member. This goal may be possible to achieve, should the Postdoctoral Fellow position convert to an Assistant Professor position. In 2016, the Department prepared a faculty strategy that indicates potential fields that could be offered if the full-time faculty were to increase by one; however, there is not currently a commitment to doing so.

### ***Contributions to the Profession and the Public***



Faculty contribute to the profession in many ways – through master classes, guest lectures, original commissioned choreography, reconstruction, coaching, performance, and video. Faculty are invited regularly to teach master classes, or to work with other instructors and professionals. Some faculty are recruited to reconstruct dances that they have either performed or choreographed, in a variety of venues. Faculty have served on public granting panels, advisory boards for arts agencies, and school systems. These are described in more detail in the faculty curricula vitae in Appendices I, J, and K.

## 1. Qualifications

The faculty bring a wide range of qualifications to the program. Some hold terminal degrees (M.F.A. or Ph.D.), while others hold M.A. or B.A. degrees. Others have years of extensive professional performing and teaching experience, and are considered to be equivalent to faculty with terminal degrees. Both full-time and part-time faculty are highly qualified to teach the courses they teach, bringing years of research, professional practice and teaching expertise to the classroom.

At UMBC, full-time faculty are expected to be fully engaged in teaching, research and service. The faculty contains nationally and internationally recognized dancers, choreographers and teachers, who demonstrate their expertise daily through their research/creative activity and teaching. They are practicing artists and innovative thinkers. The faculty collaborate with one another, and frequently with faculty in other departments such as Music, Theater, Visual Arts and more.

## 2. Number and Distribution

<u>Number</u>	<u>Rank</u>
1	Professor
1	Associate Professor
1	Instructor
1	Visiting Lecturer (to be replaced by new Assistant Professor)
1	Postdoctoral Fellow (possibility to convert to Assistant Professor)
1	Visiting Artist
12	Part-time Faculty

The Department is committed to offering a range of dance techniques, particularly in the area of contemporary/modern dance. The Department rotates faculty among the intermediate and advanced levels of contemporary dance technique, so that students have the opportunity to broaden their knowledge and experience of a range of techniques at each level. The Department can only offer this range of techniques with faculty who have expertise in different methods of training, and always seeks new faculty whose backgrounds complement rather than duplicate the backgrounds of the permanent faculty.

### Full-Time Faculty

(For more detailed information see Appendix I: Full-Time Faculty CV's on p. 235.)

Tenure track and full-time faculty hold a combination of college degrees and professional experience. The Department regards significant professional experience as the equivalent of certain academic experience and is proud of the accomplishments of its faculty in the professional world of dance. The faculty has been very productive in different ways. Over the life and career of a dancer, the research often changes to have less of an emphasis on performance and more in other areas. This is true of several faculty who have shifted and expanded their research focus into new areas.

Information about faculty rank, teaching and most recent activities of full-time faculty are included below:

#### Full Professor:

*Carol Hess (1982)* – contemporary/modern technique (Limon based), composition, dance and technology, teaching methods for dance, tap dance

2016 - 2017:

- Chair of the Dance Department
- Co-Artistic Director of *Baltimore Dance Project*
- Choreography of *Dolled Up*, *LightForest*, and *WORKFORCE*, performed by *Baltimore Dance Project* (2016)
- Performance/choreography of *WORKFORCE*, site specific piece at AREA 405, Baltimore Station North Arts and Entertainment District (2016)
- Choreography, videography, editing, and projection mapping work for *LightForest*, performed by *Baltimore Dance Project*, Proscenium Theatre, UMBC (2017)
- Recipient of a 2017 Maryland State Individual Artist Award in Choreography
- Performance of *Partial Recall II*, contemporary tap piece, on Rebolle Dance's 40 and Up! Concert, Joe's Movement Emporium, Mt. Rainier, MD (2017)

#### Associate Professor:

*Douglas Hamby (1986)* – contemporary/modern technique (Cunningham, Graham), improvisation, composition, dance workshop, senior projects, Linehan Artist Scholars seminar

2016 – 2017:

- Director of the Linehan Artist Scholars Program (appointed Spring 2009)
- Co-Artistic Director of *Baltimore Dance Project*
- Completion of a digital archive and website for 14 works of choreography by Helen McGehee
- Choreography of *Square Breath*, with live score by Eliza Triolo and Christian Hartman, and *Letting Go*, music by Ralph Vaughan Williams, performed by *Baltimore Dance Project*, Proscenium Theatre, UMBC (2017)

- Choreography and Performance of *Experiences No. 2* and *Forever and Sunsmell*, music by John Cage, sung live by Janice Jackson, performed by *Baltimore Dance Project*, Proscenium Theatre, UMBC (2017), and as part of *RUCKUS*, UMBC Music Department, Linehan Concert Hall, UMBC (2016)
- Choreography and Performance of *Duet*, live percussion by Tom Goldstein, performed by *Baltimore Dance Project*, Proscenium Theatre, UMBC (2016)
- Choreography and performance of *Second Nature*, original score by Anna Rubin, performed by *Baltimore Dance Project*, Proscenium Theatre, UMBC (2016)
- Reconstruction of *I Am the Gate*, choreography by Helen McGeehee (1955), Spring Dance Showcase, UMBC Dance Cube

#### Instructor:

*Sandra Lacy (1981)* - ballet technique, contemporary technique (Release /somatics-based), improvisation, beyond technique (anatomy and somatic modalities for dancers), independent projects in choreography, concert direction

2016 – 2017:

- Premier of new solo work *Lost* for the Baltimore Dance Project. Also performed on the Yes Dance Invitational at the Firehouse Theater in Richmond, VA (2016)
- Performances of the duet *Stalked by Time*, co-choreographed with Adrienne Clancy, at the Elizabeth Waters Center for Dance at the University of New Mexico, the Center for Performance Research in Brooklyn New York and at the American Dance Institute in Rockville, MD (2016)
- Solo *Lost* chosen to be presented on the 34<sup>th</sup> Annual Choreographer's Showcase at the Clarice Smith Performing Arts Center, *Baltimore Dance Project*, at UMBC, and at the American College Dance Association (ACDA) Mid-Atlantic Conference Faculty Concert (peer reviewed)
- Recipient of a 2017 Maryland State Individual Artist Award in Solo Dance Performance
- Continued study of the Feldenkrais Method and with neuromuscular therapist Irene Dowd
- Started the 4-year training program in the Feldenkrais Method

#### Visiting Lecturer

*Erica Rebollar (2016)* – dance history, contemporary/modern technique, composition, senior projects, independent projects in choreography, dance and the contemporary arts, concert direction

#### Postdoctoral Fellow:

*Adanna Jones (2017)* – Introduction to Caribbean Dance and Cultures (Spring 2018)

2016 – 2017:

### Fellowships

- 2016 Mellon Dance Studies Publication Seminar, Brown University, Providence, RI, a three-day seminar for authors contributing to the edited volume, tentatively titled *The Futures of Dance Studies*, where peer reviews for preliminary drafts were exchanged and discussed

### Research-Based Performance Labs

- 2017 Field Studies 2017, Chez Bushwick, Brooklyn, NY  
Event: A creative development lab designed for emerging artist/scholars to workshop new projects with peer mentorship. Work Presented: “DjabDjab Play” (A piece about the labor of “more fyah,” which is rooted in Jamaican Dancehall and Trinidadian Carnival *winin’* practices)
- 2016 Field Studies 2016, Chez Bushwick, Brooklyn, NY, Gibney Dance: Agnes Varis Performing Arts Center, Manhattan, NY  
Event: A creative development lab designed for emerging artist/scholars to workshop new projects with peer mentorship. Work Presented: “Rum & Coke” (A dance/theater performance that invites audience members to witness my re-membering and embodying of private pain within a public space)

### Technical Director

*Brian Jones (2014)* – dance practicum (technical theater for dance)

### 2016 - 2017:

- Lighting Designer for *Baltimore Dance Project*. Work by Adrienne Clancy, Doug Hamby, Carol Hess, Desiree Koontz-Nachtrieb, Sandra lacy, Erica Rebollar (2016 and 2017)
- Associate Lighting Designer, *Pirates of Penzance*, Atlanta Opera. Dir. Sean Curran (2016)
- Repertory Lighting Consultant, *Paul Taylor Dance Company* Spring Season, David H. Koch Theater at Lincoln Center (2016 and 2017)
- Lighting Designer, *Washington DC’s Lincoln Theater Labor Day Weekend Music Festival*, DC Commission on the Arts and Humanities (2016)
- Lighting Designer *Tenth Anniversary Celebration*, Washington DC Mayor’s Office of African Affairs, Lincoln Theater (2016)
- Lighting Designer, *Mercury Soul*, Directed by Mason Bates, Kennedy Center Classical and New Music Programs
- Lighting Designer, *KC Jukebox* performances at the John F. Kennedy Center for the Performing Arts: *Victor Gama*, Family Theater; *Chanticleer*, Eisenhower Theater; *Thievery Corporation*, Concert Hall (2017)
- Presenter, *Dance Lighting Design*, USITT Annual Conference (2017)
- Lighting Designer, *Wandering*. Choreography by Amy Seiwart. Cowell Theater, San Francisco and The Joyce Theater, New York.

### Part-Time Faculty (2016-2017):

For more detailed information, see Appendix J: Part-Time Faculty CV’s. p. 313.)

*Charles Abel* - Ballet I and Ballet IV  
*Michael Arellano* – Special Studies in Dance: Hip Hop Workshop  
*Adrienne Clancy* – Independent Projects in Choreography, Performance Practicum  
*Alison Crosby* – Ballet II, and Ballet III  
*Monica Dale* – Music for Dance  
*Constance DiNapoli* – Contemporary Dance Technique II  
*Suzanne Henneman* – Teaching Methods for Dance  
*Desiree Koontz-Nachtrieb* - Pointe  
*Florian Rouiller* – Ballet IV, Beginning Contemporary Dance Technique I  
*Brandon Perry Russell* – Intermediate Contemporary Dance Technique I and II  
*Shoba Subramanian* – Introduction to Indian Dance (cross-listed course)  
*Jill Vasbinder* – Dance History I, Dance Appreciation

#### Visiting Artists:

(See Appendix K, p. 371 for biographical information of Visiting Artists of the past six years)

Visiting Artists function as full-time faculty members during the fall semester only. They usually teach Advanced Modern Dance Technique, Repertory, Dance Workshop, and either Composition or Improvisation,

*Lynne Price* (2017)  
*Robin Neveu Brown* (2016)  
*Erica Rebollar* (2015)  
*Jessie Laurita-Spanglet* (2014)  
*Florian Rouiller* (2013)  
*Helanius Wilkins* (2012)

### 3. Appointment, Evaluation, and Advancement

The Department of Dance follows university policies and procedures for the recruitment, appointment, evaluation, and promotion policies for tenure track faculty set forth in sections 4-6 of the UMBC Faculty Handbook:

<http://provost.umbc.edu/faculty-handbook/>

Both the Department and university consider creative production and professional work of dancers, choreographers, and technology to be the equivalent of scholarly publication or research in other disciplines. In addition, the Department has its own document of promotion and tenure policies and procedures (APPENDIX L: Dance Department Promotion and Tenure Policies, p.375.)

#### *Teaching Quality*

The Department rewards high-quality teaching through annual merit pay awards, when merit increases are approved by the State of Maryland. Overall, the faculty have regularly received

strong scores on the university Student Course Evaluation Questionnaire (SCEQ), in the key area of Overall Teaching Effectiveness, and above average overall, in UMBC's new Student Evaluation of Educational Quality (SCE) implemented in 2016. The faculty takes these evaluations seriously, and voluntarily discusses student comments on these evaluations in order to improve upon course delivery. Frequently, faculty engage in discussions about teaching methods, and work together collegially on ways to improve and enhance teaching.

In addition to the above types of evaluations of teaching such as the SCEQ's, course goals, materials, syllabi, and assignments, the quality of teaching is also demonstrated by the performance, choreography and research of the students.

### *Service*

Full-time faculty provide service to the Department in many areas. The small number of full-time faculty creates challenges regarding faculty engagement in university service outside the Department. Even so, the faculty has a relatively strong record of participation in university committees. Faculty have a sense of responsibility in ensuring that the Department is represented on key committees. Administrative tasks are assigned according to the faculty's overall workload.

### *Student Engagement*

Faculty engage directly with the students in many ways. All tenure-track faculty are expected to advise dance majors from their freshman year forward. In addition to working with students in independent study courses, the faculty mentor students on a regular basis. Students are comfortable asking to meet with faculty on a number of topics including advice on summer study and potential future directions in dance. The Student Course Evaluations (SCE's) include measures of student engagement in specific courses. An overwhelming majority of dance majors and dance minors demonstrate their engagement by participating in Department productions.

## 4. Faculty Load

The Department strives for equitable workload assignments that balance teaching, research, and service for each faculty member. Course assignments for each semester reflect an individual faculty member's engagement with research. Faculty who are not heavily engaged in research are assigned courses that may involve more preparation, and more grading of student research. Teaching loads for tenure-track faculty reflect the fact that UMBC is a research university. Faculty are expected to devote considerable time to their research and professional development. There is a program at UMBC of regular sabbatical leaves, as outlined in the faculty handbook, contingent on evaluation of the leave project:

(<http://provost.umbc.edu/files/2016/04/section11.pdf>)

The standard course load for tenure-track faculty is five course units or the equivalent annually (one course unit equals 3 credit hours). This provides sufficient time for most artistic, scholarly, and professional activity. Instructors typically carry a six-course unit load or the equivalent per year, and are expected to be engaged in the field, and to perform some Departmental service duties. The standard load for a Lecturer is eight course units or the equivalent per year, where some of the courses may be replaced by Departmental service responsibilities.

Faculty may receive reductions to their course load for a number of reasons. For example, the Department Chair receives one course release per semester, as does any faculty member performing other types of administrative duties at UMBC, such as the director of the Linehan Artist Scholars Program. Faculty who supervise and mentor student choreographers enrolled in Independent Study courses, and also direct the Fall or Spring Dance Showcase concert, and receive one-half course release for the semester in which they direct the concert. The faculty member who teaches the Senior Projects (capstone) course also directs the Senior Concert and supervises students receiving lower level performance practicum credit for performing in the senior pieces. The faculty member who supervises Independent Projects in Choreography also directs the First Works Concert supervises the students receiving credit for performing in those pieces. These activities are considered the equivalent of teaching a course. (see APPENDIX L, p. 375 or MDP I, p. 73).

## 5. Student/Faculty Ratio

The student/faculty ratio of majors to full-time faculty is 13 to 1.

The student/faculty ratio of majors plus minors to full-time faculty is 16 to 1.

## 6. Faculty Development

See APPENDIX L, p. 375 for information about faculty development in the tenure process, and MDP I, p. 89 for examples of faculty development.

Faculty are expected to keep current in the field, and to learn new skills and methodologies where appropriate. The Department itself provides minimal support for faculty development due to its limited budget. The Department shares the cost of faculty travel. Faculty may apply for and receive funding from the Designated Research Initiative Fund for new research projects that also involve development. The CAHSS supports research through its Summer Faculty Fellowship Awards, administered by the Center for Innovation, Research and Creativity in the Arts (CIRCA). There are other special research awards available through CAHSS and awards for interdisciplinary or collaborative research through the Imaging Research Center.

The CAHSS' Dean's Travel Fund/Faculty Travel Award supports faculty scholarly travel in part, for attendance at a conference, workshop, or other creative/scholarly opportunity, in order to promote scholarship and research. Awards are limited to two trips per year per faculty member. The Department has also supported modest requests from part-time faculty. According to the CAHSS website,

“Any full-time, continuing faculty member in the College is eligible to receive travel support from the Dean up to two trips per fiscal year, provided that he or she is presenting, performing, or exhibiting in a professional venue. Faculty members on sabbatical are eligible for travel support. The Travel Fund is not able to provide support for contingent faculty or postdoctoral fellows.

The CAHSS Faculty Scholarly Travel Fund will match a Department’s contribution, up to \$1,200, for the purposes described above. Travel expenses for meetings in support of professional service (e.g., as an officer in a professional association, as an editor for a professional journal) can be funded, also matching a Department’s contribution, up to \$500.”

- <http://cahss.umbc.edu/deans-travel-fundfaculty-travel-award/>

A number of other competitive university-wide research funding opportunities strengthen the scholarly and research endeavors of faculty. Faculty may apply annually for support, and a faculty committee representing the university determines which faculty proposals receive funding. Summer Research Faculty Fellowships (SURFF) of up to \$6,000, support research/scholarly/creative projects of non-tenured, tenure track faculty over the summer. UMBC Strategic Awards for Research Transitions (START) of up to \$25,000, support creative and scholarly initiatives of faculty for up to one year, to advance their scholarly research, and position them to compete more effectively for external support as they pursue their areas of inquiry.

The CAHSS supports a wide range of funding and includes small grants, the CAHSS Dean’s Research Fund (CDRF) up to \$5,000, and the CAHSS/CIRCA (Center for Innovation, Research and Creativity in the Arts) Summer Faculty Research Fellowships, up to \$6,000 open to faculty in the visual and performing arts. One summer fellowship is targeted specifically to support faculty in the development of a grant proposal to lead to their securing extramural funding for their research activities. The other is awarded either to support development of a grant proposal as described above, or to support the presentation/documentation/ dissemination/exhibition of faculty research. These are open to both junior and senior faculty. There are also CAHSS Pedagogy and Teaching (PAT) grants and the CAHSS Research Fellowship.

The Faculty Development Center supports UMBC faculty in their teaching with a comprehensive program of services and resources, including: classroom observations and feedback, individual consultations, workshops, support for pedagogical innovation and research, learning assessment, faculty learning communities, and management of the Hrabowski Innovation Fund grant program.

## 7. Support Staff

### Office Staff

The Department has one Program Management Specialist who handles and coordinates all administrative activities of the Department of Dance. This person provides assistance and support to the Department Chair and faculty and supervises student employees. Administrative



activities include managing all aspects of the day-to-day operations, including budget, payroll, class scheduling, dance studio scheduling, communications, marketing, box office, contracts, honoraria, database and student records, grants, Departmental scholarships, and faculty grants from the Designated Research Initiative Fund. The program manager serves as public relations liaison with the Office of Arts Management, manages communications for High School Visit Day (an important recruitment event), and coordinates with the performing arts recruiter in the Office of Admissions. Administrative requirements in the area of finance include managing four University of Maryland Foundation accounts, overseeing and tracking budgets for individual performances, productions and visiting artists, tracking expenditures, managing Purchase (credit) Cards, generating reports and budget for post grant/contract awards and cost projections. The program manager also assists in the maintenance of the Department website and Blackboard page, and works with staff from other departments to comply with the checks and balances required by the Human Resources Office, Budget and Payroll. This person is stretched in many directions.

### Accompanists

Accompanists who play music for technique courses include percussionists and pianists. Accompanists are hired as contingent employees. There are no full-time accompanists. The Music Coordinator schedules the accompanists and trains new accompanists when necessary.

### Other Support Staff

#### Music Staff

The Department has one part-time Music Coordinator who schedules and trains (when necessary) accompanists for technique courses. This person meets with the DANC 290 Independent Projects in Choreography, DANC 400 Independent Studies, and DANC 475 Senior Projects classes to provide guidance to student choreographers regarding music choice for their choreography. The Music Coordinator educates students in these classes about music copyright and the importance of obtaining permission for grand rights use of copyrighted music, collects student music use requests, researches necessary permissions and submits formal requests to music publishers and other necessary entities for music use. The Music Coordinator teaches DANC 240 Music for Dance, required for the major.

There is live accompaniment for all levels of ballet and modern technique. There are no permanent staff positions for accompanists; they are hired on a contractual basis each semester. The Department strives to keep their salaries competitive with other area institutions.

### Technical Staff

The Department has one full-time Technical Director/Production Manager/Lighting Designer supports the mission of the department to present faculty and student research at UMBC, the greater Baltimore area and beyond. This person oversees the organization of all aspects of

performance and production needs for all Department events, including 8 concerts and other special events each year. The TD/PM/LD establishes and manage production schedules, supervises all production crews, and trains faculty and students in safety protocols for complex theatrical equipment. The TD/PM/LD also identifies, hires and supervises student and professional over-hire crews, designs and executes light plots, sound and projection set-ups for productions in a variety of new state-of-the-art venues, including the Proscenium Theatre, the "Dance Cube" studio performance space and the Dance Technology Studio. The TD/PM/LD teaches DANC 399 Dance Practicum, a course in technical theater required for the dance major.

### ***F. Facilities, Equipment and Safety***

The Department of Dance is housed in the Performing Arts and Humanities Building, a certified LEED Gold building that was completed in 2014. In addition to Dance, the Performing Arts and Humanities Building (or PAHB) houses the Theatre and Music Departments, allowing for cross-departmental performance collaboration.

#### Studios

The Department has three primary teaching studios and a smaller studio designated for faculty warm up and study. The studios are:

#### PAHB 337, the "Dance Cube"

The Dance Cube is a 3000 square foot studio and convertible performance space in close proximity to the faculty and staff offices. The studio has floor-to-ceiling windows on two walls, allowing considerable natural light during daylight hours, and a mirror along a third wall. It has a natural finished maple floor over a sprung sub-floor that is reinforced below the audience seating area. (more details below), and is typically covered with 2500 sq ft of black Harlequin Cascade vinyl dance floor. There is a Yamaha baby grand piano assigned to the studio and a support closet for storage of additional percussion instruments. Next to the mirror is an input to the audio system for digital music players.

In addition to the audio system, there is a permanently mounted 6,000 lumen projector and a retractable projection screen. Audio and video inputs are located in two locations in the studio, in addition to the previously mentioned audio input. The studio is capable of 5.1 surround sound, although the standard audio for class and rehearsal is routed to two stereo speakers and a subwoofer.

To control light, the windows on both the East and South walls have mechanical solar shades and blackout blinds. The solar shades can be used to reduce the natural light while allowing a view out the window, while the blackout blinds are completely opaque. They are both controlled by buttons on the wall near the main entrance, and can stopped in any position, as conditions

warrant. Control is separated both by type of shade and by window direction.

There are built-in dance barres running along both window walls as well as several portable barres assigned to the studio.

As noted, the studio is convertible to a studio theater, and is typically in its theater configuration for roughly the final third of each semester. During this period, several classes are moved into other studios. To convert to a studio theater, soft black legs are hung from a 17' pipe grid to create 4 wings. A white filled leno cyc is stretched across the North window wall to become the upstage background, with enough space for a crossover behind. There is a standard dance repertory light plot semi-permanently hung from the pipe grid which can be amended as needed for specific programs and is typically augmented by eight sidelight booms. The performance dancing area is 34'w by 24'd. While this area would benefit from being wider, 34' is the compromise width that allows some moderate masking.

When converted to a performance space, the Dance Cube has 104 seats: 74 on motorized seating risers that extend from the South wall and 30 in free-standing chairs set out in two rows. There is a backstage hallway on the West side that leads to the dressing rooms and other support spaces, and a control booth located above the risers and behind twin layers of glass for acoustic isolation.

#### PAHB 231, "Dance Technology Studio"

The Dance Technology Studio is a 2400 sq ft studio on the second floor, roughly below the Dance offices and Dance Cube. It also has a sprung maple floor and is covered completely in black Harlequin Cascade dance flooring. There is one large corner window which limits the amount of natural light, and requires the studio to rely on artificial light at nearly all times. The windows are covered in the same combination of mechanical solar shade and blackout blind as the Dance Cube.

The Dance Technology Studio has a full lighting grid at 16' and a repertory light plot designed to accommodate performances with any facing or in the round. There is a white cyc on a track that can be positioned to cover any wall of the studio, and a soft chroma green screen for video shoots. One wall of the studio is painted with a highly reflective projection surface paint and can be covered by black tracking curtain panels as needed.

Similarly to the Dance Cube, there is a semi-permanent projector hung in the space and audio visual inputs available at several locations. There is a Yamaha baby grand piano and portable dance barres assigned to the studio, and a closet for various teaching supplies, including percussion instruments, yoga mats, and gyrokinetics stools. A mirror runs along one wall.

There is no permanently installed or assigned performance seating in the studio, but chairs can be brought in and set up in any configuration needed.

### Fine Arts 317

Fine Arts 317 is in the Fine Arts building, adjacent to the Performing Arts Building, and was the Department's primary studio prior to the opening of the PAHB. A 2700 sq ft studio, FA 317 is an older room that has recently had the sprung oak floor refinished and a new Light Grey Harlequin Cascade dance floor installed over 1800 sqft of the wood. There is a mirror on one wall, lightweight portable dance barres, and a baby grand piano.

While a lighting grid and basic lighting system exist in the studio from its former use as the Department's performance space, the studio is no longer typically used for Department performances. There is no permanently assigned seating in the room. The sound system, again accessible from a standard headphone plug, is designed primarily for class and rehearsal. There is no permanent projection system, although the Department's old cyc is hung on one wall and there are multiple portable Department owned projectors available when needed.

Fine Arts 317 typically has a lighter class schedule, and its general availability makes it heavily used for student rehearsals.

