Western Oregon University
Department of Theatre and Dance

Policies and Procedures

Set in Stone Choreographed by Rachel Britt
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Photos by Cliff Coles
Welcome to the WOU Dance Program!

Dance Program Mission
The dance program offers students opportunities to develop knowledge, skills, understanding and appreciation of dance as an art form that can enrich and inform the quality of life. The B.A./B.S. degrees in dance include academic courses, performance opportunities and choreographic experiences geared entirely for the undergraduate student seeking a career in dance or a dance related field.

Dance Program Goals
Graduates of the Dance Department at Western Oregon University are expected to achieve the following learning outcomes:

- Demonstrate strong technical skills in a variety of dance idioms and vocabulary, as well as a working understanding of body structure, conditioning and wellness
- Demonstrate a significant body of theoretical and historical knowledge pertaining to the dance field
- Produce scholarly/creative projects, solve professional problems independently, and demonstrate a well-developed intellectual/aesthetic focus.

Program Description
The dance program provides the opportunity to develop creative, technical, pedagogical, and performance skills under the guidance of professional faculty in a supportive environment. The curriculum is structured to develop well-rounded dancers with a solid foundation for a career in performance, choreography, and teaching or advanced graduate study.

Emphasis is in modern dance with strong support classes in ballet. Course work includes improvisation, composition, jazz, tap, world dance, hip-hop, dance history, rhythmic awareness, creativity, dance and technology, dance production, pedagogy, creative dance for children, kinesiology, wellness for dancers, notation, musical theatre and repertory.

Resources include two full-time studios, with one studio equipped for conversion to an informal performance space, a shared studio space in the Health and Wellness Center, a main stage theatre which seats 619 and houses a scene shop and lighting, sound, costuming and make-up areas. Western has three full-time, one cross-discipline and FIVE adjunct dance faculty. Guest artists are invited to choreograph, offer workshops, performances and lectures throughout the year for the WOU Dance Theatre, and the campus community.

History of the Dance Program

Maple Hall Built: 1913; Dedicated February 1914; Cost: $8,500 Functions: Built as the gymnasium for the campus from 1914-1936. It became the Student Center when the “new” gym, now known as Old PE, was completed in 1936. Maple Hall became a gym once again for the campus elementary school in the 1960’s. The dance program and the ROTC shared the space until 1996 Maple Hall became a full-time dance studio and performance space.

“The new gym (Maple Hall) opened February 27th 1914. After the dedication by President Ackerman, Miss Laura Taylor, the head of the Physical Education Training Department, presented a program that consisted of “marching, club swinging, exercises and a pantomime interpretation of the beautiful old tale, ‘Cinderella’”. The Norm, April 1914

Dance has been a part of curriculum of the institution dating back to the turn of the 20th century and was originally part of the Physical Education Department at the Oregon State Normal School. In 1976 Rice Auditorium was completed and the first dance concert was produced and directed by Jamie L. Aiken, a P.E. instructor who taught dance classes and choreographed musicals for the theatre program. The husband and wife team of Ray Miller and Jessica Wood arrived in 1978 and dance became part of the Creative Arts Department. With a single dance studio (OPE 212), Ray and Jessica began developing the dance program and added technique classes in Ballet, Jazz and Tap, as well as theory courses in Choreography, History and Education. In 1980 the State Board of Higher Education approved the
dance minor. OCE became Western Oregon State College (WOSC) in 1982 the same year that Ray and Jessica left and a second husband and wife team, Elaine Heekin and Bruce Walczyk arrived. Each of these husband-wife teams shared a single faculty position and the first full-time position in dance was filled when Jacky McCormick replaced Elaine and Bruce in 1985. Jacky continued alone until Sharon Stokes Oberst joined her in 1987. The program grew and more full-time faculty arrived with Deborah Jones in 1992, and Darryl Thomas in 1997. With the new faculty came many new course offerings to the program including Creative Dance for Children, Dance and Technology, Creativity, Dance Production, Dance Pedagogy, Partnering and many more. In 1997, WOSC became WOU, and dance no longer shared Maple Hall with the ROTC. A sprung floor was installed in Maple and the process of turning the studio into an informal performing space began. The dance major was approved for the 1999-2000 academic year. Susan McFadden came to WOU in 1999 (retired 2011). Dr. Marita Cardinal and Amy Rance McDonnell joined the dance faculty in the fall of 2008 and Cynthia Gutierrez-Garner and Carl Massey joined the faculty in 2010. The much-needed new dance studio in the Health and Wellness Center opened in the spring of 2011. Les Watanabe and Jessi Fouts join the faculty this year to teach ballet classes while Oberst is on sabbatical.

Old photos circa 1914 to early 1920's. Dance major, Courtney Martin, recreated the May Pole and Garland Dances for Maple Hall's Centennial celebration in spring of 2014.
Dance Faculty

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**Les Watanabe**, Assistant Professor
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**MARITA CARDINAL** is currently a Professor in the Division of Health and Physical Education at Western Oregon University. She teaches courses for both the Division of Health and Physical Education and the Department of Dance in the areas of dance, exercise/fitness, and elementary physical education teacher education and dancer wellness, conditioning, and kinesiology. She grew up studying ballet and as an adult expanded her repertoire to include a variety of dance genres. In the 1980s, she performed in a variety of dance and musical theatre venues, including a Department of Defense Southeast Asia tour of the production, *Godspell* and a dance company in the Baltimore, MD area. She has taught dance to children through adults in private schools of dance, recreation centers, child-care centers, and after-school programs. At the university level, she has choreographed, directed a jazz dance company, and taught courses in a wide range of dance techniques. She received her bachelors and master’s degrees from Eastern Washington University and her doctoral degree from Temple University and previously served as a faculty member at Wayne State University. Her research has focused on curricular models for dance wellness education, conditioning programs for dancers, creative movement integration in elementary classrooms, and strategies for health and physical activity behavior change. Her publications can be found in the *Journal of Dance Medicine and Science; Medical Problems of Performing Artists: IMPULSE: the International Journal of Dance Science, Medicine, and Education; Kinesiology and Medicine for Dance; Research Quarterly for Exercise and Sport; Medicine and Science in Sports and Exercise; the Journal of Physical Education, Recreation, and Dance*, among others. She has given over 56 presentations at the national and international levels, including invited lectures in dance wellness and dance education in South Korea in 1995, 2007, 2009, and 2014. She was a Visiting Scholar in Dance Science at the Hong Kong Academy for Performing Arts in 2009 and was a keynote presenter at a 5-day dance workshop in Bangkok, Thailand in 2014. She served on the Board of Directors for the National Dance Association and the Research Consortium of the American Alliance for Health, Physical Education, Recreation, and Dance, and on the Editorial Board for the *Journal of Dance Education*. She received the Mario & Alma Pastega Award for Excellence in Scholarship and Faculty Academic Advisor of the Year Award at Western Oregon University in 2008 and the National Dance Association Scholar/Artist Award in 2009.

**JESSI FOUTS** began dancing when she was three years old. She grew up in Ozark, Missouri, and moved to Kansas City to attend the Conservatory of Music and Dance at University of Missouri Kansas City. In 2008, she received her BFA in Dance Performance. She became an adjunct faculty member for the dance department at UMKC. During this time, she also worked with Williams/Henry Contemporary Dance Company. In 2009, she began dancing with a local Kansas City company called Quixotic. An opportunity arose for her to perform an aerial dance on the side of the Nelson-Atkins Museum of Art. Since the overwhelming success of “Surfaces,” she continued performing aerial acts with Quixotic in multiple venues. Wanting to branch out of the Midwest to find other opportunities, she moved to the west coast in 2010. After working with San Diego Dance Theatre, Fouts moved to Salem in 2011 and has performed and choreographed for *PeopleDance* and *PeopleDance: Body Politic* at Willamette University. Fouts began teaching dance technique at Willamette in the fall of 2013 and will be teaching ballet technique at WOU 2014-2015.

**CYNTHIA GUTIERREZ-GARNER** received her B.F.A. in dance at the University of Minnesota and her M.F.A. from the University of Wisconsin, Milwaukee. Her work, which focuses research on contemporary modern dance and American concert jazz dance, has been produced in Minneapolis, MN, Phoenix, AZ, New York City and the Kennedy Center in Washington D.C. From 1998-2001, she served as the Choreographer in Residence for the Minnesota Dance Theater, under the direction of Lise Houlton. She is a four-time winner of the Arizona Choreography Competition’s Professional Division. Gutierrez-Garner’s works have...
DEBORAH JONES dancer, choreographer and teacher holds an M.F.A. degree in Dance from Mills College and a B.A. degree from U.C. Berkeley in Dramatic Art-Dance. She has performed and choreographed for many years in the San Francisco Bay Area with such companies as The Assortment, The Dance Exchange and Six Thumbs Dance Theatre and with the Oregon based contemporary music ensemble SoundMoves, as well as for other independently commissioned projects. A tenured Full Professor at Western Oregon University in Monmouth, Ms. Jones has taught for the Theatre/Dance Department since 1991. Ms. Jones has been a guest artist at various colleges and universities including University of California at Davis and San Francisco City College. Other faculty positions include San Jose City College, CA and Linfield College, OR. Ms. Jones’ area of research has been within the field of creativity. Her research led to her creation of an academic course, “Creativity”, dealing with both the nature and development of personal creativity and the understanding of the creative process. Her innovative curriculum assists students in understanding this process and developing their own creative self, within their art expression as well as within their life as a whole. The course has been widely praised for the contribution it has made to the Western Oregon University Liberal Arts experience and is now included as a regular offering within the WOU Honors Program. Her work in the area of creativity has attracted the attention of health and counseling professionals, resulting in referrals for her private classes. In addition, she has been asked to teach workshops for organizations such as the Hawaii Wellness Institute on Oahu, upper management training for local corporations, and participate as an organizing board member and teacher for an annual international gathering held in Yachats, Oregon that focuses on creativity as understood by many indigenous cultures, as conscious use of energy. Deborah continues to offer ongoing workshops in the Salem area.

CARL MASSEY has been a principal tap dancer with the Hot Shot Tap Dancers of Salem, Oregon since the age of eight, performing in this dynamic quartet throughout Oregon and Washington. In 2010, the Hot Shots were featured on America’s Got Talent, one of only 12 acts to reach the semi-final round. Also fluent in modern and ballet, Carl has performed with the Olympic Ballet Theatre, the Seattle Opera, and in the work of New York choreographer Donald Byrd. He joined Rainbow Dance Theatre in 2007, and since that time has collaborated with the directors on four world premieres, toured throughout the northwestern and southeastern United States and performed with RDT in Shanghai, China. Carl received his BFA in Dance from the Cornish Institute of the Arts in Seattle, WA.

SHARON OBERST (Head of Theatre and Dance) has been a Professor of Dance at Western Oregon University since 1987 where she teaches ballet, pedagogy, dance history, dance production, dance and gender and dance in musical theatre courses. Sharon earned her bachelor’s degree in Dance and Theatre with a Secondary Education Teaching Certification from Lamar University (Texas) and master’s degree in Dance from the University of Oregon. She attended the High School for the Performing and Visual Arts in Houston and studied at the Houston Ballet. Professor Oberst studied with such masters as Ben Stevenson, Fred Strobel, Nathalie Krassovska, David Howard, Robert Joffrey, Gwen Verdon, James Clouser, Roni Mahler, Bill Evans, and Dame Merle Parks. Sharon has performed with the Houston Ballet, Houston Allegro Ballet, Eugene Ballet, Beaumont Ballet Theatre and Theatre Under the Stars. She has performed leading roles in such ballets as Swan Lake, Alice in Wonderland, Tarantella, and Cinderella. In addition to choreographing for the annual Spring Dance Concerts, Sharon has choreographed many WOU Theatre productions including No, No Nanette, 42nd Street, and Grease, and has directed and choreographed Winnie-The-Pooh, The Sound of Music, Something's Afoot, Kiss Me, Kate, Victor/Victoria, West Side Story and Thoroughly Modern Millie. Sharon is a member of CORPS de Ballet International (an organization of university ballet teachers) and has served on the board of directors and as treasurer, is the current secretary and was honored with the organization’s 2007 Award for Outstanding Service. Ms. Oberst is the 2006 recipient of the Mario and Alma Pastega Excellence in Teaching Award.
AMY RANCE MCDONNELL has been teaching at Western Oregon University since 2007 where she teaches ballet, modern, dance history, composition, somatics, and Pilates courses. She also teaches and choreographs at Modern Dance Technique and Creative Movement in Corvallis, OR. Ms. McDonnell is originally from the Finger Lakes region of upstate NY where she studied dance with Garth Fagan and Elizabeth Clark. Prior to receiving her MFA in performance and choreography from SUNY Brockport, Amy obtained her BA from Goucher College in Interdisciplinary Studies combining dance, art, and anthropology. She has lived and performed in New York City with Lexington Dance Exchange and Collective Dance NY and has worked with artists such as Sean Curran, Sara Pearson and Patrick Widrig, Bill Evans, Gabe Masson, and Vincent Mantsoe. Amy’s work has been shown at the American Dance Festival’s International Dance for the Camera Festival, the Heidelberg New Music and Dance Festival, and at Western Oregon University. Ms. McDonnell is a certified Pilates Mat instructor through Balanced Body.

DARRYL THOMAS is a Professor of Dance at Western Oregon University where he teaches composition, jazz dance, contemporary partnering and modern technique. As Co-Artistic Director of Rainbow Dance Theatre, Darryl has performed and choreographed in Bermuda, England, Denmark, Dominican Republic, France, Germany, Italy, Japan, Korea, Mexico and throughout the United States including Hawaii and Alaska. In 1993 he received the Hawaii State Dance Council Award for choreography. A former dancer and artistic collaborator in the world-renowned Pilobolus Dance Theatre, Darryl's performing credits include the 1996 Centennial Olympics in Atlanta, Georgia, and the PBS televised special for the 25th Anniversary of the John F. Kennedy Center in Washington, DC for which he received an EMMY. Most recently he performed at the 5th Annual Contemporary Dance Festival in Mexico City, D.F. In Summer 1999 Darryl taught contemporary partnering Kalani Honua in Hilo, Hawaii. In addition he received a commission to choreograph a new work for Nemian Contemporary Dance Company in Mexico City, D.F. In both the Summer 2000 & 2001 he was the artist in residence for the Santa Fe Dance Institute held in Gainesville, Florida. Darryl's teaching appointments include visiting professor at the University of Florida in Gainesville, Florida and Pusan National University in Pusan, South Korea and as guest instructor at the Centro Nacional des Bellas Artes of Mexico City, D.F. and Studio Dance Tanz in Osaka, Japan. Darryl received his Masters of Fine Arts in performance and choreography from the University of Hawaii. In February 2002 Darryl was honored with the Living Legend Award given by Willamette University for his artistic contributions within the Willamette Valley.