### PAHB 355, Warm Up Studio

The Warm Up Studio is a small 400 sq ft studio primarily reserved for faculty warm up and movement research. It has a 60" monitor mounted on one wall for reviewing video as needed and a basic sound system. In some cases, students are given access for small rehearsals or personal use, and it is also available as a warm-up studio during performances in the Dance Cube. The floor is the same sprung maple floor as the others in the building and is covered by a black Harlequin Cascade dance floor.

### Other Facilities

#### PAHB 230, "Sonic Computer Lab"

The Sonic Computer Lab is an all-Mac computer lab shared between the Dance, Theatre and Music Departments. Adjacent to the Dance Technology Studio, it can function as a technical support space for the studio. The computers are installed with software focused on creative content creation and manipulation for the performing arts, including, but not limited to, Final Cut Pro, Isadora, Vectorworks, Pro Tools, Photoshop, and QLab. The DANC 340 "Dance and Technology" course is taught in this room, and students have 24 hour access for independent work.

#### PAHB 319, Theatre and Dance Conference Room

PAHB 319 is a shared conference room with basic AV system and a conference table. It is used for meetings and smaller seminar-style classes (including DANC 290, 399, and 475).

### PAHB 443 “Technical Control Room”

The Technical Control Room for the Dance Cube contains the lighting, sound, video, and other technical support equipment for the studio. A separate amplifier room acoustically isolates the AV rack and equipment to contain fan noise and make 4xx suitable for use as a recording room. There is a moderate inventory of professional grade microphones suitable to reinforce and/or record a small music ensemble in the studio. A Mac Pro computer with QLab functions as the primary playback machine for performance audio and video content, and has external interfaces to allow audio and video recording.

### Dance Cube Backstage and Storage Areas

Support spaces off the backstage hallway provide lighting equipment storage, scenery and prop storage, and costume storage. There are two gendered ensemble dressing rooms with makeup stations and showers used for both daily class and performances. The dressing rooms also contain lockers available for student check out on a per-semester basis. Three additional store rooms, including a secure file storage room, share the hallways with Department offices and provide storage for files, office supplies, and additional teaching materials.

In addition to the main administrative dance office, which also functions as the Department's common workroom and box office, there are 8 individual offices for faculty and staff, one of which is designated as a shared space for adjunct faculty and accompanists.

### PAHB 102, “Proscenium Theatre”

The Proscenium Theatre is a full fly house in which the Department produces two shows yearly - the Fall Showcase and the winter Baltimore Dance Project. The Proscenium Theater seats 275 and has full lighting, sound, video, scenic, and rigging capabilities. The stage house is 3300 sq ft and the typical dancing area is 38'w by 25'd, with additional space upstage used for soft goods (scrims, blackout curtains, a cyc and a bounce) and an on-stage crossover. In collaboration with the Theatre faculty, the Department hangs a light plot specific to the repertory. Performances are run by Dance student operators and stage managers, often with a Theatre student who has been trained on the rigging system operating the curtain and fly system.

### General Safety

All three dance studios are equipped with a First Aid cabinet either inside or directly outside the studio. In addition, there is an ice machine on the third floor of the PAHB just outside the Dance Cube that is used for injury ice.

The studios are all locked outside of normal class hours (Fine Arts 317 is locked 24/7), with Faculty, Staff, and Dance majors granted all-hours access by way of a Campus Card swipe system.

Students involved with production-related activities (set up, strike, running shows) adhere to

industry-standard safety guidelines. There is a building-wide policy of wearing hard hats when anyone is working above (in a lift, for example). Students are given ladder safety training as needed, and lift use is restricted to those who have completed a safety course that includes classroom training and a hands-on familiarity session. As this training is offered through the Department of Theatre and not required of Dance students, Theatre students are generally employed for production work that requires the use of an aerial platform.

The Department's Genie lift is inspected by the operator before each use and quarterly by an outside inspector, per University policy.

### ***G. Library and Learning Resources***

The *Albin O. Kuhn Library & Gallery*, UMBC's campus library, provides access to an extensive collection of electronic and physical resources including; books, periodicals, music, and audiovisual materials on all subjects, including Dance. Videos, films, DVDs and other media are housed at the Checkout Desk on the first floor. Students and faculty may check out or use reserve materials in the Library.

The Library is a member of several area library consortia including University Systems of Maryland and Affiliated Institutions (USMAI) which is comprised of 17 libraries and provides a patron-placed-hold system where faculty, students and staff may borrow materials from other institutions if available. In addition, the Library also borrows materials not held in the USMAI libraries through interlibrary loan. All Library materials including electronic resources are searchable through AOK OneSearch, the Library's online catalog.

The Dance department receives an annual allocation for purchasing materials for the library. A subject librarian and a library liaison, a member of the dance faculty, are responsible for ordering library materials each year. Dance faculty recommend, discuss and prioritize materials for purchase. The Library maintains annual subscriptions to many journal titles that are useful for Dance research including: *Ballet Review*, *Dance Chronicle*, *Dance Magazine*, and *Dance Research Journal (CORD)*. The Library subscribes to Alexander Street Press's *Dance Online* and *Ethnographic Video* online databases, both valuable resources.

The Dance department works with library staff to replace VHS media with DVD media where possible. An intensive multi-year replacement project (2011-2013) was funded by the library, and did not impact the Department's annual allocation for library materials.

### ***H. Recruitment, Admission-Retention, Record Keeping, Advisement***

#### **Recruitment Activities**

The Department is continually working with the Admissions Office to enhance recruitment of

dance students, and to find ways to target potential dance majors. The Admissions Office has a full-time Visual and Performing Arts Recruitment Counselor who is responsible for assisting the Departments of Dance, Music, Theatre, and Visual Arts with recruiting. The Department keeps its website up to date, and is moving toward a more streamlined approach to print materials, since most prospective students first search the internet for information. The department has a presence on social media. Facebook pages include the Dance Council of Majors, UMBC Dance Alums, Baltimore Dance Project, and The Arts at UMBC (which posts events for all of UMBC's public dance performances. The Department has an Instagram account @umbcdancedepartment, searchable as UMBC Dance Department.

Faculty are engaged in recruitment in a number of ways, including the following:

- 1) Auditions: All full-time faculty attend and administer auditions for *Linehan Artist Scholars*, *Fine Arts Scholarship Awards*, and class placements.
- 2) Contact with Prospective Students: One faculty member acts as recruitment coordinator, communicating with prospective students who are either referred by the Admissions Office, or who contact the Department directly. The Program Manager schedules student visits and interviews.
- 3) Selection Day: All full-time faculty participate in Selection Day where they interview finalists for *Linehan Artist Scholars* in Dance.
- 4) High School Dance Visit Day: Each fall, the Department hosts a group of high school seniors – prospective dance majors who have been identified by their high school dance teachers through a nomination process. These prospective students visit UMBC for a day, take a sampler of dance courses, meet current students, and tour the campus. The faculty teach master classes and present information about the dance program.
- 5) Maryland Council for Dance Scholarship – A faculty member attends the annual Maryland Council for Dance Scholarship auditions, attended by students from Maryland private dance studios, and selects a high school junior or senior for a scholarship offer.
- 6) Maryland All-State Auditions – A faculty member attends the Maryland All-State auditions, hosted by UMBC and attended by talented dance students in public high school dance programs, and selects a high school junior or senior for a scholarship offer.
- 7) Admissions Visit Days: Full-time faculty represent the Department at campus-wide recruitment events, as scheduled by the Admissions Office

## Admission

The Chair has access to detailed admissions data for applicants to UMBC who indicate an interest in majoring in Dance. During the application season, the Department scours the data for applicants whose high school GPA's and test scores indicate their admissibility to UMBC, or

who have attained early acceptance to UMBC, and reaches out to invite these prospective students to visit the campus and to register for the audition.

An audition evaluates students for class placements and scholarship offers. The Department does not require an audition for initial admission to the dance major. Entering students indicate their intention to major in dance, and are placed in appropriate level technique courses. Students with exceptional experience and training enter the accelerated pathway to the B.A., and begin at the intermediate levels. Students who do not have strong dance experience begin at the beginning levels. All students must pass DANC 320 Intermediate Contemporary Dance Technique II with a B or better in order to continue as a dance major. (See APPENDIX P, p. 531.) Incoming students who did not attend the audition are interviewed by the chair and placed at a level according to their dance experience, or, in the case of transfer students, their transcript, with the understanding that they may be required to switch levels during the Add/Drop period during the first two weeks of the semester.

### Retention

UMBC has made great efforts to improve overall student retention. The residence halls include living-learning communities, with the option for students to live on a visual and performing arts floor, first-year seminars for entering freshmen and formalized study groups. Because the Department is small, and because of the nature of the discipline, faculty have a high level of contact with the students, and are quickly aware of students who do not register for classes, or who are having difficulty, academic or otherwise. The Department always encourages students to pursue all possible ways of staying in school.

The Learning Resources Center (LRC) closely monitors freshmen and transfer students in their first year at UMBC. Through its First Year Intervention Program (FYI), the LRC notifies students in danger of receiving a D or F in a specific course. Each semester, the Program Management Specialist forwards to all Department faculty, the FYI's request for the names of students who are performing poorly in dance courses. The LRC contacts these students and offers them support and resources for improving their grade(s). The LRC provides tutoring in many subjects. Instructors are not limited to reporting the names of first-year students, and may forward alerts regarding any students in danger of receiving a D or an F in a course.

Most dance studio courses include a mid-semester one-on-one conference between faculty and students. Instructors inform students about their progress and discuss strategies for improvement with at-risk students. Some students may be referred to the LRC or to the Writing Center. In some circumstances, it may be best for the student to drop the course.

### Record Keeping



The Dance Office retains advisement records for dance majors and minors in a locked file cabinet. A folder for each student contains advising information, including a chart of course requirements, and advising notes. When a student applies for graduation, the registrar sends a graduation review check-sheet to the Department. The Chair completes all graduation reviews for majors and minors, and copies are retained in the students' folders.

Personnel files reside either in the Secure File Storage Room or in a locked cabinet in the Dance Office. The Department follows university guidelines for retaining certain documents. Out of date, sensitive information is shredded and then disposed of.

UMBC uses a comprehensive online Student Administration (SA) system by PeopleSoft. Faculty advisors have access to student academic information and can monitor student progress toward graduation through the Degree Audit module that tracks the status of students' general education requirements, graduation requirements, as well as major and minor requirements.

### Advisement

Each full-time tenure track faculty member is assigned between 10 and 25 undergraduate students for advisement. Professor Hess advises incoming students during the summer, juniors, seniors, and dance majors pursuing education certification. Professor Hamby advises freshmen, new transfer students, and sophomores. Instructor Sandra Lacy advises dance minors.

Faculty advisors schedule one-on-one meetings with their advisees. Using the data filed in the student's advisement folder and the online Degree Audit module, advisors assess their advisees' progress toward the degree. With some courses offered one semester per year, it is imperative that students plan carefully. The advisor makes a course plan with each student for the following semester or for additional semesters to ensure that the student will be on track to fulfill all of his or her requirements for graduation.

The Department frequently and informally evaluates its advising protocols. In order to place students at the appropriate level of technique in both ballet and contemporary dance, the chair requests class placement recommendations from each faculty member teaching technique courses prior to the advance registration/advisement period. Technique courses are repeatable at all levels, and some students need to remain at a specific level before advancing. The chair communicates these placements to other advisors. It is most important that the Chair learns whether any students are at risk of failing, or not attaining a B or better in the Gateway Course.

In addition to advisement for scheduling and course permissions, faculty meet with students to discuss their future plans and to make suggestions and recommendations, both formally and informally. Faculty advise students regarding summer study intensives, mentor them through university-funded research projects, and discuss choices and plans for their future after graduation.

Nearly all students are able to meet their graduation requirements, and graduates have been very successful in finding employment. In cases where a student is on academic probation, the Chair advises the student on course selection, and may need to develop a semester by semester plan toward graduation, as required by the Office of Financial Aid's Student Appeal Process.

Students are encouraged to request to meet with faculty at any time they feel it necessary and they often do. There are several informal opportunities for student/faculty interaction, advising and mentoring:

- Professor Hamby advises the Dance Council of Majors.
- A welcome meeting is held at the start of each Fall semester, at which time rules, policies, and performing opportunities are discussed.
- Two faculty members accompany the students to the American College Dance Festival each spring.
- Faculty attend the showings of student choreography being submitted for public performances, and provide feedback.

### Student Records

Student transcripts are available online to approved faculty advisors via the Student Administration System, as is the Degree Audit module that tracks student progress toward graduation. The Dance Office maintains its own records for each current dance majors and recent graduates. These files contain the following information:

- 1) Advising notes
- 2) Graduation plans
- 3) Choreographer and performer contracts
- 4) Relevant correspondence
- 5) Copies of graduation reviews

The Department also maintains information related to prospective student auditions including the audition/application form, and any supporting materials, as well as archival video of student auditions.

### ***I. Published Materials and Web Sites***

The Department of Dance has many materials related to recruitment, advisement and publicity, and puts forth great efforts to ensure that these materials are updated and current. Not too long ago, these materials consisted primarily of printed brochures, catalogs, and recruitment packets. The majority of materials now exist online, with some also existing in print.

In 2014, the Department interviewed a group of Dance majors to learn how they, as prospective students, discovered UMBC, and what types of information (photographs, videos, text) they thought would be most successful in attracting students to the Department. We learned that today's youth does not relate well to printed brochures with large amounts of text. They are somewhat interested in faculty research, and mostly interested in opportunities for students. The group admitted to searching online for images and videos that were tagged "UMBC dance" so they could get a strong visual idea about what they might be doing if they were to attend UMBC. With this information the Department re-built the website to be more user friendly. The Department hired a student Linehan Artist Scholar in Visual Arts to make a promotional video for the Department focusing on the student perspective and the student experience. This video appears on the department's home page, the starting point for prospective students, parents, guidance counselors, and dance teachers, at <http://catalog.umbc.edu/>.

The Department website is the main resource for information about the Department and its activities. The website includes information for prospective students, current students, and the general public. There is a FAQ section for prospective students, audition information and links to scholarship opportunities. The site also provides basic information about courses of study: the B.A. in Dance, the Minor in Dance, and Education Certification. There is a tab that links current Students to a Blackboard site where they can find the Student Handbook, the department's calendar of events, and various forms, including student performer and choreographer contracts, music rights request forms, choreographer proposal forms, applications for summer study awards, and other important documents or information. The website can be found at <http://dance.umbc.edu/>.

Student and professional concerts are advertised on the Department website and through UMBC's online Art and Culture Calendar which contains detailed information about each concert. The Department website's Events section links to the Art and Culture Calendar.

The Department of Dance Student Handbook is updated each year, and contains general information about courses of study, course information, advising, the Attendance Policy for Studio Dance Courses, concert, production and other department policies, awards for summer study, and student contracts. The Student Handbook appears in APPENDIX T on page 571.

Additional online materials include the Department's public Instagram page, @umbcdancedepartment, which contains numerous photographs of UMBC Dance students, and two Facebook pages: the Dance Council of Majors group, DCOM, and the Alumni group, UMBC Dance Alums.

Print materials include flyers designed by the Admissions Office, promoting the Visual and Performing Arts, and Linehan Artist Scholars Program. See APPENDIX S, p. 565.

Other print materials include promotional card/mailers for *Baltimore Dance Project* performances and posters promoting visiting dance companies.

## ***J. Community Involvement***

### *Baltimore Dance Project*

([www.balTIMOREdancePROJECT.com](http://www.balTIMOREdancePROJECT.com))

*Baltimore Dance Project* is a professional contemporary dance company dedicated to presenting the creative work of faculty. Doug Hamby and Carol Hess are co-artistic directors. Formed in 1982 under the name Phoenix Dance Company, the company is known for its edgy collaborations with composers, directors, sound artists and visual artists, and for infusing visual media and technology into riveting dance performance. The company features outstanding professional dancers and has been honored with numerous grants and awards. Hamby, Hess, and company veteran Sandra Lacy, and part time faculty Adrienne Clancy have received numerous Individual Artist Awards in Choreography or Performance from the Maryland State Arts Council, and their work has appeared in theaters and film festivals across the United States.

### *InterArts Series*

UMBC's *InterArts Series* is a multidisciplinary arts series featuring visiting performers and lecturers in the Visual and Performing Arts. The annual dance event is advertised to the general public and is always sold out. With a small budget split among four arts departments, it is difficult to meet the expenses necessary for hosting a visiting dance company. The small size of the *Dance Cube* makes it impossible to seat enough of an audience to re-coup a significant percent of the costs. Recent companies and artists who have performed at UMBC include *Liz Gerring Dance Company*, *Edgeworks Dance Theater*, and *KEIGWIN + Company*. *Monica Bill Barnes*, *Clancyworks*, *Rebollar Dance*, *Tracy Broyles* and *Jeanine Durning*. Funding for guest performances is managed by the Center for Innovation, Research and Creativity in the Arts (CIRCA), and allocations to the arts departments are small. The Department of Dance receives \$5,000 per year for each of three years and \$10,000 for the fourth year to support these performances. The budget is far too small to support performances by large dance companies, and the Department has had to search for solo/duet performers or local dance companies from the Washington DC area, whose travel expenses are minimal.

### *Dance Council of Majors*

The Dance Council of Majors (DCOM) meets between four and six times each semester, with an average of 15 students attending each meeting. It is a university student group, run by and for students. Meetings focus on planning for master classes, movie nights, social activities and fund raising. Last year, DCOM sponsored a series of Sunday master classes by adjunct faculty and guest teachers, some of whom were Dance alumni. At the end of each semester, DCOM schedules a 'Movie-Night' in one of the large dance studios. DCOM sells candy and snacks in the lobby at intermission during performances. The success of DCOM events depends on the social and organization skills of the DCOM officers, who take their roles seriously and are committed to the organization.

### ***K. Articulation with Other Schools***

UMBC has articulation agreements with Maryland community colleges. For course transfers from any of Maryland's community colleges, ARTSYS Maryland (Articulation System for Maryland Colleges and Universities) provides information about course equivalencies at <http://artweb.usmd.edu/> More information about transfer students is available on the Registrar's website: <http://www.umbc.edu/registrar/transfer.html>

The Department has worked with Maryland community colleges that offer the AA and the AFA in Dance to ensure that their graduates can make a smooth transfer to UMBC. Most recently, with the support of the Registrar, the Department crafted two-year graduation plans for students graduating with an AA or an AFA from the Community College of Baltimore County. The Department has also established course articulations with other nearby community colleges including Howard Community College and Anne Arundel Community College.

All incoming transfer students must complete the Gateway Course, DANC 320 Intermediate Contemporary Dance Technique II, with a B or better at UMBC.

There is a different process for evaluating transfer courses from colleges/universities outside Maryland. The Chair reviews all requests for course/transfer equivalencies, and makes a determination on a course-by-course basis after reviewing the course description and syllabus. See p. 41 for more information about transfer course evaluations.



## SECTION II. INSTRUCTIONAL PROGRAMS

### *A. Certain Curriculum Categories – Introductory Information*

#### *Dance Education Certification*

The Department of Dance offers students the opportunity to become certified to teach dance in the public school system, through its relationship with the Education Department. Students desiring to pursue certification as a Dance Specialist for K-12 must complete requirements for the Bachelor of Arts in Dance, along with several required education courses and DANC 426 Teaching Methods for Dance. They must pass the Maryland State Department of Education Praxis I exam, and complete a year-long extensive teaching internship. See p. 54 and APPENDICES E, F and G for a more thorough description of the Dance Education Certification requirements.

### *B. Specific Curricula – Introductory Information*

#### 1. Program/Degree Title: *Bachelor of Arts in Dance*

The Department of Dance is dedicated to providing opportunities for students at all levels of skill to study dance. The Bachelor of Arts degree program prepares future dancers, choreographers, educators and scholars, through a core curriculum that includes traditional and experimental techniques, creative exploration, historical and aesthetic context, technology and production skills. Students may pursue elective study in a number of disciplines and related subject matter, discussed in more detail below. Students who complete the B.A. in Dance are considered to also have met the university's Physical Education requirement.

#### 2. Curricular Table

**Program Title:** B.A. in Dance      **Number of years to complete the program:** 4

**Program Submitted for:** Final Approval for Listing

**Current Semester's Enrollment in Majors:** 53

**Name of Program Supervisor:** Carol A. Hess

Dance Studies	Performance and Required Dance Electives	General Studies	General Studies Electives	Total Number of Units
45	13	36	26	120 Total Units
37%	11%	25%	27%	100 Total %

## **Dance Studies**

DANC 310	Int. Contemporary I	3 units
DANC 320	Int. Contemporary II	3 units
DANC 410	Adv. Contemporary I	3 units
DANC 420	Adv. Contemporary II	3 units
DANC 201	Dance History I	3 units
DANC 202	Dance History II	3 units
DANC 230	Improvisation	3 units
DANC 240	Music for Dance	2 units
DANC 290	Independent Projects in Choreography	1 unit
DANC 330	Dance Composition I	3 units
DANC 331	Dance Composition II	3 units
DANC 315	Beyond Technique	3 units
DANC 325 (Writing Intensive)	Dance and the Contemporary Arts	3 units
DANC 340	Dance and Technology	3 units
DANC 399	Dance Practicum	3 units
DANC 475	Senior Projects	3 units

**45 Units**

## **Performance and Required Dance Electives**

DANC 216 or 316	Int. Ballet	4 units
DANC 316 or 416	Int. or Adv. Ballet	4 units
DANC 350	Dance Workshop	2 units
DANC 450	Repertory	3 units

**13 Units**

## **General Studies**

ENGL 100 Composition	3 units
Arts and Humanities Gen Ed	
(6 units completed through Dance B.A. requirements)	3 units
Social Sciences Gen Ed (choice of Gen Ed designated courses)	9 units
Mathematics (College level Gen Ed Math course)	3 units
Culture (choice of Gen Ed designated courses)	6 units
Language	
101, 102 and 201 levels of language	
(dependent on proficiency)	4 - 12 units
Writing in the Disciplines (completed through Dance B.A. req.)	0 units

**36 Units**

## **General Studies Electives**

**26 Units**

## **TOTAL CREDITS**

**120 Units**



### 3. Assessment of Compliance with NASD Standards

#### *Program Components*

##### 1) Program Lengths and Credit

The B.A. degree program requires at least the minimum number of credits specified by NASD (120 semester hours for baccalaureate degrees). Credit is awarded according to the published credit policies of UMBC. One credit requires three hours of work per week for fifteen weeks, with the exception of studio technique courses and performance courses. Each two-credit technique course meets for three hours per week, and each three-credit technique course meets for six hours per week. Dance Workshop is a two-credit course that meets three hours per week and Repertory is a three-credit course that meets for five hours per week. A student enrolled in an independent study course must be approved for an amount of credits (usually 1-3) commensurate with the amount of time and work involved.

##### 2) Transfer of Credit and Published Policies

All information and documentation of transfer policies are published in the UMBC catalog, and online:

<http://registrar.umbc.edu/>

Courses transferred from community colleges in Maryland fall under the following guidelines, designed for evaluating credit equivalencies between Maryland community colleges and 4-year Maryland colleges and universities:

<http://www.artsys.usmd.edu/>

Courses transferred from institutions other than Maryland community colleges are evaluated via UMBC's Transcript Evaluation System (TES):

<http://registrar.umbc.edu/services/course-articulation-database/>

##### 3) Transcript Evidence

See APPENDIX R, p. 549 for sample transcripts.

#### *Time on Task, Curricular Proportions and Competencies, Program Continuity*

The structure of the curriculum provides sufficient time for students to attain and demonstrate expected competencies. The Department works with students carefully to ensure that students complete sequential courses, especially courses offered only one semester per year.

It is UMBC policy that no department may impose new revised requirements on continuing students. In cases where requirements have changed, continuing students are given the option to follow the old or new curriculum.

There are two pathways to the B.A. Degree, available in APPENDIX D on p. 151. The Four Year Pathway is designed for students with little dance training who must complete preparatory courses in order to obtain permission to take the courses that count toward the degree. These students usually must repeat some levels in order to progress adequately. The Accelerated Pathway is designed for students entering the program with substantial dance training, who qualify for permission to enter the program at the intermediate level, as determined through the placement audition. All dance students must complete the Gateway Course with a B or better to continue in the major.

### *Residence*

A student may transfer a maximum of 90 credits from all previous institutions towards a UMBC Bachelor of Arts degree. A maximum of 60 credits – 65 credits for engineering majors – are transferable from a two-year program or institution. UMBC's graduation policy stipulates that the final 30 hours toward a bachelor's degree must be completed on campus. The Office of the Registrar may approve a request to complete a maximum of two courses within the final 30 credits at another institution.

<http://undergraduate.umbc.edu/apply/transfer.php>

### *Forms of Instruction, Requirements, Electives*

The Department of Dance believes that, for a program in dance to be viable today, it must offer its students opportunities to experience both traditional and contemporary approaches to technique, performance, and choreography. Dance artists of the future will require an increasingly diverse mix of skills, insights, and competencies. While it is important to study the history of the field, students must also gain critical knowledge of current new developments. The B.A. in Dance provides a base of knowledge that exposes students to both traditional and contemporary ideas and concerns. Students are encouraged to explore a variety of courses in a range of disciplines so that they can develop the tools with which they can engage meaningfully in new cross-disciplinary work.