LES WATANABE received his B.F.A in dance from Calif. Institute of the Arts and his M.F.A from UC Irvine as a Chancellor’s Fellow. His professional career spans 35 years. He began teaching in Portland from 1978-1980 giving master classes at the Reed College summer workshops and also as an Artist-in Residence at PSU and creative movement for the Vancouver School District. In the Northwest Watanabe has taught at Univ. of Oregon (Artist-in Residence), Vancouver School District, PCC as well as numerous private studios (Northwest Conservatory of Dance, June Taylor Ballet School, Portland Festival Ballet numerous private studios, Northwest Conservatory of Dance, June Taylor Ballet and currently teaching contemporary at Portland Festival Ballet. Known as a superb dance educator, Mr. Watanabe's student's have attended Julliard, Cornish University, Carolina School of the Arts, UC Irvine, Univ. of Oklahoma, Calif. Institute of the Arts, NYU, Purchase Univ., and Marylhurst College. In addition to his expansive career as a dance educator, Mr. Watanabe has had an illustrious career as a performer. He began performing with Eugene Loring’s Dance Players. He was a soloist in the dance companies of: Donald McKayle (Inner City Cultural Center), Burch Mann Folk Ballet, Lar Lubovitch, Joyce Trisler, Sachiyto Ito Japanese Dance Co., Alvin Ailey Repertory Co., the L.A. Jazz Company and Peter Goss and Molly Malloy in Paris, France. Performances in theatre and television include: Hal Prince and Stephen Sondheim’s "Pacific Overtures" (Broadway), The Tommy’s “Who”, Leonard Berstein’s “Mass”, the original Bill Cosby Shows, Academy and Emmy awards, Alvin Ailey Presents Duke Ellington CBS special, French Variety television, and a 1 year national tour with Rita Moreno’s “The Act”.
Guidelines and Requirements for Dance Majors and Minors

Dance majors are expected to balance their academic responsibilities along with the rigor of a major in the performing arts as well as other personal responsibilities. All dance majors must be enrolled in technique classes in every term that they are a declared dance major. Dance majors are expected to participate in all auditions, master classes and dance concerts.

Advising Procedures All majors and minors MUST have a dance faculty advisor. Each student should sign up for an appointment and see her/his advisor during the two weeks prior to registration each term. The student’s advisor must approve any adjustments to the department curriculum requirements. All open-ended course numbers (terms and hours to be arranged) must have signed approval of a supervising instructor as well as the Department Head and Division Chair before a student will be permitted to register for the course.

Placement in Technique Classes It is the sole discretion of the dance faculty to place students in appropriate levels of technique classes. Placements are not based on class rank (freshman, sophomore, etc.) but on many factors, all of which include the best interests of the student. Determinations about appropriateness of level placement may be made by recommendation of current instructors, at the placement audition classes held on the Friday of New Student Week fall term or during the placement and scholarship audition class held each April. Students will be given a Technique Placement Form explaining which level the student should register for the following term or year.

Ding! Choreographed by Angel Stromberg

Mentorship Assignments
Incoming freshman and transfer students will be assigned an upper class buddy. The buddies will:

- Contact their assigned buddies and introduce themselves
- Arrange a get together one on one or in small groups
- Meet casually to get to know each other
- Share some experiences here at WOU and offer advice and information
- Answer any questions that new students may have about the program or the school or about life in general
- After this first contact, the buddies will check in periodically via email or phone or when you meet face-to-face in classes or in passing.
- The main thing is to let new students know that there is someone here for them and who cares.

Methods of Assessment

Direct Measures:

- **Dance Technique Evaluation Form**—a form used to measure the progress of a dancer’s individual technical skills.
- **Dance Technique Placement Form** - a form administered at the end of each academic year and at auditions for new students, which assess and place students into the appropriate technique level.
- **Pre and Post Written Test**—upon entering the program freshman and transfer students will take a written test to assess their knowledge of theoretical and historical aspects of dance. The same test will be re-taken during the student’s final term.
- **Senior Project**—each graduating senior with a BA/BS in Dance will be required to present a capstone project in one of the following areas: 1) Choreography, 2) Performance; 3) Research project or other creative projects
Indirect Measures:

- **Annual Interviews and Written Forms**—each freshman, sophomore and junior dance major will complete the *Dance Major Progress Report* form and bring it with them when they meet with the dance faculty each spring term. The purpose of these meetings is to establish a shared sense of progress between the faculty and student and to discuss any concerns either may have regarding a student’s ongoing progress within the program.

- **Senior Exit Interviews and Written Forms**—each senior or exiting student will complete the Exit Interview for Graduating Dance Majors and bring it with them when they meet with the dance faculty during their final spring term.

- **Annual Student Questionnaire**—dance majors will receive a Questionnaire for Dance Students which rates the overall dance program will be filled out anonymously and collected each spring term.

**Messages and Information**

Within the department important information is communicated in various ways, it is the student’s responsibility to make sure he/she is kept abreast of any new announcements by checking the bulletin boards and e-mail accounts regularly. Please check the bulletin boards outside of the OPE 212 Dance Studio and inside Maple Hall on a regular basis. Failure to check the bulletin boards does not excuse one from missed meetings, master classes, rehearsals, and technical calls.

**Being Cast in a Production** Students who have been cast in a production, must understand and be willing to take on the responsibility of being a performer. This means taking technique classes each term, being realistic about schedules and making commitments that can be kept. Dancers are expected to attend all rehearsals, meetings, previews and showings, fittings, and performances as scheduled by the choreographer and by the director. Performers need to be at rehearsal on time, warmed up, and ready to work with a choreographer. Dancers need to make the rehearsal process and the performance a priority over and above other extra-curricular and social obligations. When a student is at a rehearsal, and the choreographer is working with someone else, students should take care of their bodies by doing stretching or strengthening exercises quietly on the side and by actively watching the rehearsal process as the piece develops.

**Strike** At the end of the Informal Fall Concerts and Spring Dance Concert performances all performers are required to help with strike. Responsibilities include taking down the lights, rolling up and storing the dance floor, putting away props and costumes, etc. As they say, “Many hands make light work.” This is an important responsibility and everyone is expected to participate fully.
**Use of Studios, Equipment** Dance department classes and rehearsals will take precedence in all scheduling of dance studios. Students may sign up for practice space on the weekly sign up sheets located on the bulletin boards outside of OPE 212 and in Maple Hall. Students choreographing for dance concerts will be issued an electronic key allowing them access to the studios. Dancers may use the sound and video equipment provided in the studio. Be sure to close all windows, lock doors, turn off the power to the fans and sound equipment and return remote controls, chairs, curtains, knee pads etc. to their proper place.

**Senior Project/Portfolio** Each graduating senior with a BA/BS in Dance or a BA/BS in The Arts with a Dance Emphasis will be required to present a culminating project. Students will submit a formal proposal during their junior year outlining their project to the department faculty. Choreographic projects will be presented in the annual spring dance concert. Research or other creative projects will be presented on Academic Excellence Day, which is the last Thursday in May.

**Dance Major Progress Report** During the spring term of each year, current and graduating dance majors will be required to schedule an interview appointment with the dance faculty. The purpose of these meetings is to establish a shared sense of progress between the faculty and student and to discuss any concerns either may have regarding a student’s ongoing progress within the program. Students are responsible for checking emails and watching bulletin boards announcing the reviews, and for signing up promptly when scheduling sheets are posted.

![Vitality Choreographed by Emily Aalbers](image)

**Dance Major Scholarship Auditions** are held during spring term. Auditions are normally held the third Saturday in April. Scholarships are available for both new, incoming dance majors as well as continuing dance majors. Amounts of scholarship awards will vary from year to year and will be determined by the results of scholarship fund raising efforts. In order to be eligible for a dance scholarship you must:

- be a full time student at WOU
- be a declared dance major
- have a cumulative GPA of 3.0 or better
- maintain a cumulative 3.0 or higher GPA to continue a renewable scholarship
- attend the spring audition class
- submit an essay stating why you are pursuing a Dance Major degree (Incoming students only)

Scholarships are awarded based on cumulative grade point average and technical ability. Students wishing to be considered for a dance scholarship must participate in the dance scholarship audition. The audition class is taught by WOU dance faculty and consists of a ballet barre, and an eclectic mix of modern, jazz, hip-hop and improvisation in the center. **Students who receive renewable scholarships must participate in the audition class each year.**

**Dance Department Scholarship** Established in 2000 by the Dance program for outstanding dance majors. One-year.

**Carla Anne Stokes Dance Scholarship** established in 2001 by the Stokes family in memory of their daughter (Sharon’s sister). One-year.

**Elizabeth Binney Scholarship**, Established in memory of Mrs. Binney. Provided through University funding. Renewable.

**WOU Laurels Scholarship** Awarded to incoming and transfer undergraduate student with high academic merit. Renewable.
**Performance Opportunities**

Performance and choreographic opportunities include student choreography for both formal and informal productions, senior thesis projects, the WOU Dance Theatre’s repertory performing ensemble, and annual dance concerts. As part of the Department of Theatre and Dance and the Division of Creative Arts, dance students have opportunities for choreography and performance in plays, musicals and faculty and student projects. Students also have opportunities to learn and practice their art in collaboration with students and faculty from the other arts disciplines.

**Informal Fall Dance Concert** Each fall term the dance program presents an informal dance concert in Maple Hall. This dance concert is produced and crewed by the Dance Production class, choreographed by the Group Choreography class, and performed in by students in the dance program. This concert is the Friday of Dead Week.

*Pulse* Choreographed by Cy Higashi

**Informal Spring Dance Concert** Each spring term the dance students present an informal dance concert in Maple Hall. This dance concert is produced and crewed by WOU students in the dance program who are interested in choreographing and performing by the Group Choreography class, and performed in by students in the dance program. This “anything goes” dance concert typically the last Friday of May.

WOU Dance Theatre is the performing company of the Theatre/Dance Department. Guest artist, student and faculty-choreographed works are presented in the annual spring dance concert. Cast auditions take place in January. All dance students are encouraged to participate.

In order to be eligible to choreograph for the annual Spring Dance Concert students must:
- be a dance major
- have senior class standing
- have A GPA of 2.5 or better
- have completed D 260 Improvisation, D 351 Composition I, D 352 Composition II, and be enrolled or have completed D 455 Group Choreography with a grade of B or better in each course
- have consent of dance faculty

*Student works will go through the process of two previews. After the second preview, pieces will be selected to be performed in either the main stage concert in Rice Auditorium or in the informal spring dance concert in Maple Hall.*

In addition to the main stage production, WOU Dance Theatre participates in campus-wide events, sponsors workshops and master classes, and regularly participates in the American College Dance Association. Members of the company may receive credit for performing and choreographing. Membership is open to all Western students.
WOU Repertory
Each year, the WOU dance program invites regionally and/or nationally renowned guest artists to set repertory works, historical works or create a new work on WOU dance students. Students have an opportunity to audition for the guest artist and to be cast in the work. The piece will be performed in the annual dance concert at WOU and is often performed and adjudicated at the regional American College Dance Festival. By audition only.

Rainbow Dance Theatre (RDT) is a professional modern dance touring company associated with Western Oregon University. Directed by Professor Darryl Thomas and Valerie Bergman, the Company tours internationally as well as regionally, presenting 10-15 concert performances and more than 40 in-the-schools performances each year. RDT’s ensemble is comprised of both professional dancers and outstanding WOU dance students. Company members train and rehearse 16 hours per week in addition to performances. Annual auditions for RDT are held each fall to fill open Company positions and for apprenticeships. Students with a minimum of one year of intermediate level or higher dance technique may register for Rainbow Dance Theatre for credit by arrangement with Professor Thomas.

Men’s Dance is a course that Professor Thomas offers for male dancers of all abilities and dance experience. This course culminates in an all male dance work that is performed in the spring dance concert.

Student Concerts Students interested in producing their own concert, should contact their faculty advisor to discuss the possibilities.
Dance Classroom Etiquette
Excerpted from Classical Ballet Technique by Gretchen Ward Warren; Ballet Basics by Sandra Noll Hammond; Teaching Beginning Ballet Technique by Gayle Kassing, and Sharon’s brain.

Introduction
An aspect of training that should never be neglected is the practice of proper classroom etiquette. The traditional, prescribed modes of dress and behavior for dance class are important preparation for the discipline and demeanor expected of all professional dancers. Alert observation is crucial for learning in a movement discipline such as dance, where exercises and patterns are typically demonstrated by the instructor for the students to follow. The ability to quickly and correctly imitate a movement phrase is important in the highly competitive professional dance world. That world is virtually closed to those who do not have that ability.

Attendance
For some courses, students could read a book and learn how to do some things on their own, without attending the class. This is not true for dance. Students cannot learn to dance without attending class regularly and practicing the exercises and steps over and over again.

Students should arrive early to class so that they are ready to promptly begin class. (e.g. be at the barre for ballet or in the centre for other techniques.) Instructors should not have to call students to their places at the barre or center. Students who arrive late for class usually should not be permitted to participate. In the professional ballet world, if you miss the first count of the first exercise you are not allowed to take class. Although some teachers may occasionally make exceptions to this rule, it should be remembered that the barre exercises are designed to be done in a carefully regulated progression in order to warm up the body safely and slowly. A student who misses the initial pliés and tendus risks discomfort and injury by starting barre work faster and more strenuous exercises are being performed.

Attire
Clothing should be comfortable, neat, clean, and close-fitting. A teacher cannot accurately correct a student without seeing all parts of the student’s silhouette. Given the sweaty nature of dancing and the fact that dancers work in close proximity to each other in class, cleanliness is imperative. Dancers should use deodorant and wear clean dance clothes. We have a shower room designated just the dance program. Please use the facilities.☺

Listen and Ask Questions
Always take every correction given in class as though it was directed specifically to you. Correct execution cannot always be achieved simply by unthinkingly copying another’s movement pattern. Be open to suggestions; be willing to try new ways of learning; and don’t be afraid to ask questions or to make mistakes. In general students should ask the teacher for clarification of a count or movement rather than asking a fellow dancer. Listen to the answer when a classmate asks a question. You may benefit from the answer as well.

Formations and Spacing
It is important for students to remain in their assigned places or formations—at the barre, in lines in the centre, and in groups moving across the floor. In this way they do not crowd each other and can avoid accidental and potentially dangerous collisions. Keeping in line or formation is also excellent practice for the challenge of corps de ballet or ensemble work.

In classes containing students of several levels of technique, common protocol is for the more advanced dancers to stand in the front line or to lead off in a combination. Right of way is always given to the dancer in motion. So students waiting off to the sides must give way to dancing individuals and groups.

While one group performs, the other group or groups wait at the back or side of the studio so that they can take their places as soon as possible when it is their turn. During the performance of the combinations, the waiting dancers should stand quietly and attentively. Students may mark or dance in unused spaces while they wait as long as they are not in the way.

Please Do
* turn your cell phones off
* arrive to class early
* stand in position before the music begins
* listen attentively to all questions and answers and corrections
* wear clean and appropriate dance wear
* work hard
* have fun

Please Do Not
* chew gum
* eat
* drink (other than water)
* smoke
* talk (personal chit chat not asking questions)
* sit down
* wander in and out of the room
* lean against the barre or wall
* open windows or door without asking the instructor
# Dance Technique Evaluation Rubric