### *Content, Repertories and Methods*

The program is focused on performance and choreography, and has a noteworthy emphasis on student choreography as a serious investigation of choreographic methods. Students are required

to choreograph a piece for the informal First Works Concert (DANC 290 Independent Projects in Choreography) under the mentorship of a faculty member, and strongly encouraged to choreograph an additional independent piece (DANC 400 Independent Studies) for presentation in a department performance prior to the capstone experience.

The physical demands of contemporary choreography have necessitated the development of new methods for training dancers, and have changed the ways in which dancers prepare their bodies for performance. The pedagogy of dance has evolved to include elements of kinesiology, joint health, injury prevention, and varying approaches to “body work” from Alexander Technique, to Feldenkrais Technique, Pilates, Yoga, Gyrokinesis, Gaga technique, and more. The Beyond Technique course provides students with a basic knowledge of the musculoskeletal system, and modalities for training and preventing injuries, safely maximizing range of movement, enhancing the dynamics of artistic movement, and establishing healthy neuromuscular patterning.

### *Flexibility and Innovation*

The Department offers a variety of approaches to performance and choreography and gives students opportunities to experience them through participation in faculty research, and through the Artist-in-Residence program, which brings nationally and internationally recognized dance artists to UMBC for a full semester each year. Students have the opportunity to work intensively with these artists and to learn about different methods of choreography and new techniques.

The curriculum has room for flexibility. All majors are required to take Dance and Technology in order to develop competence in areas of video editing, sound editing, and multimedia, and to learn about the growing presence of new technologies in the field of dance. This course evolves each year to remain abreast of current technologies. In 2006, the Department participated in the university’s entrepreneurship initiative, and piloted a special topics course entitled *Entrepreneurship in Dance*. Rather than add a new required course in entrepreneurship to the major, the faculty decided to infuse entrepreneurship activities into some existing courses including Senior Projects (the capstone course) and Dance and the Contemporary Arts (the writing intensive course). The mix of contemporary/modern techniques varies each semester, and there is room for inclusion of new modalities within, rather than separate from, some technique courses.

### *Quality Policies*

The Department is constantly working to improve its mix of offerings. Frequently, the faculty discuss issues related to the quality and relevancy of the program (e.g., the array of modern techniques offered, maintaining a balance among traditional modern techniques and more contemporary forms, adding greater rigor for student choreography proposals, examining course content, ‘raising the bar’ for student audition requirements and the gateway course). An Assessment Plan describes student learning outcome goals, methods of assessment, and areas within the program that the department should monitor for indicators of student achievement. The plan describes assessment criteria and tools, as well as the process for evaluating student

success and the program itself. As mandated by the university, the plan also includes measures for evaluating the Department's general education courses and the competencies associated with them. The Chair submits a formal assessment to the CAHSS biennially. (See APPENDIX Q, p. 543 for the Outcomes Assessment Plan, and MDP III. A on p. 106 for the Department's 2017 report.)

### *Undergraduate Curriculum*

The above curricular table shows that the B.A. degree program in dance is comprised of 58 credits, or 48% of the total credits required for graduation. This number exceeds the NASD standards for a Liberal arts degree program. The program focuses on performance and choreography, and specifically includes many courses in which students encounter the choreographic process in a number of ways. The curriculum also includes core courses in Dance History, Music for Dance, Beyond Technique (anatomy for dance and movement modalities), and Dance and the Contemporary Arts that, together, provide a variety of contexts for the study, performance, and creation of dance in an increasingly interdisciplinary arts world.

### *General Education*

All students must complete a curriculum in General Education. This includes English Composition (ENGL 100) and Writing Intensive course. Students select courses in the following areas: Arts and Humanities, Social Sciences, Mathematics, Science (lab and non-lab, Foreign Language, and Culture. All courses approved for the UMBC's General Education Program (GEP) must demonstrate development of one or more specific competencies within the following broader categories:

1. Oral and Written Communication
2. Scientific and Quantitative Reasoning
3. Critical Analysis and Reasoning
4. Technological Competency
5. Information Literacy

### *Dance Studies*

#### Competencies, Modes of Inquiry and Methodologies

Graduates of the program are expected to demonstrate the following competencies:

1. Identify and demonstrate movement elements and skills in performing dance in a variety of styles.

2. Identify and use choreographic principles, processes, and structures.
3. Use dance as a way to create and communicate meaning.
4. Apply and demonstrate critical and creative thinking skills in dance, through evaluation, critique and defense of choreographic work.
5. Demonstrate an understanding of dance in various cultures and historical periods.
6. Make connections between dance and healthful living.
7. Make connections between dance and other disciplines.

### Core Requirements for the B.A. in Dance

Dance majors are introduced to various modes of inquiry through core courses. See APPENDIX O: Course Syllabi on p. 383 for specific course information.

*Technique courses* expose students to the elements of dance, develop competency in demonstrating patterns of movement. They require students to learn how different theories of movement affect the body's development, and create the potential for a wide range of types of physical expression. Technique courses also develop greater awareness of musicality, anatomy, alignment and kinesiology. The intermediate level technique curriculum is infused with elements of alignment, anatomy, imagery and experience with new forms such as Irene Dowd "choreographies," gaga, yoga, and fusion techniques. Advanced technique courses include a number of master classes to acquaint students with a variety of approaches to training, and phrase work. Technique courses are repeatable for credit. Ballet courses may be repeated up to four times for credit.

Core requirements in technique:

A minimum of 12 credits in modern dance technique, which must include the following courses:

- |          |   |
|----------|---|
| DANC 310 | Intermediate Contemporary Dance Technique I (3 cr)  |
| DANC 320 | Intermediate Contemporary Dance Technique II (3 cr) |
| DANC 410 | Advanced Contemporary Dance Technique I (3 cr)      |
| DANC 420 | Advanced Contemporary Dance Technique II (3 cr)     |

8 credits in ballet from the following:

- |          |   |
|----------|---|
| DANC 216 | Ballet II: Intermediate Ballet (2cr)        |
| DANC 316 | Ballet III: High Intermediate Ballet (2 cr) |
| DANC 416 | Ballet IV: Advanced Ballet (2 cr)           |

*Courses in the Choreographic Process* require students to investigate the elements of dance in many ways. Students develop the ability to create, manipulate, and compose sequences of movement through specific assignments. Students are exposed to a wide range of possibilities for music and sound accompaniment.

Core requirements in choreographic process:

A 10 -credit sequence leading to the development of skill and experience in choreography:

DANC 230	Improvisation	(3 cr)
DANC 290	Independent Projects in Choreography	(1 cr)
DANC 330	Dance Composition I	(3 cr)
DANC 331	Dance Composition II	(3 cr)

*Courses in Dance History* provide a historical and social context for dance in variety of cultures and time periods. Students conduct research, and gather information from both primary (e.g., personal, direct experience of performances, interviews, or written firsthand experience) and secondary sources (e.g., interpretations or conclusions made from primary sources.) Students are required to write research papers and incorporate different types of research and analysis into their reports.

Core requirements in Dance History:

DANC 201	History of Dance I	(3 cr)
DANC 202	History of Dance II	(3 cr)

*Courses in Dance-Related Areas* provide students with knowledge about music and musical structures, anatomy and movement modalities relevant to dance, writing about dance, uses of technology applicable to dance, and technical theater.

Core requirements in dance-related areas:

DANC 240	Music for Dance	(2 cr)
DANC 315	Beyond Technique	(3 cr)
DANC 325	Dance and the Contemporary Arts	(3 cr)
DANC 340	Dance and Technology	(3 cr)
DANC 399	Dance Practicum	(3 cr)

### *Performance and Dance Electives*

*Courses in Performance (Dance Workshop and Repertory)* develop the student's repertoire of movement, and the aesthetic experience of performing complete dances that are shaped by artistic approaches, processes, and purposes. Students demonstrate their achievement at the end of each semester in performances of works by faculty or visiting artists at the end of each semester, and are evaluated on their accomplishment during the entire process.

Core Requirements in Performance:

DANC 350	Dance Workshop	(2 cr)
DANC 450	Repertory	(3 cr)

*Dance Electives* include the following courses that are offered either annually or biennially. Many dance majors enroll in these elective courses:

DANC 260	African Dance, cross-listed with Africana Studies,	(3 cr)
DANC 301	Special Studies: Introduction to Indian Dance, cross-listed with Asian	

Studies, (3 cr)

DANC 301 Special Studies: Intermediate/Advanced Jazz Workshop (3 cr)

DANC 301 Special Studies: Intermediate/Advanced Tap Dance (3 cr)

DANC 301 Special Studies: Hip Hop Workshop (3 cr)

DANC 301 Special Studies: Pointe (2 cr)

DANC 356 Studies in Ballet (2 cr)

DANC 390 Dance Production Workshop (3 cr)

DANC 400 Independent Studies in Dance (1-3 cr)

DANC 426 Teaching Methods for Dance, also required for students pursuing education certification (3 cr)

*The Capstone Experience* brings together many aspects of the curriculum, requiring students to synthesize several modes of inquiry and to develop an informed methodology for creating a substantial dance work. Students must explore, select and defend their choices of music, costume, style and subject matter. The course includes several entrepreneurial elements.

Capstone requirement:

DANC 475 Senior Projects (3 cr)

The capstone course, DANC 475 Senior Projects is discussed in greater detail below on p. 49 and in APPENDIX Q: Dance Department Outcomes Assessment Plan on p. 543.

### *Independent Study*

Though not required, the Department encourages students desiring more opportunities to choreograph, to take DANC 400 Independent Studies, where they can further hone their skills as choreographers. DANC 400 is discussed in greater detail on p. 49.

### Levels

#### *Technique*

Students must achieve a “C” or better in contemporary dance technique courses, with the exception of DANC 320 Intermediate Contemporary Dance Technique II, the gateway course, described below. Students must also achieve a “C” or better in DANC 316 Ballet III High Intermediate Ballet. Students may be required to remain at a particular level in order to attain sufficient competency to advance to the next. Grades for technique courses are based on 80% studio work, including progress in class work, as well as through written work and practical (performance) assessments or exams. Students with advanced ballet skills may take DANC 416 Ballet IV Advanced Ballet by invitation, and through the recommendation of the ballet faculty. See APPENDIX P, p. 531 for description of levels of Ballet

### *Students Entering the Program*

Students who enter the program with either no dance background or a weak background in dance are placed in DANC 110 Beginning Modern Dance Technique I or DANC 220 Beginning Modern Dance Technique II, which are considered preparatory dance courses. These do not count toward the major, but may be required. Students with no ballet experience are placed in DANC 116 Ballet I, a preparatory course.

Students who enter the program with a strong background in dance are placed in DANC 310 Intermediate Contemporary Dance Technique I and either DANC 216 Ballet II or DANC 316 Ballet III.

All technique courses are repeatable for credit. Ballet courses may be repeated four times, and contemporary dance technique courses may be repeated twice. Students who are not ready to progress to the next level must remain at their level until ready to advance. All dance majors are required to complete DANC 316 Ballet III High Intermediate Ballet.

### *Gateway Course*

DANC 320 Intermediate Contemporary Dance Technique II is the gateway course for the major. Student performance is assessed at the end of this course, and students must receive a “B” or better in the course in order to continue as a dance major. Students may decide to or be advised to repeat DANC 320 before progressing to the advanced level. See APPENDIX P, p. 461 for the Gateway Course Rubric

Students must pass two levels of Advanced Contemporary Dance Technique with a “C” or better in order to graduate. See APPENDIX P, p. 461 for the guide for advanced level courses

### *Choreography Sequence*

DANC 230 Improvisation is a prerequisite for studying composition, and for DANC 290 DANC 290 Independent Study in Choreography  
DANC 330 Dance Composition I is a prerequisite for DANC 331 Dance Composition II.  
DANC 331 Dance Composition II is a prerequisite for independent studies in dance composition, and a prerequisite for DANC 475 Senior Projects.

### *Performance Courses*

DANC 350 Dance Workshop requires students to be enrolled in a technique beyond the beginning level, and is a prerequisite for DANC 475 Repertory

DANC 450 Repertory requires students to be enrolled in a technique course at or above the intermediate level.



### *Independent Study*

The Department encourages students of all levels of choreographic expertise (including those who are not Dance majors) to present choreographic work. A majority of student pieces are modern or contemporary dance work. However, the Department fosters a breadth of works including: video-dance, ballet, hip-hop, classical Indian Dance, tap and performance art. After completing DANC 290 Independent Projects in Choreography, students who wish to choreograph work for presentation in a UMBC dance showcase concert must enroll in DANC 400 Independent Studies in Dance, and submit a written proposal to the instructor. The instructor mentors students about their proposed creative process, attends rehearsals and provides feedback. Department faculty attend three “works-in-progress” showings during the semester and provide additional feedback to the student. The faculty determine which works will be presented at the Fall or Spring Dance Showcase. Works that are unfinished, or not ready for the showcase are shown as “works in progress” on the First Works Concert.

Dance majors may also conduct independent research in other areas, including dance history, dance education, performance, arts-management or inter-disciplinary art practice, and disseminate the research through a research paper, the production of a DVD or as a lecture-demonstration or master class presentation.

For independent study courses with faculty mentors (DANC 280, 400), content and expectations are clearly stated in writing for students. (See APPENDIX T, Student Handbook, p. 571.)

In rare situations, a student must use independent study to substitute for a required course. If so, a faculty mentor must ensure that the course content is fulfilled in all of its scope, and that the student satisfies all expectations and competencies of that course.

### *Capstone Experience*

DANC 475 Senior Projects represents the capstone experience for dance majors. The central focus of the course is the creation of “a major work” for performance in the Senior Dance Concert. The works are typically 8-12 minutes in length and are expected to be the most challenging artistic project of the student’s University career. The work must explore a complex choreographic process and generally have three to five contrasting sections. The projects are self-generated by the students under advisement with the instructor. The creative process for the work draws upon the cumulative knowledge of a Dance major’s university career. Students often engage in an interdisciplinary process to create their performance work by incorporating video, language, or live music. Moreover, works often spring from collaboration with artists in other fields such as music, visual arts, theatre, film, set and sound design. These collaborations are encouraged by the faculty who place a high value on inter-disciplinary performance works and supports the broadening of dance’s role in relationship to other contemporary arts.

The Senior Dance Concert is produced in the Dance Cube. Students consult with the Technical Director/Lighting Designer prior to technical rehearsals. Senior Projects students stage-manage the performance and run the lights, sound and/or video during the performance.

In addition to choreographing their pieces, students also engage in a several required entrepreneurial activities. These include creating an individual and group mission statement, designing press materials, writing an “elevator speech” about their work, writing resumés, press releases, program copy and choreographer biographies, planning and producing a fund raising pizza party or teaser performance, writing and evaluating a grant application, researching necessary permissions for music copyright clearances, producing a promotional video, and performing tech crew assignments for the concert.

Students are evaluated on creativity, originality of vision and approach, choreographic structure, uses of contrast, effectiveness/appropriateness of sound, video and voice to the movement as well as their ability to bring out the particular strengths of each dancer in the work. Students also write a synthesis paper in which each choreographer evaluates her or his choreographic process and final product.

A select group of works created in Senior Projects (1-3 works) is performed at the American College Dance Association’s Regional Conference each spring. This experience gives student choreographers an opportunity to receive valuable feedback from professional adjudicators outside the UMBC community.

#### Other Student Development

The following are opportunities for student development outside the regular course format.

- The Department of Dance produces eight full-length concerts each year. Six of these concerts feature student works only.
- Students who are not taking Senior Projects may audition to perform in pieces choreographed for the Senior Dance Concert.
- Talented students may be invited to work as apprentices, or to perform in faculty choreography for *Baltimore Dance Project*, the professional (faculty) dance company in residence.
- Students have the opportunity to attend the Mid-Atlantic region’s American College Dance Festival, where they may take master classes with renowned teachers, and attend performances by guest artists and other university dance companies.
- The Department presents a performance by a visiting dance artist or dance company each year. Dance majors are required to attend, and write a response paper for their contemporary dance technique course. Dance students are recruited and often paid to assist with the concert in several ways.

- All dance majors are invited to attend master classes taught by guest artists.

#### Cross-listed courses

Cross-listed courses include: DANC 260 Introduction to African Dance with the Africana Studies course AFST 215, and DANC 301 Special Topics in Dance: Introduction to Indian Dance, with Asian Studies course ASIA 300.

#### Further connection with general education curriculum

Dance majors are introduced to the values of academic integrity through all of their courses. Courses in dance history require students to write a research paper, with appropriate documentation, on a topic approved by the instructor. Courses in technique, as well as some other courses, require students to write original critiques of professional dance performances. Students learn to create original movement and original dance ideas through choreography and workshop courses.

#### Student Assessment

(Please see APPENDIX Q: Outcomes Assessment Plan, 543 for more information.)

The Department uses several assessment tools to evaluate whether students meet learning outcomes. These include:

- Ongoing in class assessment with frequent oral feedback and corrections by the teacher
- Scheduled Conferences between instructor and student
- Written assignments – including brief writing exercises, report/response papers and critiques, research papers
- Exams – written, oral, and/or practical
- Performance Evaluations
- Video Documentation

Examples:

#### Gateway Course:

In DANC 320 Contemporary Dance Technique II the student gains expertise in a particular modern dance technique at the intermediate level and examines the relationship of the technique and its underlying philosophies to other forms of dance and the norms of western theatrical dance.

### Choreographic Process for Performance

Students present their choreography in a variety of concerts each semester. These concerts are: Senior Dance Concert, First Works Concert and Fall/Spring Dance Showcase. Choreographic projects may be self-designed by a student, as in DANC 400 Independent Study, or directed by a faculty member as in DANC 350 Dance Workshop.

Student choreographers must set individual learning goals for independent work in consultation with the instructor, and communicate these goals in writing at the beginning of the semester. Further learning outcomes are determined by the instructor as he/she finds appropriate to the student's choreographic processes. These include:

- Creativity, originality of vision and approach
- Choreographic structure and use of space, time, energy and contrast
- Choreographer's ability to bring out performance abilities of each dancer involved
- The relationship between the sound score and the movement
- Appropriateness of the process used to create the dance in relation to choreographer's vision for the final product
- Appropriateness of costuming

The choreography, creative process and progress of each dance are evaluated in periodic showings during the semester. The instructor of DANC 290 or DANC 475, determines whether a dance meets the goals of the course, and the goals established by the student. Several faculty, including the mentor, attend specific showings of DANC 400 Independent Study pieces, in order to provide some feedback to each choreographer, and to approve pieces for the Fall or Spring Dance Showcase.

### The Capstone Experience

Every dance major is required to create a senior choreographic project. The capstone experience is described in more detail on p. 49 above. The criteria for student performance assessments include all the elements mentioned in the courses listed above. However, in this course the student is expected to meet the learning outcome goals at a much more substantial level. Students who engage in an interdisciplinary process or collaborate with student artists from other areas require expanded assessment such as: effectiveness of collaborative processes, shared vision with other artists, juxtaposition of images, the directed gaze and the role of dance when fused with other contemporary arts.

A documentary video of the performance aids in the assessment of each choreographer's attainment of learning outcome goals, and provides a mechanism for analyzing the work

outside of the live performance. When necessary, students may view this data/video with the instructor to better understand their assessment.

### Research Opportunities for Undergraduate Students

Research opportunities for undergraduate Dance majors, include: Independent Study (DANC 400), the Provost's Undergraduate Research Award, the Summer Dance Research and Study Award, performance opportunities with *Baltimore Dance Project*, and through internships.

#### *Independent Study*

Students who wish to pursue an independent research project related to dance submit a project proposal and register for DANC 400 Independent Studies for one to three credits, depending on the intensity of the project. They carry out their research under the guidance of a faculty mentor. Independent Study is discussed in more detail on p. 49 above.

#### *Undergraduate Research Award*

Dance majors may apply for a Provost Undergraduate Research Award. Applicants must find a faculty mentor and develop a proposal. The mentor reviews the proposal, which is later reviewed by an interdisciplinary panel of arts faculty. The \$1,500 award is most often used for study in New York City, participation in dance festival (American Dance Festival, Bates Dance Festival, etc.) or for study with a particular teacher or dance company. The award is not restricted to the study of dance technique. Recipients have participated in the Broadway Dance Center Summer Professional Semester in New York City, Bates Dance Festival in Maine, American Dance Festival in North Carolina, and have researched differences between east coast and west coast Hip Hop forms in California.

Upon return to UMBC students usually disseminate their research in the form of a choreographic work, lecture demonstration, or master class. Award recipients must write an article about their research for publication in the UMBC Review of Undergraduate Research as well as present their dance work or lecture-demonstration on Undergraduate Research and Creative Achievement Day, for the UMBC community.

#### *Summer Dance Research and Study Award*

Sophomore and Junior dance majors who have demonstrated excellence in performance and/or choreography and who have strong potential for success as a professional dance artist may apply for summer funding grants up to \$2,500 to study at an established dance workshop or to design a summer study program. Recent awardees have studied at the American Dance Festival in North Carolina, Paul Taylor Dance Intensive in Maryland, Summer Contemporary Dance Intensive at Steps on Broadway in New York, and Hubbard Street summer intensive in Chicago.

#### *Baltimore Dance Project and Faculty Research*

Dance majors may be invited to participate in faculty research, and to perform faculty choreography with *Baltimore Dance Project*, the professional dance company in residence at

UMBC, co-directed by faculty members, Carol Hess and Doug Hamby. Each season a small group of dance majors learn and perform works by Hess and Hamby. These works not only challenge the student dancers physically, they often invoke complicated choreographic methods, and challenging aesthetics. Students may also be invited to participate in other faculty research projects involving the creation of video/film dance works or inter-disciplinary performances in the community.

### *Internships*

In Fall 2008, the Department joined with the Shriver Center to support student participation in community service. Students have taught dance in an inner city after-school program, or tutored middle school students in academic subjects. While the dance major does not require internships, many students with double majors experience an internship. The Department is working with the Departments of Music, Theatre and Visual Arts to design a minor in Arts Entrepreneurship, and plans to develop a variable credit internship course which would be available to junior or senior dance majors interested in designing or obtaining a semester-long internship.

### *Study Abroad*

UMBC's Study Abroad office is an excellent resource for students desiring to study abroad for a semester or a full year. The Department of Dance assists dance students in identifying potential locations and schools that offer dance courses that can be accepted as equivalents or substitutes for major requirements. Only a few dance students have taken advantage of this opportunity. Students have attended universities in Australia, France, and Great Britain, including Trinity Laban Conservatoire of Music and Dance in London.

### *Dance Education Certification*

Dance majors interested in completing Maryland State Department of Education certification as a Dance Specialist must apply for acceptance into the Department of Education. With the exception of DANC 426 Teaching Methods for Dance, these prospective teachers complete their required education course work in the Department of Education. During the internship, the dance teacher at the assigned school provides ongoing mentorship to teaching interns. A UMBC Dance faculty (or outside qualified supervisor) supervises and observes the interns and evaluates the internships overall.

<http://www.umbc.edu/education/programs/underTCP/certification.htm>

The Maryland State Department of Education is responsible for the licensing of teachers. In order to be recommended for licensure, candidates must successfully complete all requirements for certification and pass the Praxis I test. Upon the recommendation of the Department of Education, the Maryland State Department of Education will then issue a standard professional certificate.

All teacher candidates must complete DANC 426 Teaching Methods for Dance. This course covers topics related to teaching dance for K-12 in a variety of settings. Students learn how to implement national and state standards for dance education, through readings, class

demonstrations, observations of dance educators in the field, design and feedback on ‘mini-lesson’ assignments. Other topics include methods of assessment, classroom management, and sequential developmental learning strategies.

All dance education students who choose to complete certification requirements take six courses in the education department (see APPENDIX F: “Education Courses for Dance Certification”, p. 157) before the year-long two-phase student intern program in the public schools. EDUC 456 (Student Teaching in the Secondary Schools) is an intensive internship (10 credits) that provides students with the opportunity to take progressive responsibility for teaching in their specialty area and developing professional teaching competencies in a Professional Development School with support from a mentor teacher and a university supervisor. The Department of Education has placed students in area schools in Baltimore County, Howard County, and Anne Arundel County. Dance Professor Carol Hess serves as supervisor for dance student interns, conducts onsite observations of their teaching, and discusses progress and goals with both the student intern and the onsite mentor teacher. There are 1-3 dance interns each year. This year, there are two teaching interns: one undergraduate candidate and one MAT (Master of Arts in Teaching) candidate. Graduates of the program are teaching at schools in all of these counties and more.

#### *Assessment Report*

For a description of ways in which the Department uses assessment results, please see MDP III. A. on p. 106 for the most recent biennial assessment report.

#### 4. Graduate Students

The Department of Dance does not have a graduate program, but does offer curriculum and advisement to students pursuing the Masters in Teaching (MAT) through the Department of Education. Students entering the MAT program with a B.A. in Dance must take DANC 426 Teaching Methods for Dance, which is required by the Maryland State Department of Education. Students entering the MAT program without a dance degree must complete 36 credits of undergraduate dance courses, as mandated by the Maryland State Department of Education. Once enrolled in the MAT program, candidates must complete two additional 400 – level dance courses in addition to DANC 426 Teaching Methods for Dance. This ensures that MAT candidates without a B.A. in Dance leave the MAT program with a minimum of 42 credits in dance studies. The Department works with this type of candidate to develop an individualized program of courses that will lead to state certification when combined with graduate courses offered by the Department of Education. The Department of Dance provides supervision and guidance for graduate candidates in their Phase I and Phase II semesters of practical teaching experience in their assigned schools, and acts as liaison between the student and mentor teacher.

The UMBC Master of Arts in Teaching (MAT) program is a NCATE and Maryland State Department of Education (MSDE) approved graduate program for career changers and recent graduates with at least a bachelor’s degree seeking initial teaching certification. Students are

introduced to pedagogy, including curriculum planning, instructional design, assessment and human development as well as a subject-specific methods course. The MAT incorporates competency-based course work and a Professional Development School internship program for every student in the program. The course work integrates content and pedagogy as recommended by the National Commission on Teaching and America's Future (NCTAF) (1996), the National Board for Professional Teaching Standards (NBPTS), and the National Council for the Accreditation of Teacher Education (NCATE). All MAT candidates' competencies in essential teaching and content knowledge are evaluated through performance-based assessments. Graduates of this program must meet all Maryland certification requirements, receive initial teacher certification in their area of specialization, and extend their understanding of issues germane to teaching and learning.

The requirements for the MAT in Dance may be found in APPENDIX G: State of Maryland Certification MAT Dance, p. 159.

## 5. Results of the Program

For information about the assessment, please see MDP III. A. p.106 for the department's recent biennial assessment report.

### Placement of Graduates

Graduates of the program have gone on to a variety of types of employment from professional dance companies to private dance studios or public schools, to related fields such as physical therapy or arts advocacy. Some have continued directly, or after working in the field, to graduate programs. Graduates with education certification have had much success gaining employment in middle and high schools, both public and private, of several neighboring counties including Baltimore, Anne Arundel, Howard, and Montgomery.

### Demand for Graduates

The Maryland State Department of Education lists dance as an area of critical shortage (of teachers.) Students who have completed education certification as dance specialists gain employment quickly after graduation.

### Graduate and Undergraduate Alumni Satisfaction

The Department maintains an alumni list serve and, in coordination with the Alumni Office, notifies alumni of upcoming concerts and events. Many alumni keep in touch with faculty and notify the Department of their accomplishments. Through email and social media such as Facebook, Instagram, and Linked In, the Department makes an effort to maintain current alumni contact information. Currently, there is no formal survey of Dance alumni.

## 6. Strengths, Areas for Improvement, Challenges and Opportunities



## *The Department*

Despite the stresses that come with a small number of full-time faculty, the Department maintains a vibrancy of spirit, an excitement about dance, and a positive, nurturing, yet challenging learning environment. We are determined to provide our students with diverse learning experiences as they study and work with practicing choreographers, dynamic instructors, and visiting artists. Students agree that the expertise and diversity of the faculty are great strengths.

The Department is committed to a curriculum that includes a range of contemporary dance techniques to strengthen and broaden students' dance training. Students may study up to six different contemporary/modern dance techniques. This experience and training prepares students well for a future in dance.

Students have many opportunities to hone their choreographic skills through the choreography intensive curriculum. Students who are deeply interested in choreography are encouraged to pursue Independent Studies courses where they can receive one-on-one mentoring from the faculty. Independent student choreographers also have the opportunity to collaborate with student lighting designers from the Theatre Department.

The addition of the new Performing Arts and Humanities Building in Fall 2014 has boosted the department considerably. Students and faculty now choreograph and rehearse in studios with dimensions that are better related to the performing spaces. Space is always at a premium, though, and the department has worked on shifting the class schedule to support the needs of dance majors while offering more times available for rehearsals.

The Department has maximized its efficiency by scheduling many courses for only one semester per year. While this works from a budgetary standpoint, it creates challenges for students, particularly transfers, in completing the degree in a timely manner. Over several years, the Provost's office provided enrollment pressure funding in the form of after-budget support on a semester-by-semester basis, making it possible to offer additional sections of over subscribed courses. After two consecutive years of enrollment pressure support for additional sections of a specific course, the department received a permanent increase to its base-operating budget to cover the cost of the increased number of sections. The Department also received an infusion of base funding support to offer DANC 101 Dance Appreciation, a general education course, and DANC 240 Music for Dance, a major requirement.

### Recruitment

- The Department plans to work with the new full-time Visual and Performing Arts admissions officer to develop new, targeted strategies for reaching prospective dance students. Part of this strategy will include developing new print material, and linking prospective students to our website. The department's major requirements offerings can appear limited to prospective students.
- When they look up the major requirements, prospective students sometimes think that the

department's course offerings are limited, and that they won't be dancing very much. In fact, there are many more opportunities for dance majors to dance than the list of major requirements indicates (e.g., taking more technique courses than the minimum required for the degree, taking elective technique courses, and rehearsing/performing in student choreography). The Department is working with the Admissions Office to ensure that prospective students are aware of this.

### Curriculum

The faculty recognize the importance of ensuring that curriculum changes do not increase the total number of credits required for the major, and keep this principle in mind while evaluating major requirements and elective offerings for proposed changes. Goals for strengthening the curriculum include:

- Provide Dance majors with training in complementary techniques such as Yoga, Pilates, Feldenkrais, Gyrokinesis, Alexander Technique, Gaga, or Irene Dowd's work. For details, see MDP.III. A. p.110 of the biennial assessment report.
- Infuse additional studio master classes into the DANC 101 Dance Appreciation, DANC 201 Dance History I, and DANC 202 Dance History II courses in order to provide more embodied experience with historical and cultural dance forms.
- Modify major requirements to include cross-listed courses such as Introduction to Indian Dance and Introduction to African Dance, which, at present, do not attract many dance majors.
- Create a culture that values curiosity and experimentation and curiosity by including more information about artistic choices for costume, music and production elements, into choreographic process courses and courses in which students develop choreographic work for public performance.
- Explore ways to expose students to more advanced work with improvisation.
- Explore ways to foster student choreographer collaborations with students in Music, Theatre, and Visual Arts.
- Infuse elements of production, and related information such as music copyright, acceptable sound file formats, printed program content and design, into courses in which students develop choreographic work for public performance. For more details, see MDP. III. D. p. 129, Plan for Course Modifications
- Offer electives in dance techniques such as Hip Hop with greater frequency.
- Continue working with the Departments of Music, Theatre and Visual Arts to craft a minor in Arts Entrepreneurship, building upon the core courses of UMBC's Entrepreneurship minor.

### Faculty

- The full-time faculty are aging. In February 2017, tenured Associate Professor Elizabeth Walton retired, after over forty years at UMBC. The Department is now in the process of a search for a new Assistant Professor of Dance. For details, see Assistant Professor Search Criteria in Appendix M, p. 379.)
- The Artist-in-Residence position has become increasingly difficult to fill each year for different reasons. It is a Fall-semester only position at a salary of \$20,000. This low salary is insufficient for artists who do not already live in the Baltimore-Washington metropolitan area, because they must secure housing for this relatively short period of time. Over the past five years, the Department has hired artists who were either new M.F.A. graduates of the University of Maryland College Park, or artists who live in the area. While many excellent prospective artists live locally, they survive by teaching throughout the year, often at well-known dance studios, and they are reluctant to accept a position for one semester, because, when the semester is over, there are barely any opportunities for them to teach beginning mid-year. The one-semester time frame, and salary structure may no longer be viable.
- This year, the faculty includes Dr. Adanna Kai Jones, a Postdoctoral Fellow, one of seven candidates selected from over two hundred applicants for UMBC's Postdoctoral Fellows Program for Faculty Diversity 2017-2019. Dr. Jones will be in residence at UMBC during the 2017-2018 academic year, and will teach one course in Spring 2018. If Dr. Jones shows potential to succeed in a tenure-track position, and to contribute to the Department in the context of its future plan, the Department may recommend conversion of the Postdoctoral Fellow position to a tenure-track Assistant Professor position. (See MDP. III. B., Future Hiring Plan on p. 115.)

### Costume Support

- There is a small budget for costumes. Additional support from the CAHSS for our annual trip to ACDA has freed up resources that the Department will dedicate toward increasing our costume inventory.
- The Department plans to provide a costume consultant for DANC 290 Independent Projects in Choreography, DANC 400 Independent Studies in Dance, and DANC 475 Senior Projects to advise students regarding costume choice for their pieces.
- Future plans include hiring a costume designer/consultant, to support the costume needs for the Senior Projects and Repertory courses.

### Other Challenges

- The Department's allocation for visiting performers and dance companies is too small. Funding for performances by visiting dance companies is so small (\$5,000 per year for three years, and \$10,000 every fourth year), that the Department can bring a

high-profile dance artist or company to campus only once every four years. This means that a student will have the opportunity to see such an artist or performer a maximum of once during their four years here, and possibly not at all, if that student is a transfer student.

## 7. Plans for Addressing Weaknesses and Improving Results

The Department acknowledges the commitments of the Provost and Dean for making increases to its base-operating budget in support of curriculum, facilities, and faculty. Plans for making improvements include the following actions:

- Continue working with the Admissions Office to develop more effective recruitment activities in ways that do not place additional stress or demands on the department's small faculty.
- Create more opportunities to showcase the work of alumni, by sponsoring performances, lectures and master classes by alumni. In Spring 2017, the department presented a concert of alumnus Ryan Bailey's fledgling company *Pacing Bodies Dance Company*.
- Increase frequency of the Introductory courses DANC 116 Ballet I from one semester to two semesters by increasing the part-time budget by \$2500 and, by extension, the Accompanist budget by \$900 by FY '20.
- Increase frequency of certain one-semester major requirements such as DANC 331 Dance Composition II, or DANC 315 Beyond Technique.
- Include more one-time studio experiences for the Dance Appreciation and Dance History courses (@\$1,000 total for guest teachers for all three courses).
- Implement a slight revision to major requirements to include embodied learning of cultural dances. One solution under discussion is to replace DANC 350 Dance Workshop with an elective choice of DANC 260 Introduction to African Dance, or DANC 301 Special Topics: Introduction to Indian Dance, or other cultural dances offered as Special Topics courses.
- The Department has identified three options for addressing the challenges related to the Artist-in-Residence program discussed above:
  - 1) Option 1: Expand the one-semester Artist-in-Residence position to a full year position.
  - 2) Option 2: Convert the Artist-in-Residence position to a full-time Lecturer position, thereby increasing the number of full-time faculty and reducing dependence on part-time faculty. In this case, the department would require additional support for short-term residencies by emerging choreographers who would set choreography for DANC 450 Repertory.
  - 3) Option 3: Expand the Artist-in Residence position, and create a full-time Lecturer position with part-time faculty funds and additional enhancements.

## 8. Sample Transcripts

Please see APPENDIX R, p. 549 for sample student transcripts of an entering freshman certified as a dance specialist, a *Linehan Artist Scholar*, and a transfer student.

### ***C. Programmatic Areas***

#### Dance Studies for the General Public (DGP)

The Department of Dance recognizes the need for and is committed to offering dance courses designed for the general student. Non-majors are permitted to enroll in technique courses at their level of skill. Non-majors may also audition to perform in student choreography, but they must be enrolled in a technique course in order to perform.

#### *Current Courses*

DANC 110 Beginning Contemporary Dance Technique I is offered every semester and students may choose to either count this course as elective credit, or to apply it as a PE requirement by notifying the Registrar once they have completed the course. One section is offered every Fall and two sections are offered every Spring, to accommodate a requirement for Theatre majors.

DANC 116 Ballet I Elementary Ballet is offered only in the Fall semester, due to past budget reductions.

#### *Dance in General Education*

The following courses satisfy General Education Program (GEP) requirements:

DANC 101 Dance Appreciation is designed for non-majors, and provides an orientation to the world of dance from a variety of perspectives. The course provides an introduction to the art of dance through an overview of social and cultural genres of dance in present and past societies across the globe. A comparative approach identifies both the similarities and the unique characteristics of different forms of dance in terms of movement, practice, and purpose.

#### *Competencies:*

- a. Students will gain a vocabulary for describing, both orally and in writing, aspects of dance practices and performance.

- b. Students develop methods of communicating about dance both verbally and in writing. Their knowledge of the development of modern dance is assessed through written work and exams.
- c. Aesthetic appreciation is assessed through in-class oral work and discussions, as students examine “cultural artifacts” of dance (writings and forms of dance documentation)
- d. Students demonstrate critical thinking skills pertinent to the analysis and aesthetic interpretation of the elements, thematic materials, ideas, and cultural aspects of dance practice and performance.

DANC 201 Dance History I is required of dance majors, and also may be taken by non-majors to fulfill either the Arts and Humanities (AH) or Culture (C) area of the GEP requirement. The course covers the development of dance from tribal societies through classical ballet. Students learn about dance practices of a wide range of cultures through history. Students gain an appreciation for different forms of dance, and also learn about research methods in this area. Movement classes to extend the understanding derived from reading, lectures, discussions and films.

*Competencies:*

- a. Students develop verbal and written communication skills through class discussions, a written response paper, and a research paper.
- b. Students hone writing skills by submitting preliminary drafts of the response paper, receiving comments, and then submitting a revised final draft.
- c. Students evaluate sources, both electronic and hard copy, and demonstrate aesthetic appreciation through
- d. Students develop critical thinking skills through a written critical response paper on a professional dance performance.

DANC 202 Dance History II Contemporary Forms is required of dance majors, and also may be taken by non-majors to fulfill the Arts and Humanities area (AH) of the GEP requirement. The course covers the development of dance in the 20th century. Students learn about a variety of philosophies about dance, choreographers, and important developments in the field during this period. Students gain an appreciation of different forms of dance, and also learn about research methods.

*Competencies:* See above competencies for DANC 201

## Performance (PER)

### *Student Recognition*

Each spring, between three and six juniors and seniors are recognized for their achievement at the College of Arts, Humanities and Social Sciences Student Honors and Awards Day ceremony. Awards are for Outstanding Senior in Performance, Outstanding Senior in Choreography, Outstanding Junior, and Service to the Department.

Outstanding student choreographers are recognized through faculty recommendations to submit their work for adjudication at the American College Dance Association conference. It is a high honor for student choreographers to present their work at ACDA.

Every April, the university holds *Undergraduate Research and Creative Achievement Day (URCAD)* a university-wide recognition of outstanding undergraduate research and creative work. Students apply to present results of their scholarship from the last year with faculty recommendations. The day includes oral presentations, posters, artistic exhibits, performances, and film. The Department hosts a performance featuring the research of dance, music, and theatre students. On average, three to five dance students present at URCAD.

The Department does not have an honors program. Students in the Honors College may take an honors section of DANC 202H Dance History II for honors credit.

### *Faculty Performance*

Each spring, faculty are required to report on their teaching, service and research activities for the calendar year, on the Faculty Annual Report/Digital Measures. Data are collected on faculty research, funding, public service, and work in progress. This information is used to determine merit increases to salaries, when merit funding is available. The Chair makes recommendations for faculty merit increases, and the Dean determines merit increases for the Chair. See MDP I. E. p. 88 for the department's Merit Policy for awarding salary increases based on merit.

## Other Programmatic Activities (OPA)

### *American College Dance Festival*

The Department participates in the American College Dance Association's regional festival each year, and supports registration fees, adjudication fees, and housing for up to 16 students. The faculty select three student-choreographed dances for presentation at the Festival. A panel of established professional choreographers adjudicates two of the works. It is an honor for students to be invited to attend the conference. Students consider this event to be the highlight of the

academic year and the selection of a student's choreography for presentation at the festival is considered to be the highest recognition for a student choreographer's work.

### *Field Trips*

The Department occasionally makes field trips to venues like the Kennedy Center for the Performing Arts, Dance Place in Washington DC, or the Clarice Smith Performing Arts Center at the University of Maryland College Park.

Students in technique and history courses are required to attend off-campus professional dance performances and to write about them.



## **SECTION III. EVALUATION, PLANNING, PROJECTIONS**

### ***A. The Department of Dance***

The CAHSS has instituted a regular and systematic method for evaluating learning outcomes of dance students, and for assessing the Department as a whole.

Guided by the Department's Outcomes Assessment Plan (see Appendix P, p. 531), the chair annually collects data from faculty, staff and students to assess the strength of the Department in several areas. Through focused discussion with faculty and staff, individually or in groups, the Department works toward consensus regarding the need for program or course modifications. The chair submits a Department Assessment Report to the Dean of the College of Arts Humanities and Social Sciences biennially. The Outcomes Assessment Plan is found in Appendix Q, p. 543, and the Department's 2017 report is found in MDP III A. on p. 106.

### ***B. Students***

Evaluations of student performance and accomplishment inform all decisions regarding program change and program improvement. Data from Student Course Evaluations (SCE's) reveal a range of (unidentified) student responses to course content and instructor effectiveness. At different times, the Chair or faculty will assemble a cross-section of dance majors to discuss issues related to specific courses or to the overall program. Student input plays a significant role in determining and modifying department policies.

The faculty takes seriously the integrity of course levels, and makes recommendations regarding student class placement. For an example of this process, see the 2017 assessment report in MDP III.A. on p. 106.

### ***C. Projected Improvements and Changes***

See I.D. for a description of how the Department evaluates, plans, and makes projections. The Chair and faculty work together to ensure that planning is timely and effective. The faculty regularly evaluates strengths and weaknesses of the program through constructive discussion. The faculty realizes that, as the field of dance changes over time, the curriculum must also evolve in order to prepare students appropriately for the future.

## Size and Scope

If the number of entering Dance majors continues to grow as it has over the current and previous years, there will be increased pressure on an already stretched faculty.

The Department hopes to increase the size of the tenure-track faculty. Due to the unforeseen retirement of Associate Professor (now Emerita) Elizabeth Walton, the Department hired full-time Visiting Lecturer Erica Rebollar. A search for a tenure-track Assistant Professor is underway, and this position will replace the temporary Visiting Lecturer position by Fall 2018. A successful conversion of the Postdoctoral Fellow position to a tenure-track Assistant Professor position would increase the number of tenure-track faculty to four. The Department maintain this increase only if the next tenured faculty retirement (likely in the near future), is replaced by a tenure-track position.

In December 2016, at the Dean of CAHSS' request, all departments submitted a planning document detailing how it will address goals of UMBC's *Strategic Plan for Advancing Excellence*, and the criteria it will use in defining the future composition of its full-time faculty under two separate scenarios. The Department's Future Faculty Hiring Plan can be found in section MDP III. B. on p. 115

The Department plans to continue its relationship with UMBC's Federal Work-Study program, which includes federally funded student work-study positions in the Dance Office. The Program Management Specialist trains and supervises these students.

## Finances

The Department is fortunate to have an operating budget that allows it to function well in its new studio and performance facilities. Areas for improvement include increased support in three key areas: course offerings, faculty development and travel, and computing needs.

### *Frequency of Course Offerings*

With excellent new facilities and strong enrollments, the Department is poised to attract more dance majors, and will need to serve them. The Department has been frugal by scheduling many courses in either Fall or Spring, not both. This strategy works when the number of majors is small, but puts stress on students (especially transfers and double majors) who have little flexibility in scheduling. Faculty advise students carefully so that they can meet their major requirements on time, but some students find themselves overloaded with Spring –only courses at the end of their senior year. The Department plans to examine its Fall-only and Spring-only courses to determine which courses should be offered with greater frequency – if not in both the Fall and Spring semesters every

year, then perhaps in every Fall semester and every other Spring semester, for example. With nearly half of Dance majors entering as transfer students, the Department needs to assess ways to improve course frequency to meet the needs of these students.

### *Faculty Development and Travel*

The CAHSS Faculty Scholarly Travel Fund (see I. E. 6, on p. 23) supports faculty travel in part. In response to past budget cuts, the Department reduced its budget for travel, in order to meet other department needs, and this has worked fairly well, since the number of full-time faculty is so small. With the possibility of the current Postdoctoral Fellow position converting to an Assistant Professor position, and a successful search for a new Assistant Professor, the department should expect additional funding from CAHSS for the scholarly travel needs of these faculty through start-up packages, and budget adjustments.

### *Computing Needs*

The Department has no dedicated budget for faculty, staff, or program computer replacements and upgrades. The university's Computer Replacement Initiative does supplement the cost of new desktop (\$700) and laptop (\$1000) computers, but funds a very limited number of requests per year, usually no more than two. Each full-time faculty requires a computer, and some require both an office computer and a laptop for running specific performance software during rehearsals and performances of dance technology-related research. The Technical Control Room requires computers and software as well, and the part-time faculty office computer needs an upgrade. It is not possible to meet these computing needs with only two supported computers per year. The Department needs an increase to its base budget to cover such costs.

The Sonic Computer Lab's fifteen Mac computers have a variety of software used by the Dance, Music, and Theatre Departments. The *Isadora* software is used primarily for the Dance and Technology course. The university computing division does not cover the costs of upgrades to this software, and the Department has no budget for such upgrades. Should this software need a costly upgrade, the Department will need to request necessary one-time funding from CAHSS. CAHSS intends to take a building-wide approach to addressing the need for maintenance and replacement of equipment in the Performing Arts and Humanities Building.

### *Costume Inventory*

The Department's small costume inventory supports productions in part, but does not fulfill the costume needs of all choreographers completely. Some students purchase costumes with their own funds. In the past, the Department supported costume needs of the Senior Concert pieces at \$50 per piece. In FY '18, the Department plans to spend approximately \$5,000 to building this inventory. With three student productions each semester, and the inventory showing signs of age, additional funding will be necessary to meet production needs. For the First Works Concert, associated with DANC 290,

production values, including costumes, are kept intentionally at a minimum, since this concert is meant to be an informal event, with minimal lighting cues and costumes that indicate the intent of the choreographer, and are a step above rehearsal attire. The Department plans to phase in additional support for costume consultation by bringing in a professional costume designer to meet with the DANC 290 Independent Projects in Choreography, DANC 400 Independent Studies in Dance, and DANC 475 Senior Projects classes. This year, the Department increased its costume budget for the Senior Projects concert to an average of \$50 per dancer per piece. The Department plans to increase support for DANC 400 Independent Studies in Dance pieces selected for Dance Showcase performances in subsequent years, provided that sufficient funds are available.

### Faculty and Staff

The Department hopes to increase the size of the tenure-track faculty and to expand staff through contingent positions. If the current search for a tenure-track Assistant Professor is successful, and the Postdoctoral Fellow position converts to a tenure-track Assistant Professor position, the number of tenure-track faculty will increase by one. The Department will only maintain this increase if the next tenured faculty retirement (likely in the near future), is replaced by another tenure-track position.

In December 2016, at the Dean of CAHSS' request, all departments submitted a planning document detailing how it will address goals of UMBC's *Strategic Plan for Advancing Excellence*, and the criteria it will use in defining the future composition of its full-time faculty under two separate scenarios. The Department's Future Faculty Hiring Plan can be found in section MDP III. B. on p. 115.

The Department hopes to continue its relationship with UMBC's Federal Work-Study program, which includes federally funded student work-study positions in the Dance Office. The Program Management Specialist trains and supervises these students.

If enrollment remains stable, or shows slight growth over the next three years, the department will need to do all of the following:

- Increase the number of tenure-track faculty from three to four.
- Expand the Artist-in-Residence position to two semesters, or convert the position to a full-time Lecturer position
- Examine part-time faculty needs in order to increase the frequency of certain course offerings.
- Examine part-time faculty needs in order to increase the frequency of certain course offerings.
- Hire additional part-time or contingent staff to support costuming needs.
- Increase the number of master classes for the Advanced Contemporary Dance Technique II class.

## Facilities, Equipment, Health and Safety

The Department plans to include Yoga in the mix of complementary techniques offered within the Intermediate Contemporary Technique I and II courses. To do this effectively we will need to purchase additional yoga mats, and a supply of blocks, straps and blankets. Many students already have their own yoga mats, but those who do not will be able to check out a yoga mat for the semester. Upon return, all yoga mats and blankets will be cleaned and disinfected.

The Department keeps the First Aid kits well stocked, and from time to time, has to purchase replacement First Aid items.

The Department plans to purchase additional self-care items including foam rollers, calf stretchers, therabands and therapeutic balls of assorted sizes for student use. These items are kept in the entry hallway to the Dance Cube studio and are available for student use.

## Changes in Curriculum Under Consideration

### *Major Requirements*

The full-time faculty have discussed how to implement a new major requirement that would ensure that Dance majors have an embodied experience in learning the dances of a specific world culture. Recognizing that this change must not increase the total number of credits required for the B.A., the faculty have been evaluating how to accomplish this goal. One solution would be to eliminate DANC 350 Dance Workshop as a major requirement, and, instead, require students to choose either DANC 260 Introduction to African Dance (cross-listed with the Africana Studies Department) or DANC 301 Introduction to Indian Dance (cross-listed with the Asian Studied Department) to meet this requirement.

### *Course Re-design*

#### Dance History Sequence

The Department plans to embed additional studio experiences and elements of Critical Dance Studies into three courses that meet university general education requirements. DANC 101 Dance Appreciation is a course designed for non-majors, and includes studio sessions in Ballet, Jazz, African Dance, and Indian Dance. We plan to add Caribbean Dance to this course, building upon the expertise of our resident Postdoctoral Fellow.