<table>
<thead>
<tr>
<th>Technique</th>
<th>Excellent</th>
<th>Good</th>
<th>Adequate</th>
<th>Needs Improvement</th>
<th>Weak</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Skill</strong></td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>The dancer demonstrates a clear sense of alignment, center control, flexibility and strength. He/she has a strong sense of musicality and the ability to assimilate corrections.</td>
<td>The dancer demonstrates awareness of Alignment center control, flexibility and strength. Advancement in level only if recommended by instructor.</td>
<td>The dancer demonstrates an adequate understanding of alignment, center control, but lacks in flexibility and strength. Student should remain at current level.</td>
<td>The dancer is under-developed in alignment, center control, flexibility. Further work is needed at current level.</td>
<td>The dancer lacks an understanding of alignment and center control. He/she lacks in flexibility, musicality and the ability to pick up combinations.</td>
<td></td>
</tr>
<tr>
<td><strong>Presentation</strong></td>
<td>The dancer demonstrates a high level of concentration, energy and confidence when executing movement in class.</td>
<td>The dancer demonstrates a good level of concentration, energy and Confidence when executing movement in class.</td>
<td>The dancer demonstrates a low level of concentration, Energy and confidence when executing movement in class.</td>
<td>The dancer Demonstrates a poor level of concentration, energy and confidence when Executing movement in class.</td>
<td></td>
</tr>
<tr>
<td><strong>Attitude</strong></td>
<td>The dancer demonstrates a high effort of professionalism by arriving to class on time, dressing properly, and being prepared to dance.</td>
<td>The dancer demonstrates a good effort of Professionalism by arriving to class on time, Dressing properly, and being prepared to dance.</td>
<td>The dancer lacks in effort Of professionalism by arriving to class tardy, dressing improperly, and not being prepared to dance.</td>
<td>The dancer lacks in effort of Professionalism by constantly arriving to class tardy, dressing improperly, and not being prepared to dance.</td>
<td></td>
</tr>
</tbody>
</table>

**Learning Outcome:** Demonstrate strong technical skills in a variety of dance idioms and vocabulary, as well as a working understanding of body structure, conditioning and wellness
WOU Dance Technique Evaluation

Student name __________________________________________  Date ___________________
Class _________________________________________________ Term ___________________
Instructor _____________________________________________________________________

Recommendation:  Continue at current level __________  Advance to next level __________

Comment on the student’s ability in the following areas:

<table>
<thead>
<tr>
<th>Skill</th>
<th>5-excellent to 1-Weak</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alignment</td>
<td>5 4 3 2 1</td>
</tr>
<tr>
<td>Center strength &amp; control</td>
<td>5 4 3 2 1</td>
</tr>
<tr>
<td>Strength</td>
<td>5 4 3 2 1</td>
</tr>
<tr>
<td>Flexibility</td>
<td>5 4 3 2 1</td>
</tr>
<tr>
<td>Musicality, rhythmic accuracy</td>
<td>5 4 3 2 1</td>
</tr>
<tr>
<td>Ability to pick up combinations quickly</td>
<td>5 4 3 2 1</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Improvement</th>
<th>5-excellent to 1-Weak</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assimilation of corrections</td>
<td>5 4 3 2 1</td>
</tr>
<tr>
<td>Improvement of alignment/technique</td>
<td>5 4 3 2 1</td>
</tr>
<tr>
<td>Improvement of performance quality</td>
<td>5 4 3 2 1</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Presentation</th>
<th>5-excellent to 1-Weak</th>
</tr>
</thead>
<tbody>
<tr>
<td>Concentration</td>
<td>5 4 3 2 1</td>
</tr>
<tr>
<td>Energy</td>
<td>5 4 3 2 1</td>
</tr>
<tr>
<td>Confidence</td>
<td>5 4 3 2 1</td>
</tr>
<tr>
<td>Movement quality</td>
<td>5 4 3 2 1</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Attitude</th>
<th>5-excellent to 1-Weak</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arriving on time and prepared to dance</td>
<td>5 4 3 2 1</td>
</tr>
<tr>
<td>Dressing properly</td>
<td>5 4 3 2 1</td>
</tr>
<tr>
<td>Effort</td>
<td>5 4 3 2 1</td>
</tr>
</tbody>
</table>

Absences/Tardies/Observations to date:  
Other comments:
Dance Curriculum

Degrees Offered
B.A. or B.S. in Dance
B.A. or B.S. in The Arts (Dance Emphasis)

D 140 Conditioning for Dancers (1 each)
Participation in physical (and mental) conditioning specifically designed for dancers. This course can be repeated once for credit. Students retaking course may be allowed to participate in their own individualized conditioning programs with instructor supervision. This course does not meet the LACC creative arts requirement.

D 170, 171, 172 World Dance 1, 2, 3 (1 each)
An introduction to the performance of traditional and popular dance styles from a selection of world dance perspectives. Emphasizing practice and performance, the course examines dance forms in relation to their specific cultural contexts. May be repeated for credit.

D 177, 178, 179 Hip Hop 1, 2, 3 (1 each)
An introduction to the performance of selected contemporary dance styles from urban-American street dance. To be taken in sequence. May be repeated for credit.

D 180, 181, 182 Modern Dance 1, 2, 3 (1 each)
Modern dance technique heightens awareness of the expressive use of the body, builds physical, aesthetic and performance skills, and develops appreciation for the art form of dance. Creative expression, rhythm, movement patterns and dynamics are explored. An introduction to choreographic ideas may also be introduced. To be taken in sequence. May be repeated for credit.

D 185, 186, 187 Ballet 1, 2, 3 (1 each)
Introduction to the basic concepts of body alignment, the technical movement vocabulary in traditional ballet, the accompanying French terminology and the basic movement sequences that will develop strength and flexibility. To be taken in sequence. May be repeated for credit.

D 196, 197, 198 Tap Dance 1, 2, 3 (1 each)
Introduction to the basic elements of tap dancing steps and techniques in a variety of styles. To be taken in sequence. May be repeated for credit.

D 199 Special Studies (1-15)
Terms and hours to be arranged. May be repeated for credit. Prerequisite: by consent of instructor only

D 210, 211, 212 Modern Dance 4, 5, 6 (2 each)
A continuation of the work outlined for modern dance 1, 2, 3 with emphasis on further development and mastery of technique, creative expressive, rhythmic and performance skills. May be repeated for credit

D 220, 221, 222 Ballet 4, 5, 6 (2 each)
A continuation of the work outlined for ballet 1, 2, 3 with emphasis on further development and mastery of technique, movement vocabulary, alignment and performance skills. May be repeated for credit

D 240 Wellness for Dancers (3)
Introduces dance majors to the importance of healthy practices for improved health, well being, and dance performance. A series of individual assessments and health screenings will be conducted for dancers to gain knowledge of their current practices and as a basis for designing programs for optimal wellness and performance. This course does not meet the LACC creative arts requirement.

D 250 Drumming for Dancers (1-3)
Course utilizes West African rhythms to develop the auditory skills for dancers to translate both oral and written drumming notation into kinesthetic expression. Dancers will develop skills that directly inform and support dance technique, choreography and pedagogy.

D 251 Introduction to Dance (3)
Introduces the origins of the various forms of dance, such as ballet, modern, musical theatre, jazz, tap, folk and popular dance forms. Also examined will be how and why people dance as well as how and why people watch dance.

D 260 Dance Improvisation (1)
Explorations to foster movement invention and spontaneity, including structured and open improvisations incorporating other media such as music, text and props. Concurrent registration in a dance technique class is strongly advised.

D 270 Dance Partnering (1-3)
Provides fundamental skills for beginning and intermediate partnering work with an emphasis on personal safety and creativity. Based on biomechanical principles, students develop skills to facilitate partnering interactions utilizing learned partnering vocabulary and sequences.

D 277, 278, 279 Hip Hop 4, 5, 6 (2 each)
Further study of selected contemporary dance styles from urban-American street dance. May be repeated for credit.
D 280, 281, 282 Modern Dance 7, 8, 9 (2 each)
Continuation with development of modern dance style and technique, expanding movement vocabulary, improvisational work, personal expression and performance quality. May be repeated for credit.

D 285, 286, 287 Ballet 7, 8, 9 (2 each)
Introduction of a more advanced level of adagio, barre, petite and grande allegro. Emphasis will be placed on work in the center and across-the-floor combinations. May be repeated for credit.

D 288, 289, 290 Jazz Dance 4, 5, 6 (2 each)
Introduction to a more advanced level of technique focusing on rhythm, syncopation and body isolations. Various styles of jazz dance will be explored. May be repeated for credit.