DANC 201 Dance History I Cultural and Classical Forms, and Dance History II Contemporary Forms are required for the major, and open to non-majors. DANC 201 includes studio sessions in Folk Dance, Renaissance Dance and Baroque Dance. We plan to add Indian Dance and Caribbean Dance. DANC 202, at present, has few studio sessions, and the has begun to discuss including experiences in Graham, Cunningham and Humphrey/Limon techniques, for example, as well as postmodern performance methods, including happenings, site specific work, and chance. With the inclusion of elements of

Critical Dance Studies, these courses will introduce students to current research concerns and contextualized examination of the history of dance and its artifacts.

#### Structural Change for Intermediate Contemporary Dance Technique Sequence

In Fall 2017, the Department is piloting a new structure for the Intermediate Contemporary Dance Technique I and II courses to provide students with weekly training in ‘complementary’ techniques such as Yoga, Pilates, Feldenkrais, Gyrokinesis, Alexander Technique, Gaga, Bartenieff Fundamentals, or Irene Dowd ‘choreographies’. These courses each meet three times a week (Mondays, Wednesdays, and Fridays) for a two-hour time slot each time. Both courses are required for the major, and many students choose to take each of them twice. For example, entering freshmen with extensive dance experience, take DANC 310 Intermediate Contemporary Dance Technique I in the Fall, and progress to DANC 320 Intermediate Contemporary Dance Technique II in the Spring. Many will choose to take the sequence again in their sophomore year. The Department rotates instructors and techniques every four semesters. These techniques may include Horton Technique, Taylor Technique, Somatic Technique, Limon Technique, Dunham Technique, or Cunningham Technique. Transfer students who have taken the equivalent of DANC 310 may take DANC 320 twice to prepare for more advanced levels.

Under this new structure, DANC 310 and 320 will devote two of the three days per week to the dance technique assigned to the course, and the third day to study of the ‘complementary’ technique. Both courses will include the same ‘complementary’ technique in a given semester, and the ‘complementary’ technique will rotate over four semesters, so that students will gain experience with two to four techniques without redundancy. In Fall 2017, DANC 310 will study Horton Technique on Mondays and Wednesdays, and Irene Dowd ‘choreographies’ on Fridays. DANC 320 will study Irene Dowd ‘choreographies’ on Mondays, and Paul Taylor Technique on Wednesdays and Fridays. In Spring 2018, the additional technique will be either Yoga or Gaga.

Modifications and Improvements for of DANC 290, Independent Projects in Choreography, DANC 330 Dance Composition I, DANC 331 Dance Composition II, DANC 400 Independent Study in Dance (student choreography projects) and DANC 475 Senior Projects

During the Spring 2017 the full-time faculty and Technical Director met to discuss how to increase student knowledge about elements related to choreography and production. It was clear that students were not retaining information when it was presented one time in one course, and that students could benefit from a more scaffolded approach over several courses. The faculty looked at several elements, including music choice, music copyright, sound file formats, costume, printed program content and design, to see where and how these elements might fit into courses related to the choreographic process itself, and to the presentation of choreography to the public. Feedback from faculty and staff teaching relevant courses resulted in the Plan for Course Modifications, found in MDP III. D. on p. 129.

## SECTION IV. MANAGEMENT DOCUMENTS PORTFOLIO

### *MDP I: Purposes and Operations*

#### A. Purposes

1. UMBC Catalog  
Sections of the 2017 UMBC Undergraduate Catalog that pertain to Dance are included in APPENDIX C, p. 145. The entire catalog can be accessed at <http://www.umbc.edu/catalog>.
2. UMBC mission, goals, objectives  
<http://about.umbc.edu/>  
  
Department of Dance mission, goals, objectives  
See I. A., p. 10, and <http://dance.umbc.edu/mission-overview/>
3. Definitions of terminology for designating wholes or parts of curricula:  
  
Major – a program of at least 30 credits in a concentrated area of study  
  
Minor – a program of courses of at least 18 credits within a discipline that provides a general understanding of that discipline

#### B. Size and Scope

HEADS Data Surveys

See APPENDIX H, p. 161.

#### C. Finances

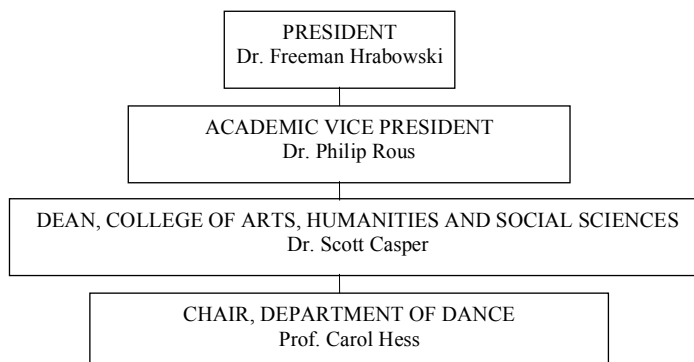
Financial Data for the past three fiscal years: FY 2017, 2016 and 2015

See Appendix B: Dance Department FRAP Budgets, p. 141.

#### D. Governance and Administration

*1. Table of Internal Organization of the Department of Dance and Administrative and Operational Relationships to the University*

**Table of Organization**  
**UMBC (University of Maryland Baltimore County)**  
**Administration of University and Department of Dance**



*2. Responsibilities of the Chair*

The Chair is the Chief Officer of the Department and is responsible for all matters related to it, including curriculum, budget, staffing and representation of the Department both internally and externally. The Chair is also responsible for overseeing the Department Promotion and Tenure process and for administering the research programs of the Department.

*3. Governance and administrative responsibilities among faculty, staff and administration*

See the Department By-Laws in APPENDIX A, p. 137.

The Department Chair supervises the Department Program Management Specialist.

*4. Term of Department Chair*

See the Department By-Laws in APPENDIX A, p. 137.

*5. Clerical, Professional and Technical Support*

See I. A., p. 24.

*6. Programs jointly administered with other departments:*

Dance Education Certification – Department of Education

See APPENDICES E, F and G, pp. 155 – 159.



## E. Faculty and Staff

### *1. Policies and Procedures*

#### Policy on Faculty Responsibilities

The following policy clarifies the teaching, research, service expectations of faculty, and, in particular addresses the diversity of expectations for faculty at different levels of their careers and at different intensities of research.

### **UMBC Department of Dance**

#### **Policy on Faculty Responsibilities**

(Revised December 2015)

This policy on Faculty Responsibilities (Workload) reflects the overall mission of the Dance Department, as well as the Mission of UMBC and the Board of Regents. It also reflects practices by both accredited and peer institutions offering the B.A. degree in Dance, and recommended practice by the National Association of Schools of Dance, our accrediting body.

#### **I. Instruction:**

All faculty are involved in undergraduate instruction. The normal teaching assignment for full-time, tenure-track faculty is five course units or the equivalent per academic year. A course equivalency is defined as an assignment that requires the amount of time equal to the amount of time spent in all the aspects of teaching a course: planning, research, physical/intellectual preparation, classroom/studio contact-hours, rehearsal mentoring, advising and grading. Instructional activity should comprise 45% - 55% of the overall workload. The chair teaches three course units or the equivalent per academic year. The normal teaching load for full-time instructors hired before 2009 is six course units or the equivalent per academic year. Lecturers hired after 2009 will be required to teach eight course units or the equivalent per year. A course unit is defined as a standard, three-credit course. Since many of the department's courses carry two credits, faculty may be assigned three courses per semester. The teaching assignment reflects a balance between preparation-intensive, grading-intensive, or studio-intensive courses.

Faculty are expected to maintain a level of physical condition necessary for teaching studio dance technique, choreography or performance courses. Faculty are also encouraged to pursue professional development through weekly, if not daily dance classes and/or pursuing professional development by attending workshops by other professionals in the field.

#### **A. Classroom/Studio Courses:**

Dance Department faculty teach a variety of courses. These include Dance Technique courses, Improvisation/Composition courses, Dance History courses, Special Topics courses, Workshop/Repertory courses, and related courses such as Music for Dance, Dance and Technology, and Dance Practicum.

Often, course contact-hours are greater than assigned credit-hours; for example, a two- credit technique course meets three hours per week, a three-credit (intermediate or advanced contemporary) technique course meets six hours per week, and a three-credit repertory or performance course meets for six hours per week. These additional contact hours are reflected in the teaching load.

#### **B. Independent Study Courses:**

Faculty responsible for independent study courses are expected to advise and mentor students and to meet with them on a regular basis to discuss their progress in their particular projects. This includes attending student rehearsals, pre-performance technical rehearsals, dress rehearsals and performances.

DANC 290 Independent Projects in Choreography is a one-credit course in which students choreograph their first work under the guidance of a faculty mentor. This class is a hybrid of face-to-face instruction and independent student rehearsal and culminates in a performance. Faculty responsibility includes organizing, directing, and attending technical rehearsals for the First Works Concert.

DANC 400 Independent Studies in Dance is a variable-credit course in which students engage in supervised independent work, involving either scholarly research, or a major creative effort such as the choreography of a substantial dance piece. Students work individually with a faculty mentor who attends their rehearsals at key points during the semester, and continues to mentor them during showings, technical rehearsals and productions.

DANC 280 Performance Practicum is a one-credit course in which students perform in a student or faculty work. Faculty assigned to DANC 290 or DANC 400 are responsible for monitoring and grading all DANC 280 students performing in their mentees' choreography.

### **C. Advising and Mentoring**

All department faculty engage in advising and mentoring. Advisees include dance majors, dance minors, and interdisciplinary majors in the visual and performing arts. Advising may also include assisting students in preparing auditions and materials for prospective internships or graduate programs.

Faculty advise and mentor students in the area of Undergraduate Research. Faculty advise students in the process of preparing grant proposals for UMBC's *Undergraduate Research Award*, and mentor students who attain the award. Faculty also mentor and advise students on their proposals and abstracts for *Undergraduate Research and Creative Achievement Day*, and coach students on how to present their research in a performance/discussion format to the public.

### **D. Outreach Efforts**

Faculty may perform outreach activities involving teaching. Guest teaching, master classes and workshops outside UMBC would fall into this category. Also, faculty encourage students to engage in outreach activities and may travel with students to various locations including city or county schools, for performances and lecture/demonstrations.

## **II. Creative Scholarship/Research**

Full-time faculty are expected to be actively engaged in creative scholarship and to maintain their reputations in the field. Dance involves collaboration and the mixing of disciplines, and the department encourages faculty to pursue artistic work that is interdisciplinary, multi-disciplinary or trans-disciplinary. The department supports *Baltimore Dance Project*, a professional contemporary dance company that features faculty creative research in choreography and performance.

### **A. Choreography**

This includes the creation of new work, on a professional level, either independently, or in collaboration with other professional artists. Full-time faculty may create new work, or restage previously created work. The company presents performances both on and off campus. Choreography for theatre and opera productions, according to the extent of involvement, may also be considered significant creative work.

### **B. Restaging previously created work**

This may include a faculty member's revision and development of a previously created work. This practice is in keeping with many of the most highly

renowned choreographers who consistently re-shape their artistic work over time. In addition, faculty may research and reconstruct work of artistic significance by other choreographers.

### **C. Performance**

Professional performance is a form of creative scholarship. The dancer researches and engages in the process of rehearsal and refinement of a dance work, and then creates a particular role in each performance.

### **D. Interdisciplinary Work**

This may include screendance and interactive performance design, as well as the creation of multimedia either individually or through collaboration with artists from other disciplines.

### **F. Publications**

Writing for publications, journals, book chapters, or articles are valued and encouraged. Research may also be presented in the form of video publication. A dance work itself is considered a type of 'text', therefore, original dance works are considered the equivalent of published, written texts.

## **III. Service**

Because the department is so small, all full-time faculty, both tenure-track and non-tenure track, participate in departmental service of some kind, and attend all department faculty meetings. Service with respect to the department concerts is critical to the department's ability to present such concerts. Full-time faculty are expected to devote 5-15% of their workload to service activities.

### **A. Departmental Service**

Faculty are expected to participate in departmental service in addition to their teaching responsibilities.

#### **1. Departmental Governance**

All full-time faculty are expected to participate in the governance of the department and to share in duties necessary to keep the department running. Faculty either volunteer for specific tasks, or are assigned by the chair. Responsibilities include:

Attendance at all department faculty meetings

Setting the course schedule

Advising the Dance Council of Majors

Co-ordinating and/or attending the annual student trip to the American College Dance Association's Regional Conference

Representing the department as Faculty Senator

Library Liaison

Representing the department in campus-wide recruitment events

Attendance at Commencement

Co-ordination of visiting dance companies for the InterArts Series

Co-ordination of student performances and presentations for Undergraduate Research and Creative Achievement Day

Attendance at Selection Day

**2. Directing Department Dance Concerts:** This added responsibility is factored into the overall workload.

The instructor of DANC 475 Senior Projects in Dance also directs the Senior Dance Concert.

The instructor of DANC 290 Independent Projects in Choreography also directs the First Works Concert.

A faculty member is designated as Dance Showcase Concert Director, who also mentors up to six student choreographers registered for DANC 400 Independent Studies in Dance. This is a position of considerable responsibility and includes setting the schedule of showings of student choreography, determining program order, working closely with the Technical Director, co-ordinating student and faculty choreographers, attending all technical rehearsals and dress rehearsals, and conducting the pre-performance warm-up class for concerts. Direction of the concert in a given semester is considered the equivalent of .5 course units.

**3. Participation in the Organization of Department Dance Concerts:**

Faculty other than the Concert Director may assume a variety of

responsibilities pertaining to student performances. All instructors of DANC 400 Independent Studies in Dance must attend technical rehearsals, dress rehearsals and performances of their mentees.

#### **4. Recruitment/High School Visit Day**

Faculty contribute to the department recruitment efforts by interviewing prospective students who visit campus to opening their classes to prospective students at key times in the semester. Faculty meet with these prospective students and their parents to answer questions about studying dance at UMBC.

Faculty participate in *High School Visit Day*, the department's annual recruitment event, by teaching master classes and/or promoting the department to a group of talented, targeted high school seniors, nominated by their school dance instructors.

#### **5. Annual Scholarship Auditions for Prospective Students**

Full-time faculty participate in the audition process in several ways which include teaching the audition classes, observing and ranking prospective incoming freshmen or transfer students for class placement, and interviewing prospective students for the Linehan Artist Scholars and Fine Arts Awards.

#### **6. American College Dance Association Annual Conference**

Faculty participate in the selection of student choreography as well as the students who will attend the American College Dance Association (ACDA) four-day conference each year. Designated faculty attend and participate in the conference, with responsibilities that include chaperoning student attendees, teaching master classes, performing, facilitating student tech rehearsals, and attending adjudication sessions.

#### **B. Inter-departmental Service**

The department values good citizenship in the university, and, when available, faculty may perform a variety of services to other departments. These may include:

##### **1. Consultancy for movement in other disciplines**

This includes work, of a limited nature, with other departments such as Theatre or Music, on productions requiring the use of movement or dance. If the involvement of the faculty is extensive, requiring the creation of a significant amount of new work, then the activity would be considered research/creative work.

## **2. Guest lectures in other departments**

Faculty may occasionally present or co-present lectures or studio experiences in courses outside the department.

### **C. University-wide Service**

Faculty are encouraged to be good citizens of UMBC, and to volunteer to represent the department on university task forces, or faculty senate committees. Committee work must be balanced with research and teaching responsibilities. Faculty often serve on Promotion and Tenure Committees outside the department, Search Committees, and special Task Forces.

### **D. Community Service**

Faculty participate in a variety of types of service to the community and to the field. These may include:

Service as adjudicators or panel members for grant awarding organizations

Touring or community performances with *Baltimore Dance Project*

Community-oriented programs affiliated with professional dance companies or community organizations

Guest lectures or master classes for community organizations or public school conferences

## **IV. Diversity of Expectations**

The Dance Department recognizes that the level of engagement among faculty members in creative work, service, and teaching varies throughout their careers. In the area of dance, in particular, there are variations over time. For example, one may begin with great intensity as a performer, shift to performance/choreography, and make a transition into only choreography, or research in historical forms. Faculty responsibilities are assigned either by the year or by the semester, and these assignments reflect the intensity in which a particular faculty member is engaged in creative work.

Because the number of faculty is so small, full-time faculty often teach three courses per semester. The “mix” of courses in the teaching assignment considers a balance of the types of instruction outlined above, as well as the intensity of creative work and service. Most often there is one section per course per semester, requiring a different preparation for each course they are assigned.

Teaching assignments may be adjusted to include a mix of courses that

are more or less preparation-intensive. For example, a faculty member who is engaged in a demanding creative project may be assigned a mix of courses that, on the whole, are less demanding in these ways, while a faculty member who is not heavily engaged in creative work may be assigned a mix of courses that, on the whole, are more demanding in these ways.

## **V. Workload Policy Processes**

### **1. Role of Faculty**

The department is committed to principles of shared governance, and full-time faculty each have both voice and vote on all department policies, including this one. The size of the department precludes department sub-committees or advisory committees. Decisions are made by consensus. Each semester, the faculty meet to construct the class schedule, and to discuss course assignments, since many of our courses are assigned on a rotating basis. Not all course responsibilities are equal. Hence, the rotating of courses serves as a way to balance and remediate discrepancies in teaching load and exceptions among the faculty. Individual faculty members may negotiate separately with the chair, on issues pertaining to teaching load or exceptions, which may vary from year to year as discussed above. The faculty and chair will use Digital Measures as a reference when discussing and negotiating teaching load and exceptions.

### **2. Role of Chair**

The chair makes the final decision on assignments and exceptions. Each year, the chair reviews Faculty Annual Reports and Digital Measures and applies the department's policy on merit to determine merit awards when available. The chair may increase or decrease teaching or service assignments as appropriate.

### **3. Role of the Dean**

If the Chair is unable to make a final decision on course assignments and exceptions because of a dispute or inequality among the faculty concerning course assignments and/or exceptions, the Chair will seek the advice of the Dean. The Dean will use the department's workload policies, Digital Measures and the policies of the Board of Regents to draft a solution. In cases where course assignments and exceptions create a budgetary problem for the department, the Chair will consult with the Dean to draft a solution.

## **VI. Exceptions**

The chair of the department is relieved of one course per semester. Faculty with administrative assignments outside the department may be released



from some teaching, as negotiated with the dean. Faculty who teach or team-teach courses in other departments and those with certain types of research grants or university awards may be released from teaching, and/or other department duties through negotiation with the dean and the chair. Exceptions must not interfere with the mission or productive running of the department. The Concert Director is relieved of .5 courses per semester.

### Promotion and Tenure Policies

See APPENDIX L: Dance Department Promotion and Tenure Policy, p. 375.

### Expectations of Tenured Faculty

The following policy formalizes the workload expectations of faculty who have received tenure.

## **UMBC DANCE DEPARTMENT**

### **PERFORMANCE EXPECTATIONS FOR TENURED FACULTY**

In accordance with the UMBC Campus Workload Policy, all tenured faculty are expected to teach five courses per academic year, and to be actively engaged in scholarly research and/or creative work.

The following statement establishes minimum standards for adequate performance by tenured faculty members of the UMBC Dance Department. This statement does not define the appropriate standard for the granting of tenure, since those decisions arise in a different context and are necessarily based upon more rigorous criteria.

The Dance Department recognizes that a faculty member's performance must be evaluated in the context of an evolving career, in which different types of activity at different times and at different stages may be emphasized. Evaluations should attempt to measure the quality and quantity of the faculty member's performance in the areas of research, teaching, and service, without insisting on a specific division of activity in any given review period. Evidence of significant and productive activity in the areas of research, teaching, and service will be expected, whatever the emphasis in any given review period.

#### **RESEARCH**

The Dance Department expects its tenured faculty to devote a significant portion of their time to scholarly research and/or creative work in their areas of specialization. Frequently such work shall result in performances, audiovisual recordings, CD-ROM's or scholarly papers presented locally, nationally, or internationally. The department also values significant research and experimentation in pedagogy and the development of new course materials or new modes of instruction designed to make a contribution to the institution and to the profession.

#### **TEACHING**

Each faculty member's teaching responsibilities will be balanced against other faculty and/or administrative expectations. The specific course load in a given semester will be assigned in the context of the faculty member's other duties within the department and the university. Advising is considered an extension of teaching and faculty members are expected to remain up-to-date regarding university requirements and departmental matters. Faculty members are expected to be available to students for advising outside of class.

#### **SERVICE**

Faculty members are expected to be engaged in service to the department, to the university, and to the profession.

Dance department faculty are required to attend all formal departmental meetings as well as a reasonable number of departmental performances. Faculty are also expected to serve on assigned committees and to be active in the promotion and tenure process, and the recruitment process, which includes the department's annual Audition Day, and Artist Scholar Selection Day.

Special and unusual service to the department or the university will be recognized in all evaluations. The department also values and encourages service to the community.

### *Comprehensive Review of Tenured Faculty (Post-Tenure Review)*

Every five years, the Department reviews the teaching, research and service of tenured faculty and files a report in the Department regarding recommendations, if necessary. The following is the policy for evaluating faculty performance after tenure.

## **UMBC DANCE DEPARTMENT**

### **POLICY AND PROCEDURES FOR COMPREHENSIVE REVIEW OF TENURED FACULTY**

#### *I. Frequency of Reviews*

Each tenured faculty member shall be reviewed once every five years during the Spring Semester according to a schedule to be determined by the department. The candidates for comprehensive review shall be chosen by lot from a pool of those tenured faculty who have not had a comprehensive review or a favorable review for promotion in rank, during the previous five years. A favorable review for promotion in rank will substitute for this review.

The department chairperson shall have the authority to adjust the schedule of reviews in order to accommodate special circumstances. Faculty on sabbatical or leave during the year they are scheduled for review should be reviewed the year they return to campus.

Department chairpersons shall be reviewed every five years with regard to their faculty responsibilities. In the review of department chairpersons, the Dean of Arts and Science shall fulfill the role of the department chairperson as described in the following procedures.

A **Special Review** will be conducted if two consecutive **Department Annual Reviews** indicate that a faculty member has failed to meet the minimum expectations set down in the department's statement of **Performance Expectations**.

## ***II. Required and Prohibited Documentation for the Comprehensive Review File:***

The following documents are required for **Comprehensive Review** :

- (a) Faculty Annual Reports
- (b) Course syllabi
- (c) SCEQ results for the previous five years
- (d) A current curriculum vitae
- (e) Any annual review memoranda and faculty responses that have been filed since the last comprehensive review
- (f) A brief personal statement, not to exceed three printed pages in length, which may include a plan for professional development

The following documents are prohibited from the file:

- (a) Statements from extramural referees
- (b) Statements from current or former students
- (c) "Blue sheets" from the SCEQ process

## ***SIII. Peer Review***

The department chair shall appoint a **Peer Review Committee** comprised of three tenured faculty for each faculty member under review. At least one committee member shall be a full professor. The department chairperson may not be a member of the peer review committee. The faculty member being reviewed is to be notified of the composition of the committee, and may object to any member of the committee. Such objection shall be made to the department chairperson, who will evaluate and act on the substance of the objection. The reason for any such objection is to be held in confidence.

The **Peer Review Committee** shall consider only materials included as part of a **Comprehensive Review File**. The faculty member being reviewed shall be allowed to inspect the contents of this file prior to its viewing by the peer review committee. The committee shall prepare, sign and forward to the chairperson any faculty member a written **Peer Review Committee Report** on its evaluation of the faculty member's performance during the period under review.

When performance is below the minimum departmental expectations, the **Peer Review Committee Report** will include a recommendation to the department chairperson that a professional development plan be formulated for the purpose of improving specific aspects of performance. For cases in which a faculty member's personal statement includes a proposed professional development plan designed either to improve performance, or to further enhance satisfactory performance, the **Peer Review Committee Report** will include an assessment of the proposed plan in the context of past performance. This report must be completed by June 30 of the calendar year in which the review occurs.

One copy of the **Peer Review Committee Report** shall be forwarded to the department chairperson along with the **Comprehensive Review File**. At the same time a copy will be delivered to the faculty member under review, who may respond in writing to the chairperson, but is not required to do so. Any such response must be received by the department before September 15 of the same calendar year.

#### ***IV. Post Review Procedures***

In cases in which the **Peer Review Committee Report** concludes that performance meets or exceeds expectations, no action is required by the department chairperson. The report shall be conveyed to the faculty member and may be used as the basis for an informal discussion between the faculty member and the chairperson concerning future plans.

In cases in which the **Peer Review Committee Report** concludes that performance does not meet expectations, or upon the specific request of the faculty member, a plan for professional development shall be worked out among the department chairperson, the individual faculty member, and (depending on the resources required) the Dean of Arts and Sciences. The plan should include proposed funding, and should be designed to enhance performance and where appropriate, to address identified problems. This plan shall include a procedure for evaluation of progress at fixed intervals and shall be signed by all parties.

In the event of substantive differences among the committee, the chairperson, and the faculty member under review, the dean will meet with all parties and will either accept the **Peer Review Committee Report** or file a written dissent from its findings. The dean may likewise accept the plan for professional development as written or make revisions to it. After consultation with the provost, the dean's decision with regard to the terms of the development plan will be final. The faculty member will have access to the university grievance procedure should he/she choose to appeal.

#### ***V. Confidentiality***

All annual, special, and comprehensive review proceedings, documents, reports and written responses are considered to be confidential personnel files and are therefore subject to all state and federal laws and regulations that govern the confidentiality of such files.

## Merit Policy

In years when there is a merit award pool available, the Chair implements the following policy for awarding merit increments to the base salaries of full-time faculty.