D 296, 297, 298 Tap Dance 4, 5, 6 (2 each)
Further study of selected contemporary tap dance with an emphasis on developing longer and more complex rhythms and movement styles. May be repeated for credit.

D 300 Human Movement Notation (3)
A survey of notation methods used for the recording and analysis of basic movements of the human body. The methods will include: Labanotation, computer generated notation and video notation. These methods are applicable to those fields in which there is a need to record human motion: dance, athletics, anthropology and physiotherapy.

D 301, 302, 303 Pointe Technique 1, 2, 3 (1 each)
This course will introduce basic classical ballet vocabulary and pointe technique, historical perspectives, anatomy, as well as prevention of pointe related injuries. May be repeated for credit.

D 310 Dance and Gender (3)
Will analyze dance and choreography through the lens of gender and it’s effects on the development of dance as an art form.

D 330 Rhythmic Awareness (3)
Exploration of the musical components of rhythm in relation to dance. Elements such as beat, meter and form are studied and developed in the context of movement and choreography. Also explored is the potential for collaboration between dancers and musicians and basic elements of rhythmic notation.

D 351 Dance Composition I (3)
This course will explore choreographic concepts as they relate to the elements of space, time and force. Emphasis will be placed on solo compositions. Prerequisite: Dance Improvisation

D 352 Dance Composition II (3)
This course will explore choreographic concepts as they relate to the elements of spatial design, musical form, character study and textural differences. Prerequisite: D 351

D 357 Dance in Musical Theatre (3)
Examines the development of musical theatre dance from the 19th century to present. Includes selected choreographers, their works and the role they played in the development of American musical theatre.

D 376, 377, 378 Ballet 10, 11, 12 (2 each)
Further development and mastery of advanced barre, adagio, petit and grand allegro technique. Emphasis will be placed on an advanced pre-professional level of technical and performance skills. May be repeated for credit

D 380, 381, 382 Modern Dance 10, 11, 12 (2 each)
Advanced study with emphasis on a higher level of technical, improvisational, personal expression and performance skills. May be repeated for credit.

D 390 Kinesiology for Dance (3)
Survey of kinesiology principles as related to basic movement. The areas stressed are anatomy, physiology, biomechanics, movement behavior, and various alignment and conditioning techniques. Students become aware of their personal movement behavior and investigate ways of becoming movement efficient.

D 399 Special Studies: Dance Concert and/or Musical (1-3)
Participation, by performing or crewing, in a dance concert or musical theatre production. By audition only. May be repeated for credit. Eligible for the RP grade option.

D 405 Senior Project (2)
Each graduating senior with a B.A./B.S. in dance or a B.A./B.S. in the arts with a dance emphasis will complete a final capstone experience on a selected topic in the field of dance. Students are responsible for the creation, rehearsal, research and the project presentation. Eligible for the RP grade option.

D 406 Independent Studies in Dance (1-3)
For students who wish to study in depth selected topics in dance history, theory, education or criticism. Only 3 credit hours of D 406 and D 408, singly or combined, count as electives in the dance minor. May be repeated for credit. Eligible for the RP grade option. Prerequisites: consent of instructor.
D 407 Seminar (1-15)
Terms and hours to be arranged. May be repeated for credit.

D 408 Workshop (1-15)
Terms and hours to be arranged. (To allow for various workshops in dance, i.e., Pas de Deux, men’s techniques, African dance, etc.) May be repeated for credit.

D 409 Internship (1-6)
Terms and hours to be arranged. Supervised practical experience in a professional dance field. Such experiences may include performing in a dance company, teaching at a dance studio/school and choreographing for studios or companies or schools. May be repeated for credit. Eligible for the RP grade option.

D 450 Dance Repertory (1-3)
Intermediate and advanced students have an opportunity to work with regionally and/or nationally renowned guest artists who set repertory works, historical works or create new work on WOU dance students. The piece will be performed in the annual dance concert at WOU and is often performed and adjudicated at the regional American College Dance Festival. By audition only. May be repeated for credit. Eligible for the RP grade option.

D 451 Dance Production (3)
Provides the practical and theoretical knowledge of the various areas of dance production. Included will be practical experience in sound production, lighting, costume, makeup, management and publicity.

D 451L Dance Production Lab (1)
Designed to give students a hands-on experience in the study and practical application of the aesthetic and technical aspects of the production of a dance concert. To be taken concurrently with D 451.

D 453 Ballet History (3)
Covers development of ballet from its roots in the Renaissance Courts through the Romantic and Classical eras to the present.

D 454 Evolution of Modern Dance (3)
Covers the development of modern dance and the philosophies of the leading modern dancers of the 20th century from Duncan to the present.

D 455 Group Choreography (3)
Examines the use of groups of dancers as they relate to design, shape, focus, space and balance. Introduction to and experience with formal dance structure will be included as well as analysis and evaluation of well known choreographic works. Other special considerations of group choreography will also be addressed. Prerequisites: D 352

D 460 Dance and Technology (3)
Introduction to the use of desktop multimedia applications and peripherals applied specifically to dance production and the creative process.

D 491 Creative Dance for Children (3)
Course explores dance concepts and expressive movement. Included will be how creative movement develops creativity, supports learning in other subject areas and fosters understanding of other cultures at an elementary education level.

D 493/593 Dance for the Classroom from Around the World (3)
Study and experience ethnic dances from various geographical and cultural areas of the world. These dances will be examined in relationship to their cultural context and relevance within the given society.

D 494 Dance Pedagogy (3)
Study and evaluation of methods and materials for teaching dance in a studio setting. The topics examined include: how to build a dance class, what to teach and methodology involved. Practical application of the methods will be emphasized.

D 496 Creativity (3)
Explores the mind/body connection as an integral link in the creative process as it relates to the creation of art, health, well-being, and an overall life perspective.
WOU Dance Program Four Year Plan

### (Sample)

- This sample template is only a model of a four-year curriculum. You will adjust course selection to accommodate course availability and/or your individual technique levels, course preferences and interests.
- This model does not consider the following: AP/IB credits, foreign language placement, transfer courses, double major/double degrees, specific minors, study abroad, internships, SAT exemptions, or any other special program requirements.
- All students will have mandatory advising with department faculty during the registration period prior to each term until the senior graduation plan has been accepted by the registrar’s office.
- This sample template presumes that a student is full-time and entered the major during the freshman year. All part-time students and students who have transferred or changed their major should consult with their advisors to determine how to develop an individualized plan.

#### Liberal Arts Core Curriculum (55 credits)

<table>
<thead>
<tr>
<th>Course Category</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Communications Studies</td>
<td>3</td>
</tr>
<tr>
<td>Creative Arts</td>
<td>9</td>
</tr>
<tr>
<td>Health and Physical Education</td>
<td>4</td>
</tr>
<tr>
<td>Laboratory Science</td>
<td>12</td>
</tr>
<tr>
<td>Literature/Modern Language</td>
<td>8</td>
</tr>
<tr>
<td>Philosophy or Religion</td>
<td>3</td>
</tr>
<tr>
<td>Social Science</td>
<td>12</td>
</tr>
<tr>
<td>Writing</td>
<td>4</td>
</tr>
</tbody>
</table>

#### Dance Major (72 credits)

**Academic minor (15-33 credits)**

**Electives (Variable)**

### Year 1

#### Fall Term

<table>
<thead>
<tr>
<th>Course Category</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>BI 102 General Biology</td>
<td>5</td>
</tr>
<tr>
<td>HST 105 World History</td>
<td>4</td>
</tr>
<tr>
<td>D 199 Perform Fall Concert</td>
<td>1</td>
</tr>
<tr>
<td>D 280 Modern Dance</td>
<td>2</td>
</tr>
<tr>
<td>D 340 Wellness for Dancers</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total:</strong></td>
<td><strong>15</strong></td>
</tr>
</tbody>
</table>