### **Dance Department Merit Policy**

October 2013

When merit funding is available, faculty will be evaluated for salary increases based on merit. A merit increase is distinct from a Cost of Living Increase (COLA). Merit is awarded for performance and productivity that exceed standard department expectations of faculty.

#### **Determination of Merit Awards**

The department chair calculates the amount of merit increase based on a broad set of criteria that include the areas of teaching, research and service, as appropriate to each faculty member's position description. Evaluation for merit is based on data in the Faculty Annual Report(s) for the year(s) since the last year in which merit increases were available. Data from SCEQ's, SEEQ's or other materials a faculty member wishes to submit will also be considered. The chair recommends merit award dollar amounts to the Dean of the College of Arts, Humanities and Social Sciences. The Dean of CAHSS makes the final decision regarding merit award dollar amounts.

#### **Merit Criteria**

The three areas of teaching, service and scholarship receive equal weight in the determination of merit. In any given year(s) for which merit will be determined, research activities 'in progress' will be considered, as well as completed projects.

The following scale is used to evaluate faculty performance and productivity:  
*(taken from the Political Science Department's Merit Pay Policy, 2007)*

Unsatisfactory Performance = 0-3 points

Satisfactory Performance = 4 points

Additional Research Allocation = up to 2 additional points for exceptionally meritorious performance

Additional Teaching Allocation = up to 2 additional points for exceptionally meritorious teaching

Additional Service Allocation = up to 2 additional points for exceptionally meritorious service

Additional allocations for teaching include but are not limited to:

- Teaching in excess of 5 courses per year
- Teaching exceptionally large class sizes
- Above average to exemplary SCEQ's
- Course and curriculum development

Additional allocations for research include but are not limited to:

- Grants and awards
- Publications
- Choreography
- Performance
- Somatics
- Research in Teaching/Pedagogy

Additional allocations for service may include but are not limited to:

- Mentoring of students
- Supervising student projects in excess of teaching load
- Advising load
- University Committees
- Professional Service
- Community Service

### **Notice of Merit Recommendations**

The department chair will notify each faculty member in writing of the proposed merit increase amount, and the criteria used to determine that amount. Faculty who disagree with the chair's recommendation must respond to the chair, in writing, within seven days of notification, and may include additional materials for consideration at that time.



## Faculty Development

See the Promotion and Tenure Policy, Faculty Development and Mentoring in APPENDIX L, p. 375, for information on faculty mentoring during the promotion and tenure process.

The following list outlines faculty development activities of Full-Time faculty during the past five years.

### *Doug Hamby*

- 2017 Final Cut Pro editing and Word Press instruction to support sabbatical project:  
Conservation and website development for the Dance Films of Helen McGheee  
Plein Air still-life painting course at the Cape Cod School of Art, with Margaret McWethy  
Plein Air painting course at Glen Echo Art Center, with Walter Bartman  
Visual Art/Painting 2 course at Montgomery Community College, Silver Spring, MD
- 2016 Workshop with Irene Dowd to learn two of her “choreographies,” University of Maryland, College Park  
Visual Art/Painting 1 course at Montgomery Community College

### *Carol Hess*

- 2017 National Association of Schools of Dance Annual Meeting  
Functional Awareness workshop at Dance Educators Training Institute  
Yoga Workshop Intensives with Moses Brown
- 2016 Two-day intensive with Irene Dowd held at the University of Maryland College Park.  
National Association of Schools of Dance Annual Meeting  
National Dance Education Organization Annual Conference  
Ongoing yoga study
- 2015 Workshop with Matthew Cumbie of DanceXchange on Site Specific Work  
Gaga Classes at Peridance and Mark Morris Studios in New York City  
National Association of Schools of Dance Annual Meeting  
Week long Dance and Technology Intensive with Troika Ranch in Portland, Oregon
- 2014 Workshop with Liz Lerman on Site Specific Dance

- Workshop with Liz Lerman on the *Critical Response Process*, supported by Greater Baltimore Cultural Alliance.  
Gaga Workshop with Ohad Naharin at Mark Morris Dance Studio
- 2013 Two workshops with Liz Lerman on Site Specific Dance  
National Association of Schools of Dance Annual Meeting
- Dr. Adanna Kai Jones*
- 2016-17:
- Attended Mellon Dance Studies Publication Seminar
  - Attended and performed at *Field Studies* 2017 & 2016 (A creative development lab designed for emerging artist/scholars to workshop new projects with peer mentorship.)
  - Choreographed and performed “Taking A Break with Spotify” and “Pink Lemonade” for *The Gutsy Series* dance showcases.
- Sandra Lacy*
- 2017** Started 4 year training Program in the Feldenkrais Method
- 2016** Irene Dowd Workshop-UMCP, College Park, MD  
Counter Technique Workshop- Gina Gibney Dance Center- New York City  
Movement Research MELT Summer Dance Festival- New York City  
Feldenkrais Fall Workshop with master trainer Aliza Stewart- Baltimore MD
- 2015** American College Dance Association Mid-Atlantic Conference- Towson University, Towson, MD  
Barbara Mahler Klein Technique Workshop- Dance Place, Wash DC  
Movement Research MELT Dance Festival – New York City  
Seattle Festival of Dance Improvisation (SFDI)- Velocity Dance Center, Seattle  
Worked with Adrienne Clancy on the co-creation of new duet “A Movie Dance in 10 Minutes/Stalked by Time”.  
Worked with Bill Evans on the new staging of duet “Doin” My Best”.
- 2014** American College Dance Festival- Ohio University, Athens, Ohio  
Elizabeth Corbett Workshop on William Forsythe’s Improvisation Technologies- Movement Research, New York City  
Movement Research MELT Summer Dance Festival-New York City  
Workshop, “From Feldenkrais to Dancing” taught by Jimena Paz - Feldenkrais Institute of New York, New York City  
Workshop, “ Instead of Stretching” taught by Mark Hirschfield- Feldenkrais Institute of New York

- 2013** American College Dance Festival, UMASS, Amherst, Massachusetts  
 International Conference on Teaching Somatics- Based Dance Technique, SUNY Brockport, New York  
 Shen Wei Workshop- Peridance, New York City  
 Rochester Fringe Festival, Rochester New York  
 Worked with Mariah Maloney of Trisha Brown and SUNY Brockport on the co-creation of new solo “Slip”.

*Erica Rebollar*

- 2017 Pre-performance research in Human/Sex Trafficking  
 ACDA Conference, Mid-Atlantic Region: attendance at lectures and classes  
 Site-specific intensive with Sharon Mansur
- 2016-17 Individual instruction in contact improvisation and partnering techniques with Malcolm Shute
- 2016 *Sacred Profane* – evening length multimedia collaboration  
 Individual instruction in lighting and scenic design with Ben Levine
- 2015 MELT Dance Intensive, Movement Research, NYC  
*GOODHURT* – evening length multimedia collaboration
- 2014 Tamalpa Institute, San Rafael, CA: “Creating with Anna Halprin”  
*Space Junk* – evening length multimedia collaboration
- 2013 Dance Masters of America Accreditation in Ballet, Jazz, and Modern Instruction

Support Staff

The Program Management Specialist (support staff) regularly attends development workshops run by the Office of Human Resources, Student Administration, and other pertinent campus entities, and stays current on changing protocols and policies regarding the operation of the department. See p. 24 for a description of duties of the Program Manager.

2. *Chart of Faculty Data (2016-2017)*

Full-Time Faculty

(See APPENDIX I, p. 235 for CV’s of Full-Time Faculty, and p. 18 for recent research activity)

<u>Name</u>	<u>Year Hired</u>	<u>Rank</u>	<u>Tenure Status</u>
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Doug Hamby                      1986                      Associate Professor                      tenured

M.F.A Temple University: Choreography

B.A. Michigan State University, East: Biological Science; Minors: Education, Natural Science, Dance

Professor Hamby choreographs one to two dance works per year for *Baltimore Dance Project*. He frequently works with new music created by faculty and student composers, from the UMBC Music Department. He also re-stages at least one work each year for presentation in the Spring Dance Showcase. He is currently completing work on a video and website project, editing and archiving 14 dance films and interviews of Martha Graham dancer Helen McGehee. He mentors students who present work at the American College Dance Association Conference and frequently mentors dance students who apply for university and dance department funding to do independent research. He is the Director of the Linehan Artist Scholars Program, a scholars program of 75 students in all arts disciplines. He teaches the Linehan Freshman Seminar, arranges workshops with professional, mentors the Visual and Performing Arts Living and Learning Community, and fosters collaborative performance projects through an inter-disciplinary independent study course in the arts.

Recent funding: 2017 - \$4,900, College of Arts, Humanities and Social Sciences Dean's Research Funds

Carol Hess                      1982                      Professor                      tenured

M.A. Teachers College Columbia University: Dance Education

B.A. Barnard College: Dance; Minor: Mathematics

Professor Hess co-directs *Baltimore Dance Project* with Doug Hamby, and has continued to develop choreographic work for the medium of video in new, exciting ways. Her work in this area has been screened at recognized film and video festivals. Many of her works for the stage incorporate the technology of live feed or pre-recorded video projections. She creates one to two major works each year and continues to develop her video skills and knowledge of *Isadora* software in order to keep current with advancing technology. She has developed curriculum in the area of dance and technology, and advises, teaches and observes students seeking certification to teach dance.

Funding: Maryland Arts Council, 2016 UMBC CAHSS Summer Faculty Research Fellowship.

Sandra Lacy                      1981                      Instructor                      non-tenure track

B.A. University of Maryland Baltimore County: Psychology

Associate of Royal Academy of Dancing in London  
Certified Gyrokinesis teacher

Professor Lacy has performed with the *Maryland Ballet*, *Impetus Dance Company*, *Path Dance Company*, *Phoenix Repertory Dance*, James Hansen's *Assemblage Dance Company*, Lorraine Chapman, *The Company*, *ClancyWorks* and *Bill T. Jones/Arnie Zane and Company*. Her extensive performance background also includes a 14-year partnership

touring nationally and internationally with Mary Williford-Shade in *Lacy & Shade Solo Duet Dance Works*. She is the recipient of 9 Maryland State Arts Council Individual Artist Awards in Solo Dance Performance, including a 2017 award. Lacy's most recent work "Lost" was chosen to be presented on the 35th Annual Maryland Choreographer's Showcase at the Clarice Smith Performing Arts Center in February 2017. She has sought additional education in anatomy, and complementary movement techniques, and regularly attends workshops in these areas. She is currently pursuing certification in the Feldenkrais Method. She developed the course DANC 315 Beyond Technique, on alignment and imagery that is required of all dance majors.

Erica Rebollar	2016	Visiting Lecturer	non-tenure track
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B.F.A. Cornish College of the Arts: Dance

M.F.A. University of California, Los Angeles School of World Arts and Cultures: Dance

Erica Rebollar is the director of RebollarDance, a modern dance collaborative where multi-genre artists make innovative work. RebollarDance's mission is to create and present cutting edge choreography that impacts large and diverse audiences, examining movement as a facet of modern life and a laboratory for analyzing themes. RebollarDance has presented works in Seattle, Los Angeles, New York City, and the DC Metro Area, with tours in Southeast Asia and Europe. Numerous works have been commissioned by universities and dance organizations. Currently, RebollarDance is preparing four shows for the 2017/18 season. Erica Rebollar teaches and mentors students in all levels of contemporary technique, composition, student performances, independent research, and lecture courses.

Funding (2016-2018): Dance Place Space Grant; Artist in Residence at Joe's Movement Emporium; Pola Nirenska Award.

Dr. Adanna Kai Jones	2017	Postdoctoral Fellow	non-tenure track
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Ph.D. University of California, Riverside: Critical Dance Studies

B.F.A. Rutgers, The State University of New Jersey: Dance; Concentrations in Caribbean music, Nutrition.

Dr. Jones has performed in professional dance companies based in New York City, including the Julia Ritter Performance Group and Soulworks with Andrea E. Woods.

Her research is focused on Caribbean dance and identity politics within the Diaspora, and uses multi-sited, transnational ethnography to track the ways in which US-based, Caribbean choreographers play an integral role in the support and preservation of contemporary Caribbean practices and beliefs. Her choreography is rooted in her ethnographic fieldwork, and has been presented in Trinidad, and in New York City at the Dancing While Black Performance Lab and at Field Studies 2016. As a current Postdoctoral Fellow in the Dance Department for Faculty Diversity, she will be teaching an introductory course on various Caribbean dances and cultures in Spring 2018.

Elizabeth Walton	1977	Associate Professor Emerita	retired
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B.A. Brandeis University: Biology

Professor Walton retired in 2017. UMBC dance students and alumni have been the beneficiaries of her continued relationship with the Paul Taylor Dance Company. She is widely regarded as an important resource for Taylor's choreography as well as his technique of movement. She has sought additional training in acting and voice techniques in order to develop ways in which dancing and speaking may intersect in performance.

#### Full-Time Staff

Brian Jones	2014	Associate Staff (Technical Director)
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Brian Jones works to familiarize Dance students with the interplay between choreographic vision, visual design, and the technical production process through the Dance Practicum class and a collaborative choreographer/designer relationship. He encourages choreographers to consider design ideas early in their process and to explore collaborations with their peers. His other interests include study of the history of the repertory lighting tradition in dance and the archival/revival process for historic works. Brian also works with dance and music artists who are experimenting with new design approaches to classical work in performance. He maintains an awareness of new technologies and industry trends, evaluating their application to specific artistic challenges and their ability to prompt us to re-evaluate our working processes. At UMBC, Brian also oversees the technical systems in the dance studios, making certain they are appropriately supporting the instructional needs of the classes and the artistic goals of production.

#### Part-Time Faculty (2017 – 2018)

(See APPENDIX F, p. 171 for CV's of Part-Time Faculty)

<u>Name</u>	<u>Year Hired</u>
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Charles Abel	1995
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B.A. University of Maryland College Park: English Language and Literature; Minor:

Secondary English and Theater Education

- Instructor of ballet techniques at Metropolitan School of the Arts (Alexandria, VA)
- Instructor of youth ballet at Misako Ballet (Columbia, MD)
- Instructor of youth ballet at Coppin State University Community Dance Programs (Baltimore, MD)
- Performs and choreographs for annual *Nutcracker* at Mid-Atlantic Center for the Performing Arts (Baltimore, MD)

Michael Arellano 2010

B.A. University of Maryland Baltimore County: Information Systems: Business Technology Administration; Minor: Dance

- performs with DC Culture Shock
- appeared on America's Best Dance Crew's second season
- teaches Hip Hop in the DC area

Dr. Adrienne Clancy 1993

Ph.D. Texas Woman's University: Emphasis in Organizational Development, Sustainability and Leadership Traditions

M.F.A. Texas Woman's University: Emphasis in Choreography and Directing

M.A. University of New Mexico Albuquerque: Emphasis in Dance History and Criticism

B.F.A. Virginia Commonwealth University: Choreography and Dance

- Founding Director of *Clancyworks Dance Company*, located in Greater Washington, DC
- *Clancyworks* has won numerous awards for choreographic projects and educational programs
- Was invited to lead a 2016 TEDx Midatlantic talk on the power of arts in education at <https://www.youtube.com/watch?v=kyFRTAJLM4I>
- Has served on national panels to review grant applications and awards to individual artists
- Has served on many arts boards including holding position of Treasurer for Alternative ROOTs and CREDO

Alison Crosby 2009

Professional Training: Joffrey Ballet School, School of American Ballet, Maryland Youth Ballet

- Teaches ballet technique at Maryland Youth Ballet and elsewhere in the DC area
- Teaches modes of dance ranging from creative dance for people with Parkinson's Disease to preschool dance to pre-professional ballet dancers and musical theater
- Outreach Associate and Teaching Artist for *Bowen McCauley Dance*
- Currently reconstructing *Unravel*, a contemporary ballet by choreographer Eric Hampton, on UMBC students

Monica Dale 2014

B.A. Connecticut College: Music

M.M. Ithaca College: Piano Performance

Dance Studies at Joffrey School of Ballet, Martha Graham School of Contemporary Dance, Merce Cunningham School, Jacob's Pillow, American Dance Festival

- Writes and publishes books on music, dance and Dalcroze for teachers, currently completing a second iBook for young children integrating dance stories and original audio files
- Drafting a new Music for Dance curriculum with video demonstrations featuring UMBC students
- Teach educational workshops, conference sessions, and summer teachers' classes in music, dance and Dalcroze Eurhythmics
- Maintain MusiKinesis® as a publishing entity and teaching approach for both dancers and musicians, now with a teacher certification program approved by the state of Maryland for teachers' Continuing Ed. Units

Constance DiNapoli 2017

M.F.A. George Mason University School of Education: courses for VA K-12 Certification

B.A. Stanford University: Art History and Economics

- Artistic Coordinator of Contemporary Dance at Peabody Institute, Baltimore
- Director of *Paul Taylor's American Modern Dance Summer Intensives* at Peabody Institute
- Performer with *Karen Reedy Dance*

Suzanne Henneman 2016

M.A. College of Notre Dame: Leadership in Teaching: Administration and Supervision and Curriculum and Instruction Certificates

B.S. University of North Carolina at Greensboro: Dance Education

Certificates in Mat I Pilates, Flow Yoga®, Language of Dance®, Brain Gym® and Zumba®

- Former supervisor of dance for Baltimore County Public Schools
- President of National Dance Education Organization
- Dance Education Consultant

Desiree Koontz-Nachtrieb

M.F.A. George Washington University: Dance

B.A. University of Maryland Baltimore County: Dance

B.A. University of Maryland Baltimore County: History

- Senior Adjunct Professor in the Dance Department at Howard Community College Has taught Beginning and High-Intermediate Ballet, Beginning Modern, Introduction to Dance, and Dance Appreciation.
- Adjunct Professor in the Dance Department at Bowie State University. Has taught Ballet, Jazz, Beginning Modern, Dance History and Teaching Methods: Dance and Movement.
- Performs and sets choreography at several Maryland contemporary dance companies
- Ballet Mistress at B. Funk Dance Company, August 2012-Present. I teach students 6-18 years of age, Beginning through Advanced Ballet and Pointe classes as well as set both recital and competition classical ballet and contemporary dance pieces.



Florian Rouiller 2013

M.F.A. University of Maryland College Park: Dance

B.F.A. John Cranko Ballet School, Stuttgart, Germany: Diploma

Professional Training: Joffrey Ballet School, Kirov Ballet Summer Program, Leningrad, Ecole De Danse Contemporaine, Switzerland

- Teaches at numerous universities, and professional schools throughout the DC/MD/VA area
- Teaches and choreographs modern dance at CityDance
- Teaches intermediate ballet at Washington Ballet

Brandon Perry Russell 2015

Professional Training: Texas Ballet Theatre School, Debbie Allen Dance Academy, studies at Southern Methodist University, Edge Performing Arts, The Ailey School, Dance Theater of Harlem, Joffrey Ballet School, Houston Ballet School

- Operations Manager for Bad Boys of Dance
- Instructor at Savage Dance Company, MD
- Producer of CityDance DREAMscape performances in the Lincoln Theater, Washington DC

Shobha Subramanian 2014

Professional training in Classical Indian Dance with senior gurus Mrs. Sundari Seshadri, Dhananjayans, Professor CV Chandrashekhar, and Kalamandalam Usna Banu

- Director of Jayamangala, Classical Indian Dance organization
- Choreographer of performances for Jayamangala

Jill Vasbinder 2009

M.F.A. SUNY Purchase: Dance Composition

Graduate Studies at Goucher College: Arts Administration

B.A. Barnard College, Columbia University: Dance and Anthropology

- Instructor of Movement for Stage for Peabody Conservatory, Opera Department
- Substitute and summer teacher for Peabody Conservatory, Contemporary/Modern Dance, Mat Pilates, Swing/Salsa/Partner dancing, Dance History
- Partner and advocate with BUILD and Strong Schools Maryland for proper and equitable funding for all Maryland public school students

### Visiting Artists

See Appendix K, p. 371 for biographical information of recent visiting artists.

## 3. Current Faculty Teaching Assignments and Credits for Fall 2017

### Full-Time Faculty

*Doug Hamby:*

DANC 475 Senior Projects (3)  
LAS 120 Freshman Seminar for Linehan Artist Scholars  
Director of the Senior Concert

*Carol Hess (Chair)*

DANC 301/02 Special Topics in Dance: Intermediate Tap (2)  
DANC 426 Teaching Methods for Dance (3)  
Supervision of MFA candidate in Imaging and Digital Arts independent project

*Sandra Lacy*

DANC 220 Intermediate Contemporary Dance Technique II (2)  
DANC 310 Intermediate Contemporary Dance Technique I (3) (Co-Instructor 30%)  
DANC 316 Ballet III High Intermediate Ballet (2)  
DANC 320 Intermediate Contemporary Dance Technique II (3) (Co-Instructor 30%)

*Erica Rebollar (Visiting Lecturer)*

DANC 202 Dance History II (3)  
DANC 331 Section 1 Dance Composition II (3)  
DANC 331 Section 2 Dance Composition II (3)  
DANC 400 Independent Study  
Director of Fall Dance Showcase

*Lynne Price (Visiting Artist Fall 2017)*

DANC 230 Improvisation (3)  
DANC 350 Dance Workshop (2)  
DANC 410 Advanced Modern Dance Technique I (3)  
DANC 450 Repertory (3)

### Part-Time Faculty

*Charles Abel*

DANC 116 Ballet I Beginning Ballet (2)

*Dr. Adrienne Clancy*

DANC 280 Performance Practicum (1)  
DANC 290 Independent Projects in Choreography (1)  
Director of First Works Concert

*Alison Crosby*

DANC 216 Ballet II Intermediate Ballet(2)  
DANC 356 Special Topics in Ballet (3)

*Constance Dinapoli*

DANC 320 Intermediate Contemporary Dance Technique II (3) (Co-Instructor 70%)

*Florian Rouiller*

DANC 110 Beginning Contemporary Dance Technique I (2)

DANC 316/02 Ballet III High Intermediate Ballet

*Brandon Perry Russell*

DANC 310 Intermediate Contemporary Dance Technique I (3) (Co-Instructor 70%)

DANC 416 Ballet IV Advanced Ballet (2)

*Shobha Subramanian*

DANC 301/01 Introduction to Indian Dance (3) (cross-listed and co-sponsored with the Department of Asian Studies)

*Jill Vasbinder*

*DANC 101 Dance Appreciation (3)*

## F. Facilities, Equipment, Health, Safety

See Section I. F., p.26 for information about current facilities.

The following are links to relevant university policies:

<http://wellness.umbc.edu/>

<http://www.umbc.edu/safety/>

The Campus Police Department sends text alerts to the entire campus community in instances where safety may be in danger, and provides more information about safety at <http://police.umbc.edu/?id=67574>

The dance studios are kept secure to protect the safety of faculty, staff and students. The Dance Cube and the Dance Technology Studio are unlocked between 8:00am and 7:00pm on weekdays when classes are in session, and locked on weekends. The Fine Arts 317 Studio is always locked. Dance faculty, staff, and Dance majors have Campus ID card swipe entry to the studios and dressing rooms. Swipe access for students is renewed each semester.

## G. Library and Learning Resources

See Section I. G., p. 30 for additional information about the Library.

### Library Mission

The Albin O. Kuhn Library & Gallery strives to fulfill the information needs of a research university with distinctive undergraduate and graduate experiences to foster student success. We offer the highest quality resources and services for UMBC's growing and evolving teaching, learning, research and service environment.

### Attendance

seating capacity for 1,146

530,000+ attendance per year, average

### Access and Library Hours:

94 service hours per week, Fall & Spring semesters

73 hours per week, Summer sessions

69 hours per week, January session and interim periods

The Library Atrium and the Retriever Learning Center (RLC) are always open.

#### Library Collections:

- 1,000,000+ books & bound journals (max. capacity bound volumes = 1.1M to 1.2M)
- 140,000+ ebooks
- 33,000+ current subscriptions
- 2,100,000+ photographs, cameras, photography books
- 70,000+ science fiction fanzines
- 12,000+ comic books
- 30,000+ sound recordings
- 9,800+ DVDs
- 108 Blu-Rays
- 3,500 VHS
- 8,500 CDs
- 800,000+ microform pieces
- 200+ collections of manuscripts/archives
- Federal Depository since 1972
- Maryland State Depository since 1984

#### Dance Acquisitions

In addition to the annual periodical/serial holdings budget, the department has an annual monograph budget of \$957.00 for discretionary purchasing for the library. The Department's faculty library liaison reviews brochures of new publications and media and makes recommendations to the faculty for new acquisitions. Approved recommendations are forwarded to the library.

In 2011-2013, the library committed one-time funds to replace degrading VHS tapes with DVD's where possible. In addition, the library has funded subscription access to streaming media databases such as Dance Online and Ethnographic Video from Alexander Street Press, Routledge Performance Archive and Kanopy Streaming. These resources cover a wide variety of topics including Dance and are available for students and faculty 24/7 through the Library website.

#### Library Staff:

The library has a designated subject librarian who is responsible for ordering Dance library materials for the collection, providing bibliographic instruction and assisting the Department with questions regarding media, serials, and other research materials. Students and faculty members are able to set-up research appointments for individualized research assistance. Audiovisual materials are housed at the Checkout Desk on the first floor and maintained by knowledgeable staff.

## H. Recruitment, Admission – Retention, Record Keeping, Advisement

Recruitment procedures are described on p. 30. See APPENDIX S: Recruitment Materials, p. 565 for sample documents used in the recruitment process.

Retention and Advisement - Pathways to the Major:

There are two defined pathways to completing the B.A. in Dance. The Pathway to The B.A. in Dance is designed for students who either enter the program with little dance training, or who must take preparatory (beginning) levels of dance technique based on their performance at the placement audition, or based on their incoming transcripts. The Accelerated Pathway to the B.A. in Dance is designed for students who have had sufficient dance training to begin their studies at the intermediate level, based on their performance at the placement audition, or incoming transcripts. These Pathways are described in APPENDIX D. p. 151.

## I. Published Materials and Web Sites

The Office of Admissions distributes brochures to prospective students at university recruitment events. See APPENDIX S, p. 565.

### *Web Sites*

The Department website can be found at <http://dance.umbc.edu/>

The UMBC Arts and Culture Calendar contains information about Department productions, concerts and tickets at <https://artscalendar.umbc.edu/category/all-events/arts/dance/>.

### J. Community Involvement

See Section I. J, p. 35 for information about community involvement.

See the Community and Extended Connections section of the Dance Department Future Hiring Plan Document in MDP. III. B on p. 117.

### K. Articulation with Other Schools

See Section I. K., p. 36 for information about articulation agreements.

Prospective transfer students and faculty may find course equivalencies at ARTSYS, the Articulation System of Maryland Colleges and Universities:

<http://www.artsys.usmd.edu/>

## ***MDP II: INSTRUCTIONAL PROGRAMS***

### A. Credit and Time Requirements

1. See MDP I. E. 1. on page 73.
2. Credit for transfer students is found at:  
<http://registrar.umbc.edu/services/transfer-credits/>

### B. Evaluation of Students

Students are evaluated in a number of ways. Each course syllabus includes student expectations and the grading method. For detailed information about each course, see APPENDIX O: Course Syllabi, p. 383.

For additional modes of evaluation, see the Gateway Course Rubric, APPENDIX P, p. 531, and the Dance Department Outcomes Assessment Plan, APPENDIX Q, p. 543. The assessment tools in the Outcomes Assessment Plan yield information critical to the development of the department.

### C. Teacher Preparation (Dance Education) Programs

1. Intern teaching program – see APPENDIX F p. 157 for course descriptions.

For basic information about teaching internships, see  
<http://education.umbc.edu/internships-in-educ/>.

2. For Certification Requirements for Undergraduate Students. see APPENDIX E, p. 155.

3. For Certification Requirements for M.A.T. (Master of Arts in Teaching), see APPENDIX G, p. 159.



#### D. Dance Studies for the General Public

4. Courses offered specifically for students not majoring in dance:

DANC 101 – Dance Appreciation (3)

DANC 110 – Beginning Modern Dance Technique I (2)

DANC 116 – Ballet I Elementary Ballet (2)

Non-majors can register for a technique course open to dance majors only through permission of the instructor.

2. Courses offered for General Education Program also required for dance majors:

DANC 201 – Dance History I (3)

DANC 202 – Dance History II (3)

3. Teaching Assignments:

Full-Time faculty teach some courses for the general student. Part-Time faculty are hired for these courses on a per semester basis.

### ***MDP III: EVALUATION, PLANNING, AND PROJECTIONS***

#### **A. Department of Dance Biennial Assessment**

The Department continues to assess the program and curriculum according to the *Dance Department Outcomes Assessment Plan*, included in Appendix P of the 2010 Self-Study.

The most recent biennial Assessment Report (2017) is as follows:

*Dance Department Assessment Report (June 2017)*

### **Dance Department Assessment Report June 2017**

#### ***Introduction and Summary***

During the 2015-2017 assessment period, the department focused on the following areas: refining guidelines for student choreography in the DANC 290 courses; strengthening the ballet curriculum, class placements and levels; planning for increased inclusion of music knowledge in several courses; expanding course content at the intermediate levels of contemporary dance technique; assessment of the GEP course DANC 202 Dance History II Contemporary Forms, which had a new instructor in Fall 2016.

#### ***Overview of Student Learning Outcomes and Goals***

The Dance Department identifies six primary learning outcome goals based on the National Standards for Dance. Upon completion of their degree, all Dance majors should be able to:

1. Identify and demonstrate movement elements and skills in performing dance in various styles, including classical ballet and the major techniques of contemporary/modern dance.
2. Identify and use choreographic principles, processes and structures.
3. Use dance as a way to create and communicate meaning through performance and choreography.
4. Apply critical and creative thinking skills to the analysis and interpretation of dance performance, including written and verbal presentation and non-verbal communication.
5. Demonstrate and understand characteristics of dance in various cultures and historical periods.
6. Make connections between dance and other disciplines.

## ***Areas of Assessment:***

### **1) Student Choreography (DANC 290 Independent Projects in Choreography)**

*What:* Assessment of curriculum and standards for dance students' first choreography projects. DANC 290 Independent Projects in Choreography is an important step in preparation for the capstone experience.

*How:* The department examined both requirements and benchmarks for the course. DANC 290 students present their choreography in the First Works Concert near the end of the semester. We increased the frequency of showings of

work in progress, to provide students with more opportunities for feedback along the way to completion. Students also submitted rehearsal videos for instructor feedback. In 2015 the department decided to reduce the allowable number of dancers in these works from seven to a maximum of four, so that student choreographers could focus on constructing duets, trios, or quartets. The department also decided to prohibit the choice of popular music with lyrics, to encourage student choreographers to expand their choices beyond what is familiar to them.

*Student Learning Outcomes:* The level of student work has risen, and many students have taken seriously their choices of music. Some students balk initially at the music requirement.

*Learning Outcomes Addressed in this Assessment:*

**Outcome # 2:** Identify and use choreographic principles, processes, structures, and aesthetic properties of style

**Outcome # 3:** Use dance as a way to create and communicate meaning through performance and choreography.

**Outcome #4:** Apply critical and creative thinking skills to the analysis and interpretation of dance performance, including written and verbal presentation and non-verbal communication.

*Use of Results:* Earlier and more frequent mentoring will help students to deepen their choreographic skills as they undertake more revisions to their work, but cannot replace a higher level of preparatory knowledge. Students who delay taking DANC 290 until they have taken DANC 330 tend to produce more sophisticated work than those who do not. Clearly, the current prerequisite, DANC 230 Improvisation, does not provide students with enough experience with movement invention, manipulation and sequencing. If we are going to raise the level of work in this course, students will need to take DANC 330 Dance Composition I as either a pre-requisite or co-requisite. The department plans to change the prerequisite for the course effective Fall 2018.

## **2) Program Assessment, Review – Ballet Curriculum**

*What:* Ballet Curriculum: DANC 116 Ballet I, DANC 216 Ballet II, DANC 316 Ballet III and DANC 416 Ballet IV

*How:* Student readiness. Standardization of research elements, practical assessments, and vocabulary assessments. The department has worked to increase student proficiency in ballet and greater integrity regarding “leveling.” There is a wide range of ballet experience among students entering the program. The department has developed criteria and rubrics for determining class placements. Currently, ballet instructors provide the chair with their recommendations for student placements prior to each advisement period.

*Student Learning Outcomes:* Most students are gaining the training they need to become more proficient in ballet technique. However, some students are still advancing to the highest level too early. Students need more formal opportunities to study and learn correct ballet terminology and vocabulary. Students also need to learn about significant ballet choreographers and their contributions to the field.

### *Learning Outcomes Addressed in this Assessment:*

**Outcome # 1:** Identify and demonstrate movement elements and skills in performing dance in various styles, including classical ballet and the major techniques of modern dance.

**Outcome # 4:** Apply critical and creative thinking skills to the analysis and interpretation of dance performance, including written and verbal presentation and non-verbal communication.

**Outcome #5:** Demonstrate and understand characteristics of dance in various cultures and historical periods.

*Use of Results:* Admission to Ballet IV Advanced Ballet will be upon recommendation/invitation of the ballet faculty, and will only be available to freshmen in exceptional circumstances. Each fall semester, all levels of ballet will research the same classical ballet choreographer, view videos of that choreographer’s work and write a research and response paper. Each spring semester, all levels of ballet will research the same contemporary ballet choreographer, view videos of that choreographer’s work and write a research and response paper. At each level of ballet, students will be required to take a written vocabulary test on terminology covered at that particular level. The department will rotate these choreographers every two years, so that, as students move among the levels, they will study a different choreographer each semester they take ballet.

## **3) Increased Inclusion of Music Research and Music Editing Knowledge in DANC 290, DANC 330, DANC 331, DANC 340, DANC 400, and DANC 475**

*What:* Assessment of course delivery

*How:* Syllabi and student competencies.

*Student Outcomes:* Despite the inclusion of some information regarding music choice, and music copyright issues for dance performance, students are neither retaining nor applying the information. The department's Music Coordinator meets once each semester with the DANC 290 Independent Projects in Choreography, DANC 400 Independent Studies in Dance, and DANC 475 Senior Projects (capstone) courses to discuss music choice for choreography, how to research potential pieces of music for choreography, and issues and protocols around gaining permission to use copyrighted music for dance performance. The department provides student choreographers with a written form on which to list their music selections. The Music Coordinator then gathers all the student music information, researches the necessary permissions and submits requests to music publishers and others for "grand rights use" (a type of permission applicable to live performance). This is a time consuming task for the Music Coordinator, and students do not end up gaining hands on knowledge about the difficulties and myriad permissions that might be required for certain types of music. In addition, students are now ripping their music from YouTube, and other online sources, and submitting these low quality digital music files to be used for our performances. They need to learn about and apply standards regarding music formats acceptable for professional performance.

*Learning Outcomes Addressed in this Assessment:*

**Outcome #3:** Use dance as a way to create and communicate meaning through performance and choreography.

**Outcome #6:** Make connections between dance and other disciplines.

*Use of Results:* The department will include more opportunities within the curriculum, to develop higher levels of student competency and expertise in the areas mentioned above, in the following ways:

- Dance Composition Courses (DANC 330 and DANC 331) will include more opportunities for students to explore how their choreography is affected by different types of music
- DANC 290 Independent Projects in Choreography, DANC 400 Independent Studies in Dance, and DANC 475 Senior Projects will include two class periods with the Music Coordinator: one class period to learn about music choice and methods of researching music for their choreography, and one hands-on session with the Music Coordinator in the Sonic Computer Lab where they will be guided as they research all necessary permissions for "grand rights use" requests for each piece of music they intend to use for their choreography. Students will then submit detailed copyright information to the Music Coordinator. The department will develop a written guide for acceptable music formats that students must follow

in these courses and the Music Coordinator will be available to assist students when needed.

- *DANC 340 Dance and Technology* will include greater detail about music formats and sound editing. Students will be assessed on their knowledge of formats, frequencies, bit rates, and other elements of digital music.

#### **4) Expansion of Course Content at the Intermediate Levels of Contemporary Dance Technique**

*What:* Assessment of course delivery regarding the mix of techniques and forms of movement offered in the sequence of courses in contemporary dance required for the major.

*How:* Student readiness for the field of contemporary dance, depth and breadth of exposure to techniques and forms of movement relevant to the changing world of contemporary dance.

*Student Learning Outcomes:* At the intermediate level, students take DANC 310 Intermediate Contemporary Dance Technique I, and DANC 320 Intermediate Contemporary Dance Technique II (the gateway course). These classes are each two hours long and meet three days per week, for a total of six contact hours per week. The department rotates instructors and techniques taught, so that each semester, students study one technique/approach in depth. As students rotate through different dance techniques they may learn as many as four different techniques at the intermediate level, but are still lacking experiential knowledge of related techniques and modalities that have made their way into the field of contemporary dance and dance training.

*Learning Outcomes Addressed in this Assessment:*

**Outcome # 1:** Identify and demonstrate movement elements and skills in performing dance in various styles, including classical ballet and the major techniques of contemporary/modern dance.

**Outcome # 3:** Use dance as a way to create and communicate meaning through performance and choreography.

*Use of Results:* The department decided to enhance and expand the content of DANC 310 and DANC 320, the intermediate courses in contemporary dance technique. Beginning in Fall 2017, the department will introduce a new model. In a given semester, each course will include two days per week of study of a primary technique, and one day per week of study of a companion technique. The two-day technique component would include Limon Technique, Cunningham Technique, Release Technique, Counter Technique, Afro-Fusion Technique or Horton Technique and each course would focus on a different primary technique. The one-day component (the same for both classes) could include Irene Dowd conditioning work, Laban Effort Shape, Contact Improvisation, Urban Dance Forms, Gaga, Floor Barre technique, or movement

modalities such as Feldenkrais, Alexander, Pilates or Gyrotonics, and would be the same for both courses. This model will provide students with opportunities to expand and deepen their skills.

### **5) GEP Course: Dance 201 Dance History II Contemporary Forms**

*What:* Syllabus, course delivery, student engagement and comprehension

*How:* Syllabus and student functional competency assessment. In Fall 2016 this course had a new instructor due to a retirement. The new instructor made improvements in both content and delivery. When the course was first developed, the content focused on concert dance in the 20<sup>th</sup> century. There have been many developments in dance, including new dance forms, hybrid dance forms, and critical issues concerning gender, race, and subject matter. There are more opportunities to research dance via visual media, and students need to be educated as to how to research and select relevant visual media.

*Student Learning Outcomes:*

Student Performance on Exams improved when the instructor provided a study guide prior to each exam. The instructor found students to be more attentive in class, and more engaged with the lectures when they were not worried about the exams. The instructor decided to not permit the use of laptops or other computing devices in class. Students were instructed to bring a notebook to class and to take notes. Students also formed study groups outside of class. The combination of study guides, engaged note-taking, and study groups, resulted in a higher level of performance on exams than in the past.

Writing and Research Papers: The course syllabus requires two papers: a short written response to a live professional dance performance, and one 8-10 page research paper on a topic relevant to dance in or beyond the 20<sup>th</sup> century. In the past, students submitted a draft of the response paper, but not the research paper. The instructor decided to switch the draft submission to the more lengthy research paper. The instructor also changed the focus of the research paper. In the past, the research paper had a single focus - students researched a choreographer, dancer (or dance form) of the 20<sup>th</sup> century or beyond, and examined their (its) contributions/effects on the field of dance. The new research assignment was topic-based. The instructor provided a list of sample topics, and the students had to identify three choreographers whose work was related to that topic. Students could either choose the topic from the samples provided, or propose a different topic.

Class Presentations: Students made short presentations of their research papers to the class. They seemed engaged with both their own topics, and the research of others.

*Learning Outcomes Addressed in this Assessment:*

**Outcome #4:** Apply critical and creative thinking skills to the analysis and interpretation of dance performance, including written and verbal presentation and non-verbal communication.

**Outcome #5:** Demonstrate and understand characteristics of dance in various cultures and historical periods.

**Outcome #6:** Make connections between dance and other disciplines.

**GEF Functional Competency # I:** Identify, select, and evaluate appropriate sources, including print and electronic texts, cultural artifacts, or artistic creations.

Acknowledge and document sources used to support an argument or presentation.

**GEF Functional Competency #III:** Construct cogent arguments, provide supporting evidence, articulate reasoned judgments, and draw appropriate conclusions. Apply fundamental critical thinking skills to the analysis and interpretation of a variety of subjects, including ideas and issues, cultural artifacts, or aesthetic works.

*Use of Results:* The implementation of new approaches in the delivery of this course along with increased student engagement and improved student performance are encouraging. The instructor will continue to promote manual note-taking with the exception of any students who might require learning accommodations that indicate otherwise. The instructor will modify the content of the course to allow for more in-depth study of current developments in the field of dance. The instructor will provide more historical contextualization of the material. The instructor will introduce students to a 'critical dance studies' approach to the evaluation of information found in some historical dance writings. Students will examine a variety of historical writings and dance reviews for implicit bias, and will learn how information about the contributions of forgotten or underrepresented dance artists might be recovered.

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**Table of Assessment Results for DANC 202 Dance History II  
Contemporary Forms – GEP AH Course**

	<b>Functional Competency #1: Oral and Written Communication</b>	<b>Functional Competency #2: Critical Analysis and Reasoning</b>
Course-specific goals linked to Functional Competency	<p>a. Students develop verbal and written communication skills through class discussions, written response paper analyzing a live professional dance event, and a 5-10 page paper about a dance form or relevant dance artist of the 20<sup>th</sup> century or beyond.</p> <p>b. Students hone writing and research skills by submitting a preliminary draft of research paper and receive comments before submitting a revised final draft.</p> <p>c. Students write a research paper consulting and evaluating a minimum of three reliable sources</p> <p>d. Students develop oral skills via presentations of their research paper.</p>	Students demonstrate critical thinking skills pertinent to the analysis and aesthetic interpretation of the elements, subject matter, cultural and historical contexts of contemporary dance practice and performance.
How do you assess or measure achievement of those goals?	<p>a. Oral presentation of the research paper must demonstrate the ability to articulate and communicate depth of knowledge</p> <p>b. Quality of writing, in accordance with guidelines for the assignment. Evidence of substantial revision of the research paper.</p> <p>c. Choice of research topic, sources, clarity of writing, and proper documentation of sources</p> <p>d. Performance on tests</p>	Degree of participation in class discussion, accuracy and depth of information applied, evidence of research into aesthetic issues pertaining to course material, exam performance, ability to contextualize information.
What did you find?	<p>a. Oral communication has improved with the research presentation, because students were engaged with their topics.</p> <p>b. Student participation in class discussions is higher when students are engaged in the topic.</p> <p>c. Student writing improves when students are required to spend time revising their written assignments.</p> <p>d. The combination of manual note-taking, study guides, announced tests, and study groups result in higher performance on exams</p>	Students are challenged to apply learning, rather than regurgitate material.
Changes proposed based on assessment results	<p>a. Alter course content to allow for more in-depth study of current developments in dance</p> <p>b. Increase the level of contextualization of material</p> <p>c. Introduce a 'critical dance studies' approach to evaluating information and writings on dance</p> <p>d. Include strategies for recovering information about forgotten or underrepresented dance artists that are not found in traditional dance history books.</p>	<p>a. Provide more tools to enable students to contextualize their research.</p> <p>b. Provide in-class opportunities for the class to examine writings on dance for implicit bias.</p>

*Source: Adapted from Barbara Walvoord and Pat McDermott*

## B. Future Direction of the Dance Department and Faculty

The following planning document discusses the future direction of the department in relationship to the goals of UMBC's *Strategic Plan*, and through guidelines and scenarios for the hiring of future full-time faculty.

### **Dance Department Future Faculty Hiring Plan Submitted December 2, 2016**

#### **I. Background**

The Dance Department has four full-time faculty: three tenure-track and one Instructor. There is a full-time Visiting Artist in Residence in fall semesters only. The department's Technical Director holds a full-time staff position, with a teaching responsibility of one course per semester. The department also employs several part-time faculty.

The department is dedicated to offering its students a strong foundation in diverse traditional and contemporary dance techniques, choreographic methodologies, historical and cultural dance studies, somatics, and a 'wide angle' view of dance in contexts within and beyond the liberal arts. The department develops both artistry and creative scholarship in its students through its curriculum and through one-on-one mentoring.

The department has begun a process of evaluating itself for diversity, inclusiveness, and implicit race bias in all of its aspects, from the audition process, to the mix of dance techniques taught, the content of the curriculum, and the composition of its faculty. The department recognizes its need to enhance and expand curricular content over the next few years to include Africanist and/or African-influenced dance forms. The world of dance is rapidly changing, yet critical scholarship has lagged behind. The department is looking at innovative ways to infuse diverse content and dance techniques into the curriculum without proliferating the amount of credits required for the degree. These changes will likely involve some re-design of current courses, replacement of current courses with new courses, and/or the introduction of choice among a list of elective courses.

#### **II. Future Direction of the Dance Department and the UMBC Strategic Plan**

##### **1. Collective Impact in Research, Scholarship and Creative Achievement**

The Department's **commitment to diversity and inclusiveness** is a principle that connects to the **Strategic Plan's Primary Goal** in this area, "*creating an inclusive environment for faculty, students and staff developing excellence in new intellectual*

*frontiers....”* The department has begun to offer master classes and workshops that expose students to different applications of dance; for example, we hired New York dancer and choreographer Sydnie Mosley to teach a two-hour workshop on Dance and Social Justice. Our students need to learn how dance can be applied outside the studio and stage.

Future plans for hiring include recruiting an instructor whose research is focused on Africanist or African-influenced dance studies in a contemporary context. This meets a **Strategic Plan objective** to *“Recruit, support, promote, and proactively retain a more diverse, research-active faculty at both the junior and mid-career levels to build research capacity, productivity, and excellence.”*

External reviewers associated with the department’s 2008 Academic Program Review recommended that the department look toward hiring a “dance scholar” as a future faculty member. As a small department with a small core faculty, we do not expect to have the liberty to hire a future faculty member whose scholarship and experience lie solely outside the dance studio. We need to recruit a scholar with the ability to teach some studio courses, and to participate in the physical training and/or choreographic mentoring of our students.

The department will continue to meet the **Strategic Plan objective** to *“vigorously promote a campus culture of multidisciplinary collaboration and multidisciplinary research, scholarship, and creative activity”* in many ways, through faculty research and creative scholarship in teaching, choreography, and pedagogy. The department expects to recruit future faculty who work at the intersection of dance and technology, as well as faculty who are investigating new modes of performance such as site-specific work or online performance.

## **2. The Student Experience**

Student demographics in the dance department are changing. A recent tally of Dance Majors in Fall 2016 showed a total of 48 declared majors with 24 identifying as White, 17 identifying as Black/African American, 5 identifying as Asian, and 2 identifying as Hispanic/Latino. In other words, 50% of majors identify as White, and 50% identify as non-White. The department has a great need for faculty from traditionally under-represented groups that are now highly represented in our student body, who specialize in the above-mentioned areas, whose research reaches into other academic areas, and who will serve as valuable contributors to the department’s future direction. This goal aligns with a **Strategic Plan objective** to *“Increase significantly the diversity of tenure-track faculty,”* and to *“aggressively recruit and retain underrepresented minority faculty with the goal of increasing the diversity of UMBC faculty to, at a minimum, mirror the diversity of UMBC’s student population”*.

The department has begun to discuss new models for infusing greater diversity into the sequence of required dance technique courses for our majors. We plan to discuss our ideas with the NASD accreditation visitors in Fall 2017. For example, the department is considering replacing the currently required course DANC 350 Dance Workshop with a required elective in either Indian Dance or African Dance, two cultural dance forms that are now offered only as electives, cross-listed with ASIA and AFST respectively. The department is also interested in including urban dance forms in the curriculum, and will offer an elective course in Hip Hop in Spring 2017. This plan reflects a **Strategic Plan objective** to *“leverage the strength of UMB’s compositional diversity by increasing the cultural and global competencies of all students”*.

The department has decided to increase practical exposure to diverse authentic, traditional cultural dance practices within the required AH/C course DANC 201 Dance History I: Cultural and Classical Forms. The course will include several lectures and/or participatory studio sessions led by expert guest instructors. In the future, the department plans to recruit a full-time faculty member with expertise in Africanist or African influenced dance forms who could contribute greatly to this initiative.

### **Innovative Curriculum and Pedagogy**

The department is known for its emphases in performance and choreography with a focus on contemporary work. In fact, the Visitors Report for National Association of Schools of Dance accreditation noted the department’s strength in developing the creative scholarship of our students, stating that *“the faculty’s commitment to creative inquiry is demonstrated by the quality of the students’ choreographic work in their capstone experience,”* and that *“the dedication to student individuality or to producing unique dance artists (Self-Study for Accreditation page 8) appears to be a distinct strength as the department has developed a vibrant and inclusive culture in which the creation of new work is at the center of the student’s experience. Innovative instruction is evident ....”*

The department has joined with the departments of Music, Theatre and Visual Arts to pilot a cross-listed special topics course for Spring 2017, geared to introduce students in the arts to the career of Teaching Artist. Other future goals include working with the above arts departments to develop a program in Arts Entrepreneurship that would prepare students in the visual and performing arts to create their careers as they forge their futures. The Dance Department is also interested discussing with the above departments a new interdisciplinary course focused on the Arts and Social Justice.

The department would do quite well with a full-time faculty member with expertise in entrepreneurship, teaching artistry, arts integration, or social justice practice. In fact, such a faculty member could serve students in all of the arts departments. These goals meet Strategic Plan primary goals in this area to *“develop innovative curricula and academic programs that support and enhance the success of our undergraduate and graduate students and prepare them for meaningful careers,*

*lifelong learning, and engaged citizenship; and thereby enhance our position as a national leader in undergraduate and graduate education”.*

The department has begun to examine the content of both DANC 201 Dance History I: Cultural and Classical Forms, and DANC 202 Dance History II: Contemporary Dance Forms (from twentieth century to the present) in order to include Africanist or African-influenced dance artists and dance forms that are under-represented in many of the most widely used dance history textbooks. The department will research current models for teaching contemporary Dance History that include in-class examination of texts, critical reviews and interviews of important under-represented dancers and choreographers, and dance forms for implicit race bias. This goal meets a **Strategic Plan objective** to *“provide exemplary support for educators in creating state-of-the-art undergraduate and graduate curricula delivered through innovative and effective approaches to teaching and learning”*. To this end, the department would be well served to *“increase the size and diversity of full-time faculty and their engagement in first- and second-year student learning experiences”*, another **Strategic Plan objective**.

### **Community and Extended Connections**

The department needs future faculty whose work can expand our reach beyond the UMBC campus into targeted areas, from local to international, and in between. The campus needs to support such faculty in creating and sustaining partnerships.

The department offers four public performances each semester. In addition to performances of student choreography, the department presents a visiting dance company (InterArts performance) with support from CIRCA, and Baltimore Dance Project’s annual concert of faculty research in choreography and performance. Select students participate in this research. Baltimore Dance Project performs off-campus at various venues, including AKIMBO ArtWalk, a festival of site-specific, movement-based work performed in Baltimore’s Station North Arts and Entertainment District. AKIMBO brings together a diverse and varied group of artists who perform in different venues throughout the district, connecting with residents of the Station North community. This endeavor meets **Strategic Plan goal** *“to build, nurture, and extend connections with diverse internal and external partners to enrich campus life, local neighborhoods, the state, and the surrounding region”*.

The department has forged connections with the Maryland State Department of Education in several ways. The department has made connections with the newly formed Maryland Dance Education Association, a satellite program of the National Dance Education Organization. UMBC has reached into dance programs in public schools throughout the state with the graduates it has trained to teach in the public school system as Certified Dance Specialists. The Dance Department hosts and teaches in the Dance Education Training Institute, a week-long summer program for current and aspiring dance teachers, in partnership with Baltimore County Public Schools and Clancyworks Dance Company. For the past three years, the department has hosted the

Maryland All-State Auditions, attended by over 100 talented public high school dance students. These activities meet a **Strategic Plan objective** *“to use campus facilities ... to leverage community connections...”* Other such connections could lead to increased revenue in the future.

Future faculty with a background in dance education and the ability to mentor future dance teachers in collaboration with UMBC’s Department of Education would solidify and sustain these important relationships.

### **3. Future Faculty Hiring Concerns and Hiring Scenarios**

The dance faculty are aging. The four current full-time faculty have worked in the department for over 30 years. Over the next few years there are likely to be retirements. The small size of the department’s faculty requires that each full-time member must have strengths in teaching two or more areas required for the dance degree. Each of the current full-time faculty has strengths in more than two of the following categories: Contemporary/Modern dance technique, Ballet Technique, Choreographic Process, Performance, Dance History, Capstone Experience, and Dance and Related Disciplines such as Dance and Technology, Beyond Technique (anatomy and conditioning for dance), Dance Pedagogy.

Within the above categories, there is room to change course content so that the department’s curricular offerings remain current and relevant, and provide strong preparation for dancers of the future. For example the department offers several styles of Contemporary/Modern dance technique, many of which are rooted in traditional forms. The department does not intend to keep the mix of techniques stagnant, nor does it want to duplicate the current mix into the future. If a current faculty member teaching Graham technique retires, it does not necessarily follow that the department will decide to hire a new faculty member who teaches Graham technique. The department recognizes the need for continued discussion about the balance of techniques offered, and the need to introduce diverse new methods of training. Students will still encounter some traditional methods of training, but within new contexts. Likewise, the sequence of courses in Choreographic Process will continue to evolve to include newer experimental methodologies as they arise. The department intends to include more diverse and inclusive offerings in these critical areas.

The department has decided to enhance and expand the content of the intermediate and advanced courses in contemporary dance techniques. At the intermediate level, students take DANC 310 Intermediate Contemporary Dance Technique I, and DANC 320 Intermediate Contemporary Dance Technique II (the gateway course). These classes are two hours long and meet three days per week, for a total of six contact hours per week. Beginning in Fall 2017, the department will introduce a new model. For example, on Mondays and Wednesdays, DANC 310 students will study Horton dance technique and on Fridays they will study a different technique or modality, such as Irene Dowd’s conditioning work. On Wednesdays and Fridays,

DANC 320 will study Release technique, and on Mondays they will also study Irene Dowd conditioning work. In this new model there would be three teachers each teaching two days per week, instead of the current model where two teachers each teach three days per week. This model would allow the department to rotate content each semester. The two-day technique component could include Limon Technique, Cunningham Technique, Release Technique, Counter Technique, Afro-Fusion Technique or Horton Technique. The one-day component (the same for both classes) could include Laban Effort Shape, Contact Improvisation, Urban Dance Forms, Floor Barre technique, or movement modalities such as Feldenkrais, Alexander, Pilates or Gyrotonics.

The department is very interested in pursuing new directions that cross disciplines, including entrepreneurship, teaching artist training, and social justice. Faculty with expertise in these areas would be highly desirable.

### **Future Composition of the Dance Faculty**

#### **Scenario #1:**

#### **Current total of four full-time faculty, and one fall semester Artist in Residence**

Having a deep bench in terms of Contemporary Dance Techniques is a high priority. The current full-time faculty can teach Limon Technique, Cunningham Technique, Graham Technique, Paul Taylor Technique, and Somatics-Based Release Technique. This ensures that the full-time faculty have a strong role in the physical training of our students. Current part-time faculty teach Horton technique and Laban-Bartenieff based Technique. These techniques are offered in a two-year rotation so that dance majors have the opportunity to study several of them. In addition, different Artist in Residence teaches a technique of their specialty to our advanced students.

#### **Core Areas:**

All four faculty must be able to:

- Teach a variety of traditional and contemporary dance techniques at the intermediate and advanced levels
- Mentor student choreographers
- Choreograph/set contemporary repertory on students

At least three faculty must be able to direct a student dance concert

At least two faculty must be able to teach courses related to Choreographic Process (Improvisation or Composition)

#### **Specialty Areas:**

The following areas of knowledge must be represented among the four full-time faculty:

- Ballet Technique through the Advanced level
- Africanist or African-influenced dance forms
- Dance History

- Anatomy for dancers and multiple modalities of conditioning for the dancer
- Dance and Technology
- Dance Pedagogy
- Writing in the Discipline

**Scenario #2: Total of five full-time faculty, and one fall semester (or full-year) Artist in Residence**

**Core Areas:**

Four of five faculty must be able to:

- Teach a variety of traditional and contemporary dance techniques at the intermediate and advanced levels
- Mentor student choreographers
- Choreograph/set Contemporary Repertory on students

At least three faculty must be able to:

- Direct a student dance concert
- Be able to teach courses related to Choreographic Process (Improvisation or Composition)

**Specialty Areas:**

The following areas of knowledge must be represented among the five full-time faculty:

- Ballet Technique through the Advanced level
- Choreograph/set ballet repertory on students
- Africanist or African-influenced dance forms
- Dance History
- Anatomy for dancers and multiple modalities of conditioning for the dancer
- Dance and Technology
- Dance Pedagogy
- Dance Entrepreneurship
- Interdisciplinary Performance
- Dance and Social Justice
- Writing in the Discipline

**If the Artist in Residence position were expanded to a full year, the fifth full-time faculty member could potentially be a cluster hire** who would teach interdisciplinary courses such as Entrepreneurship in the Arts, Arts and Social Justice, Introduction to the Field of Teaching Artist (currently piloted in Spring 2017, taught by the director of Young Audiences of Maryland).



## C. Year Three Post-Academic Program Review

This report review the Department's progress, following the 2009 Academic Program Review Visitors recommendations, and NASD's approval of UMBC for associate membership. It represents progress of the Department through 2012, and indicates additional areas of improvement moving forward from that point.

### **Department of Dance Year Three Post - Academic Program Review (January 28, 2013)**

#### **Introduction**

Beginning with the Academic Program Review of FY'09, the Dance Department has undergone additional evaluations and reviews. In Spring 2010, the department prepared an exhaustive self-study for submission to the National Association of Schools of Dance (NASD) in application for accreditation. In Fall 2010, NASD reviewers visited the department, and submitted their report (*NASD Visitors Report*), to UMBC. In Summer 2011, the department submitted its detailed *Optional Response to NASD Visitors' Report* for consideration. The NASD Commission on Accreditation voted to defer its decision in order to "seek further information," with a commendation to UMBC's "upper administration for taking swift action on important standards issues." In Summer 2012, the department submitted its *Response to NASD Commission Action Report*, and received accreditation as an Associate Member in Fall 2012. The goal is to attain accreditation as a Full Member of the NASD.

#### **Overall Progress**

The department has made great strides in many areas identified during the APR. In addition to areas defined in the APR process, this report includes areas identified by NASD in its many reports to us.

#### **Strategic Issues Identified in the APR**

The department identified strategic and programmatic issues, prioritized needs, and suggested ways to enhance revenue. Several suggestions and directives emerged during the post-APR meetings with senior administration in 2009 and included the following:

- A "plan for implementing lab fees for certain studio courses" – The department proposed and received approval to institute lab fees for studio technique courses to support the increasing costs of accompanists. With total lab fees averaging \$10,000 per year, the department is better able to cover accompanist fees, and to support the Music For Dance course recommended by the APR Reviewers.

The NASD visitors made it clear that the department needs a half time Music Director staff position. In order to make this happen, the department designated accompanist Ferdinand Maisel as Music Director, increasing his duties as specified in the NASD visitors report. Mr. Maisel supports faculty who teach DANC 290 Independent Projects in Choreography, DANC 400 Independent Studies (advanced student choreographers) and DANC 475 Senior Projects, gathering and submitting requests for use of copyrighted music, and consulting with UMBC's legal office to develop policies for music use in student and faculty work. With the addition of the Music Director stipend, the lab fees are now stretched thin. The department needs funds to support the Music for Dance course outright.

- Offering a dance appreciation course for non-majors - The APR Reviewers recommended that the department design and offer an introductory, GEP course as a way of increasing overall course enrollments and serving the general student body. The department gained approval for DANC 101 Dance Appreciation with AH and C designations. Provost Hirshman recommended offering this course in winter and summer as a source of revenue. The department tried, but the course did not attract sufficient enrollment in special sessions. It became clear that this type of course would be better subscribed in fall or spring. With support from CAHSS, the department has offered the course in Spring 2013, and it filled quickly at the beginning of the advance registration period.
- Application for accreditation – This has been successful for the short term. The department's Associate Member status reflects the fact that the curriculum and a significant number of other elements meet NASD standards. After Phase II of the PAHB is completed, the department should meet standards in the area of facilities. There is still work to do in the areas of faculty research, library resources and production budgets.
- Limiting the number of credits required for the degree – The department was able to re-structure major requirements, including new required courses suggested in the APR report, without increasing the number of credits. The new curriculum was approved by NASD.
- Recruiting more full-time freshmen in lieu of transfer students – Provost Hirshman pointed out the large number of transfer students relative to 'native students,' and recommended that the department find ways to recruit more freshmen. This remains a challenge, however, in Fall 2012, the admissions and scholarships offices agreed to offer two small, targeted \$1,000 scholarships that should raise the visibility of the department. This year, Carol Hess and Sandra Lacy attended scholarship auditions at the Maryland Council for Dance (attended mostly by independent dance studios) and the Maryland Public High School Dance Festival's All-State Dance Auditions (attended by public high school dance students), and selected one recipient from each organization. We hope that the selected students will attend UMBC, but even if they don't, UMBC dance program

will be on the radar of private studio and public school dance teachers and students throughout the state.

- Funding two required courses – It was agreed at the chair's post-APR meeting that funds for the new required courses DANC 240 Music for Dance and DANC 315 Beyond Technique (anatomy for dance) would be needed. These courses are now in place and we need additional funds to support them.

Other issues identified in the APR self-study but not addressed by senior administration in the post-APR meeting, were raised by the NASD visitors. These include:

- New position for technical staff – While the APR reviewers recommended a half-time (faculty) position in technical theatre/computer and video technology, The NASD visitors recommended a full-time technical director/production coordinator staff position. In January 2012 we hired a 60% staff person whose duties include teaching the DANC 399 course in technical theatre/lighting for dance, and supporting department productions. It is clear that this position should be a full-time position. The department's FY'14 production season will include two major productions in the PAHB Proscenium Theatre. Our technical director will need to be present for all department activities in this space, including all rehearsals (both technical and non-technical), and to work with theatre staff and students to facilitate the transformation of the space from theatre production mode to dance production mode. She will need to be available to attend planning meetings for Phase II, review specifications and vendors for equipment, and facilitate a smooth transition into two brand new studios, ensuring that all circuitry and rigging are correct and functional so we are ready for classes performances when Phase II opens.
- Funding for Part-Time Office Staff - The APR and the NASD reports agree that one office staff person, program manager Tanika Hall, is insufficient to run the department. The hiring of half-time staff to support the Linehan Artist Scholars program has helped. Her duties still include "contracts, payroll, and all finances for the department, assisting with technology needs; and being the publicity person for the department and all departmental events (including printing ad selling tickets, and serving as box office attendant)" (*APR reviewers report*). This year we have had the good fortune of having some work-study students in the office, however, there is only so much they can do. Trained part-time staff is what we need.
- Support for Faculty Research – The APR report pointed out that "the faculty seem to have heavy teaching and mentoring loads," and the NASD visitors wrote, "it is unclear to the Commission how the institution meets NASD standards regarding adequate time for faculty research and continued professional development." This is an area that bears discussion too long for this report. Suffice it to say that the department is working on ways to better balance teaching, mentoring and service with research and professional development. It will take resources to address this issue.

- Library Resources – The NASD Visitors report expressed concern that library resources need to be updated, and materials on outdated AV media formats replaced with materials new formats. The library has been helpful in beginning this process of replacing materials in the collection, however, some important items exist only on outdated formats and must be transferred at some cost to the university. We need to design a multiyear plan for transfer.

### **Operating Budget and PAHB Phase II** (see attached budget documents)

In view of the NASD reports, and with move to Phase II of the PAHB coming in FY'15, it does not make sense to discuss budget completely in terms of the FY '09 APR report. In FY '14, the department will mount two major productions in the Proscenium Theatre with significant budget impact. Since the APR, total FRAP budget has increased, basically due to the addition of enrollment pressure funding made permanent, and the new 60% staff position. The operating (FRAP) budget has been increased by significant "after budget" funding from CAHSS, much of which should become permanent (see *Dance Dept Budget Actual FY'13*).

The department has prepared budget documents addressing budget needs associated with the PAHB and additional accreditation issues (such as production budgets and documentation of faculty research), scheduled for discussed in February 2013. For budget details, please see *Dance PAHB Budget Projections through FY'24 2013-01-13*, and *Dance Dept PAHB Budget Narrative 2013 01\_ 16*).

### **Programmatic Initiatives**

In response to the APR report, the department re-structured the curriculum. In addition to program initiatives described above, the department gained the use of the old Theatre by the Commons for classes and student rehearsals, providing much needed space before the opening of Phase II. Use of the old theatre was a critical factor in gaining accreditation.

### **Faculty**

The faculty includes a full-time artist-in-residence position each fall semester. This position makes our department unique, and provides students with an opportunity to work intensively with a different artist each year. The salary for this position has not risen in far over a decade and should be raised. It is increasingly difficult to recruit high-caliber dance artists to come to UMBC, when the salary does not adequately support their need for housing while they are here.

Both the APR and NASD reports recommended a new full-time faculty line. The faculty is stretched thin in ways that part-time faculty cannot address. The department needs faculty who will also serve the department through student advising and mentoring, and take on some of the service obligations that three tenure-track faculty are

barely covering. The aging of the core faculty is a factor in a department where teaching includes intense physical demand on the instructor in so many of our courses.

### **Research**

With only three tenure-track faculty in the department (including the chair) there is a high demand for service from each member. All tenure-track faculty participate in department auditions, selection days, regular meetings, student advising and all pre-concert student showings. Faculty members direct the Senior Concert, First Works Concert and Showcase at the end of each semester. Faculty struggle to be productive in their research in spite of heavy teaching and mentoring loads. The department is now in the process of examining how to reduce pressure on faculty teaching our intermediate and advanced technique courses, 3 credit courses with 6 contact hours per week. We are looking at Virginia Commonwealth University's model, which infuses master classes into these types of courses, freeing up faculty to some extent, while invigorating these courses.

*Baltimore Dance Project* continues to be the main resource for faculty research in choreography and performance. However, funding for the company has not increased in over two decades – in fact, it has diminished. The company is known for its use of technology and collaboration with outstanding musicians and visual artists (most of whom are UMBC faculty.) We need a significant increase in funding to pay our professional level dancers and our collaborating artists for the time commitment necessary to prepare and present quality work. This enhances the reputation of the department and the visibility of UMBC.

### **Student Experience and Success**

Student enrollment has remained near 55 for majors and 20 for minors. The opening of Phase II should attract more applications to the program and enrollment is expected to increase. The department needs to discuss target enrollments with the administration, since we are close to the threshold of the number of majors we can accommodate with the faculty we have.

Students require individual mentoring in their choreographic projects, and the dancers performing in those projects require mentoring as well. Faculty visit student rehearsals regularly and spend time critiquing student independent projects.

For the past two years, and again for summer 2013, the department received a donation to fund two Summer Dance Research and Study Awards of \$2500 each for deserving students. Students have also been received Undergraduate Research Awards or Linehan Summer Study Awards.

During the past three years, several alumni returned to UMBC for graduate study in the Education department's MAT program to gain certification to teach dance in Maryland Public Schools. The department supports this program by offering a course in Teaching Methods for Dance every other fall semester, taught by Carol Hess and

attended by graduate and undergraduate students. The increased number of students pursuing certification has made it necessary for the department to schedule this course with greater frequency, and funds are needed to support it.

A high number of alumni remain active in the field of dance or in related fields such as dance education and physical therapy. During the past three years, all students seeking teaching certification were hired. One went forward to pursue an MFA in Dance, and several others gained employment in small dance companies and studios.

### ***Technology, Computers and Equipment***

The CRI data shows that the computers in our small lab have not been approved for replacement for three years. With six computers in the lab, two should be replaced each year. In summer 2011 the department received some after budget funding from CAHSS to replace two computers. This year no computers are being replaced. This means that next year several of our computers will be sorely out-of-date. New technologies such as HD video require speedy computers with a lot of space in order to process high capacity files and Apple's new operating system requires upgrades in software. The department has fallen behind here.

In response to the NASD Visitors Report, the department received a new HD projector, replaced some theatrical drapes in Fine Arts Studio 317, and installed a sound system for student rehearsals. This studio needs to refinish and treat the wood floor, install a new vinyl floor, and new ballet barres.

### **Summary**

The dance department is a dynamic and vibrant part of UMBC. The opening of Phase II of the PAHB represents a public recognition of the value of the department and a commitment to invest in its future. UMBC's new status as an NASD-accredited member institution coincides with and will enhance the new visibility that the PAHB will bring. During the past three years the upper administration has been supportive in moving the department forward. It is clear that the new facility will require new resources to meet the needs of an expanded department.

#### **3. Year Three Review Action Plan (2014)**

This plan reflects discussions with Dean and Provost for meeting the needs discussed in the Third Year Report (2013)

**DANCE DEPARTMENT**  
**Year Three Review Action Plan**

<b>Recommendation</b>	<b>CAHSS</b>	<b>Dance Dept.</b>	<b>Provost</b>	<b>Action Plan</b>
Develop marketing and recruitment materials to increase enrollments, then re-calibrate department recruitment budget		X	X	Develop 'instructional' poster paid for by Admissions Office by December 1, 2013. Update website by November 1, 2013. (Provost's Office will provide funds, department to provide estimate to the CAHSS Dean.) Design and print promotional card, and update prospective student packets by October 1, 2013.
Technical Director position upgrade	X	X		Work with CAHSS Dean and Provost to move Technical Director/Production Coordinator Position from 60% to full-time. Begin search for the full-time position in FY '14. Funded with one-time monies and Dean to place through the budget request process for base funding in multi-year approach. Completed.
Add new DANC 101 Dance Appreciation Course for non-majors (first offered Spring '13) to regular course offerings in both Fall and Spring	X	X		Identify adjunct faculty to teach this course. Work with CAHSS Dean on plan to increase base funding for part-time faculty to offer this AH/C course fall and spring, including potentially request for enrollment pressure funds.
Support two new required courses for major: DANC 240 Music for Dance and DANC 315 Beyond Technique	X	X		Work with CAHSS Dean on plan to increase base funding for part-time faculty. Dean to prioritize through the strategic budgeting process.
Offer additional section of DANC 110 for theatre majors.		X	X	Work with Dean's Office and Provost's Office to pursue pressure enrollment support for this usually over-subscribed course by September, 2013.

				Begin offering additional section in Spring 2014.
* Full-Time Lecturer Position, to reduce increasing dependence on part-time faculty	X	X		The Department will request this position to be prioritized by the CAHSS Dean through the strategic budgeting process.
Part-Time Office Staff	X	X		Work with CAHSS Dean on proposal for part-time (10 hrs per week) office staff @ \$6,250 per year
Establish archive of faculty research and department concerts digitizing documental/archival media into newer formats. **Critical for accreditation	X	X	X	Work with Vice Provost Moreira and CAHSS Dean to develop a 3-year plan for transfer of documentary media to commence July 1, 2013. The Dean's Office provided \$3K in FY'14; to be prioritized through the strategic budgeting process going forward.
Replace library materials on outdated media		X		Work with Library Staff and Department Library Liaison to identify replacement materials where available, and to transfer materials into new formats if necessary
Production: Technical Support for mounting department student concerts in the PAHB	X	X		Consider increasing base funding for contractual services and develop plan as appropriate. Completed
Production: Support for costumes (building an inventory), sets, music rights, and other non-technical costs.	X	X		Work with CAHSS Dean on proposal to increase base funding through the strategic budgeting process. The Dance Department can target which areas to build the inventory in.
Baltimore Dance Project – collaborating and supporting artists, technology, costume and other equipment,	X	X		Work with CAHSS Dean on proposal to increase department base funding for the Baltimore Dance Project annual performance through the strategic budgeting process.

Highlighted items were discussed as per APR and NASD reviews.



#### D. Dance Department Faculty Plan for Course Modifications

This plan reflects deep discussion among the faculty regarding increased student knowledge and competency with elements related to the choreographic process and dance productions. The faculty is in agreement about the necessity of including more robust information about costume, music formats, music copyright, program copy and consultation regarding lighting and other technical needs, across the curriculum. This plan went into effect in Fall 2017, and is reflected in the following course syllabi:

DANC 290 Independent Projects in Choreography  
DANC 330 Dance Composition I  
DANC 331 Dance Composition II  
DANC 400 Independent Studies in Dance  
DANC 475 Senior Projects

These syllabi can be found in Appendix O, p. 383.

### **Plan for Course Modifications Beginning Fall 2017**

#### **DANC 290 Independent Projects in Choreography**

- Audition will be on Wednesday following Labor Day in Fall
- Reinforce the requirement that all dancers must be present for each rehearsal
- Schedule a class session with the Music Coordinator early in the semester to discuss music choice, copyright issues, and policy for music formats (no YouTube downloads)
- Schedule a class session with the Music Coordinator in the Sonic Computer Lab in second month of the semester to research specific student music copyrights.
- Include costume discussion –students could bring in images with ideas for costumes. 290's have to figure out how to achieve basic idea for costume with no costume budget – i.e. using dancers' clothes, or something available in costume closet
- Choreographers must follow new policies for Program Information

### **DANC 330 Dance Composition I**

- Include some experimentation with music, including testing different music choices for the same dance
- If students are choosing music, they should follow the department music policy

### **DANC 331 Dance Composition II**

- Include some experimentation with music, including testing different music choices for the same dance
- If students are choosing music, they should follow the department music policy
- Include a project with projections – possibly the instructor supplies a choice of 5 different projections for students to work with for a choreographic study

### **DANC 400 Independent Studies**

- Reinforce the requirement that all dancers must be present for each rehearsal
- Schedule a class session with the Music Coordinator early in the semester to discuss music choice, copyright issues, and policy for music formats (no YouTube downloads)
- Schedule a class session with the Music Coordinator in the Sonic Computer Lab in second month of the semester to research specific student music copyrights.
- Choreographers must follow new policies for Program Information
- Include some form of costume consultation (TBD) – students bring in images of ideas for costumes? (Possible future pairing with costume design student)

### **DANC 475 Senior Projects**

- Reinforce the requirement that all dancers must be present for each rehearsal
- Schedule a class session with the Music Coordinator early in the semester to discuss music choice, copyright issues, and policy for music formats (no YouTube downloads)
- Schedule a class session with the Music Coordinator in the Sonic Computer Lab in second month of the semester to research specific student music copyrights.

- Choreographers must follow new policies for Program Information
- THE DEPARTMENT WILL HIRE A COSTUME CONSULTANT FOR DANC 475.  
Instructor must decide how/when to schedule consultant with choreographers. Students must bring in images with ideas for costumes.
- NEW COSTUME POLICY FOR DANC 475: The Department will contribute up to \$50 per dancer (not per choreographer). Where possible, the department can order costumes. Choreographers must save receipts for reimbursement, and costumes must be returned to the dance department after the last performance
- Decide whether or not there is time in the schedule for 475's to construct their program copy together, using the department template.
- LIGHTING – Students meet with the Technical Director about lighting and supply visual images of environment related to the lighting design for their dances



## **SECTION V. APPENDICES**