#### Winter Term

<table>
<thead>
<tr>
<th>Course Category</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>BI 234 Anatomy/Physiology</td>
<td>4</td>
</tr>
<tr>
<td>HST 205 World History</td>
<td>4</td>
</tr>
<tr>
<td>TA 10 Intro to Theatre</td>
<td>3</td>
</tr>
<tr>
<td>PE 111 Ind. Health &amp; Fitness</td>
<td>2</td>
</tr>
<tr>
<td>D 221 Modern Dance</td>
<td>2</td>
</tr>
<tr>
<td><strong>Total:</strong></td>
<td><strong>15</strong></td>
</tr>
</tbody>
</table>

#### Spring Term

<table>
<thead>
<tr>
<th>Course Category</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>BI 235 Anatomy/Physiology</td>
<td>4</td>
</tr>
<tr>
<td>HST 206 World History</td>
<td>4</td>
</tr>
<tr>
<td>D 140 Conditioning for Dance</td>
<td>1</td>
</tr>
<tr>
<td>MUS 210 Music Today</td>
<td>3</td>
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<td><strong>Total:</strong></td>
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### Year 2

#### Fall Term

<table>
<thead>
<tr>
<th>Course Category</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>CS 101 Computers &amp; Society</td>
<td>2</td>
</tr>
<tr>
<td>ENG 104 Intro to Lit: Fiction</td>
<td>4</td>
</tr>
<tr>
<td>ENG 107 Hip-Hop</td>
<td>1</td>
</tr>
<tr>
<td>D 250D Introduction to Dance</td>
<td>3</td>
</tr>
<tr>
<td>D 360 Dance Improvisation</td>
<td>1</td>
</tr>
<tr>
<td>D 280 Modern Dance</td>
<td>2</td>
</tr>
<tr>
<td>D 285 Ballet</td>
<td>2</td>
</tr>
<tr>
<td><strong>Total:</strong></td>
<td><strong>15</strong></td>
</tr>
</tbody>
</table>

#### Winter Term

<table>
<thead>
<tr>
<th>Course Category</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MTH 105 Intro to Cont. Math</td>
<td>4</td>
</tr>
<tr>
<td>ENG 106 Intro to Lit: Drama</td>
<td>4</td>
</tr>
<tr>
<td>COM 111 Public Speaking</td>
<td>3</td>
</tr>
<tr>
<td>D 278 Hip-Hop</td>
<td>2</td>
</tr>
<tr>
<td>D 281 Modern Dance</td>
<td>2</td>
</tr>
<tr>
<td><strong>Total:</strong></td>
<td><strong>15</strong></td>
</tr>
</tbody>
</table>

#### Spring Term

<table>
<thead>
<tr>
<th>Course Category</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENG 109 Intro to Lit: Poetry</td>
<td>4</td>
</tr>
<tr>
<td>WR 105 College Writing</td>
<td>4</td>
</tr>
<tr>
<td>R 101 World’s Religions</td>
<td>3</td>
</tr>
<tr>
<td>D 283 Modern Dance</td>
<td>2</td>
</tr>
<tr>
<td>D 287 Ballet</td>
<td>2</td>
</tr>
<tr>
<td><strong>Total:</strong></td>
<td><strong>16</strong></td>
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</table>

### Year 3

#### Fall Term

<table>
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<tr>
<th>Course Category</th>
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<tbody>
<tr>
<td>PE 166 Pilates</td>
<td>2</td>
</tr>
<tr>
<td>D 196 Tap I</td>
<td>1</td>
</tr>
<tr>
<td>D 300 Human Mvt. Notation</td>
<td>3</td>
</tr>
<tr>
<td>D 380 Modern Dance</td>
<td>2</td>
</tr>
<tr>
<td>D 510 Dance Production</td>
<td>1</td>
</tr>
<tr>
<td>D 511D Dance Production Lab</td>
<td>1</td>
</tr>
<tr>
<td>Selected Courses for Minor</td>
<td>3</td>
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<td><strong>15</strong></td>
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#### Winter Term

<table>
<thead>
<tr>
<th>Course Category</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>D 107 Tap 2</td>
<td>1</td>
</tr>
<tr>
<td>D 301 Pointe Technique</td>
<td>1</td>
</tr>
<tr>
<td>D 350 Dance Composition I</td>
<td>3</td>
</tr>
<tr>
<td>D 351 Modern Dance</td>
<td>2</td>
</tr>
<tr>
<td>D 380 Dance Kinesiology</td>
<td>3</td>
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<tr>
<td><strong>Total:</strong></td>
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#### Spring Term

<table>
<thead>
<tr>
<th>Course Category</th>
<th>Credits</th>
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<tbody>
<tr>
<td>D 198 Tap 3</td>
<td>1</td>
</tr>
<tr>
<td>D 300 Dance and Gender</td>
<td>3</td>
</tr>
<tr>
<td>D 330 Rhythmic Awareness</td>
<td>3</td>
</tr>
<tr>
<td>D 353 Dance Composition II</td>
<td>3</td>
</tr>
<tr>
<td>D 389 Modern Dance</td>
<td>2</td>
</tr>
<tr>
<td>D 399 Dance Theatre</td>
<td>3</td>
</tr>
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<td><strong>Total:</strong></td>
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### Year 4

#### Fall Term

<table>
<thead>
<tr>
<th>Course Category</th>
<th>Credits</th>
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<tbody>
<tr>
<td>D 170D World Dance: Salsa</td>
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</tr>
<tr>
<td>D 356 Ballet</td>
<td>2</td>
</tr>
<tr>
<td>D 455 Group Choreography</td>
<td>3</td>
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<tr>
<td>D 453W Dance Pedagogy</td>
<td>3</td>
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<tr>
<td>Selected Courses for Minor</td>
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<td><strong>Total:</strong></td>
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#### Winter Term

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<th>Course Category</th>
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<tr>
<td>D 171D World Dance: Hula</td>
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<tr>
<td>D 377 Ballet</td>
<td>2</td>
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<tr>
<td>D 450 Dance Repertory</td>
<td>3</td>
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<tr>
<td>D 454W Evol. Modern Dance</td>
<td>3</td>
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<td><strong>Total:</strong></td>
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#### Spring Term

<table>
<thead>
<tr>
<th>Course Category</th>
<th>Credits</th>
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<tbody>
<tr>
<td>D 172D World Dance: African</td>
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</tr>
<tr>
<td>D 392 Jazz</td>
<td>2</td>
</tr>
<tr>
<td>D 378 Ballet</td>
<td>2</td>
</tr>
<tr>
<td>D 456 Senior Project</td>
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<tr>
<td>D 499 Great. Dance for Child</td>
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<td><strong>Total:</strong></td>
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Total Hours Necessary to Graduate: 180
Dance Major
(Fall 2014)

Student Name: ___________________________________  Minor: ______________________
Faculty Advisor: __________________________________

**See course catalog for course descriptions.**

<table>
<thead>
<tr>
<th>Dance Major Requirements (72hours)</th>
<th>Credit</th>
<th>Done</th>
<th>Taking or to take</th>
<th>Grade</th>
<th>Comments:</th>
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<td>D180, 181, 182 Modern 1, 2, 3</td>
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<tr>
<td>D210, 211, 212 Modern 4, 5, 6</td>
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<tr>
<td>D280, 281, 282 Modern 7, 8, 9</td>
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<tr>
<td>D380, 381, 382 Modern 10, 11, 12</td>
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<td>D285, 286, 287 Ballet 7, 8, 9</td>
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<tr>
<td>D376, 377, 378 Ballet 10, 11, 12</td>
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Total:

| Elective Technique Courses - 12 hours chosen from: Ballet, Modern, Jazz, Tap, World Dance, Hip Hop, Pointe, Conditioning | (12total) |      |                    |       |           |

Total:

<table>
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<tr>
<th>Required:</th>
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<td>D351 Dance Composition I</td>
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<td>D352 Dance Composition II</td>
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<tr>
<td>D455 Group Choreography</td>
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<td></td>
<td></td>
<td></td>
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<tr>
<td>D330 Rhythmic Awareness</td>
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<td></td>
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<td></td>
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<tr>
<td>D399 Dance Concert (annual concert or musical)</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>D405 Senior Project</td>
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Total:
Dance Major Requirements continued:

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<tr>
<th>Select two from:</th>
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<th>Taking or to take Term/Year</th>
<th>Grade</th>
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<tr>
<td>D310 Dance in Gender</td>
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<tr>
<td>D357 Dance in Musical Theatre</td>
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<td></td>
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</tr>
<tr>
<td>D453W Ballet History</td>
<td>3</td>
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<tr>
<td>D454W Evolution of Modern Dance</td>
<td>3</td>
<td></td>
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<tr>
<td><strong>Total:</strong></td>
<td></td>
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</tbody>
</table>

Select 19 hours from:

| D199: Special Studies   | 1 - 15 |      |                            |       |           |
| D199 SS: Group Choreography | 1    |      |                            |       |           |
| D240 Wellness for Dancers | 3    |      |                            |       |           |
| D250 Drumming for Dancers | 1 - 3 |      |                            |       |           |
| D270 Dance Partnering    | 1 - 3  |      |                            |       |           |
| D300 Human Movement Notation | 3   |      |                            |       |           |
| D390 Kinesiology for Dance | 3   |      |                            |       |           |
| D406 Independent Studies | 1 - 3  |      |                            |       |           |
| D407 Seminar             | 1 - 15 |      |                            |       |           |
| D408 Workshop            | 1 - 15 |      |                            |       |           |
| D409 Internship          | 1 - 6* |      |                            |       |           |
| D450 Dance Repertory     | 1 - 15 |      |                            |       |           |
| D451 Dance Production    | 3      |      |                            |       |           |
| D451L Dance Production Lab | 1   |      |                            |       |           |
| D460 Dance & Technology  | 3      |      |                            |       |           |
| D491 Creative Dance for Children | 3   |      |                            |       |           |
| D494W Dance Pedagogy     | 3      |      |                            |       |           |
| D496W Creativity         | 3      |      |                            |       |           |
| **Total:**               |        |      |                            |       |           |
| **Total credits:**       | (72 total**) |   |                            |       |           |

* A maximum of 6 credits may be earned under D400 Internship within the major.

**All dance majors are required to take D251 Intro to Dance (3 credits) to meet the LACC requirement in Creative Arts.

Advisor Signature ___________________________________________ Date _______________

Projected graduation date: ________________________________

---

19
Dance Minor
(Fall 2014)

Student Name: ___________________________________________
Faculty Advisor: _________________________________________

**See course catalog for course descriptions.

<table>
<thead>
<tr>
<th>Dance Minor Requirements (33 hours)</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>Modern Technique – 6 hours total</td>
<td>(6 total)</td>
</tr>
<tr>
<td>D180 Modern 1</td>
<td>1</td>
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<tr>
<td>D181 Modern 2</td>
<td>1</td>
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<tr>
<td>D182 Modern 3</td>
<td>1</td>
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<tr>
<td>D210 Modern 4</td>
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<td>D211 Modern 5</td>
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<td>D212 Modern 6</td>
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<td>D280 Modern 7</td>
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<td>D281 Modern 8</td>
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<td>D282 Modern 9</td>
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Total:

<table>
<thead>
<tr>
<th>Elective Technique Courses– 11 hours total</th>
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<tbody>
<tr>
<td>Chosen from: Ballet, Modern, Jazz, Tap, World Dance, Hip Hop, Pointe, Conditioning</td>
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Total:

<table>
<thead>
<tr>
<th>Choreography:</th>
<th>(4 total)</th>
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</thead>
<tbody>
<tr>
<td>D260 Dance Improvisation</td>
<td>1</td>
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<tr>
<td>D351 Dance Composition I</td>
<td>3</td>
</tr>
</tbody>
</table>

Total:

<table>
<thead>
<tr>
<th>History:</th>
<th>(3 total)</th>
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</thead>
<tbody>
<tr>
<td>Choose one from:</td>
<td></td>
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<tr>
<td>D453W Ballet History</td>
<td>3</td>
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<tr>
<td>D454W Evolution of Modern Dance</td>
<td>3</td>
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Total:

<table>
<thead>
<tr>
<th>Electives in Dance: Choose 9 credits from elective courses in dance</th>
<th>(9 total)</th>
</tr>
</thead>
</table>

* Total credits: (33 total)

*Must include 12 upper division credits

Dance Minor Requirements – Total credits 33* (*must include 12 upper division credits)
Dance Electives – 9 credits total
Choose electives from the following course offerings:

D199 SS: Group Choreography (1 credit)
D240 Wellness for Dancers (3 credits)
D250 Drumming for Dancers (1 – 3 credits)
D251 Intro to Dance (3 credits)
D270 Dance Partnering (1 – 3 credits)
D300 Human Movement Notation (3 credits)
D310 Dance and Gender (3 credits)
D330 Rhythmic Awareness (3 credits)
D352 Dance Composition II (3 credits)
D357 Dance in Musical Theatre (3 credits)
D390 Kinesiology for Dance (3 credits)
D399 Dance Concert/ Musical (1 - 3 credits)
D406 Independent Studies (1 - 3 credits)
D407 Seminar (1 - 15 credits)
D408 Workshop (1 – 15 credits)
D409 Internship (1 – 6 credits)*
D450 Dance Repertory (3 credits)
D451 Dance Production (3 credits)
D451L Dance Production Lab (1 credit) — to be taken concurrently with D451 Dance Production
D455 Group Choreography (3 credits)
D460 Dance & Technology (3 credits)
D491 Creative Dance for Children (3 credits)
D494W Dance Pedagogy (3 credits)
D496W Creativity (3 credits)

*A maximum of 6 credits may be earned under D400 Internship within the major.

Advisor Signature __________________________________ Date _________________
Each graduating senior with a B.A. or B.S. in Dance will be required to present a capstone project in one of the following areas:

- Choreography
- Performance
- Research project or other creative projects

Curriculum and Credit Hours

All majors in Dance must complete a final capstone experience on a selected topic in the field of dance under course D405 Senior Project (2 credit hours).

Project Proposals

Students will submit a formal proposal at least three terms before intended graduation outlining their project to the department faculty.

The proposal will outline, in detail, the following (as applies):

- intention or focus of your project
- topics to be included/covered in your research
- methods of research to be employed (i.e., Bibliography including written materials, books, videos, interviews of professionals in the area of research, etc.)
- outline of the project and a timeline for progression of the development and conclusion of the project

Advisors

A dance faculty advisor will either be assigned to a student based upon the subject matter of the proposal and/or the expertise of the dance faculty. The student may request a specific dance faculty member with faculty approval.

Students are responsible for all details of the project, including the creation, research, and as applicable, the rehearsal, costumes, sound/music and the presentation of the project. Faculty members may help when asked, but the complete responsibility for the project rests with the student.

Choreographic Project

Students wishing to choreograph for the Spring Dance Concert will follow the current guidelines in the Dance Student Handbook.

Choreographic Projects Should:

- demonstrate an understanding of the choreographic process, including idea and movement development, the rehearsal process. Also included will be costume, set and lighting designs and sound or music. Overall, the process should reflect bringing an initial dance idea or concept to a final performance.
- include a notebook detailing the senior project process from start to finish. These may include sketches of costume and set design ideas, floor patterns and spatial relationships between dancers within the different sections in a piece, as well as thoughts about particular movement, costume, set and lighting choices and sound/music (please see list below). Notebooks will be turned in one week after the concert to the faculty advisor.
1. Audition
2. Rehearsals
3. Costume design
4. Lighting design
5. Sound design
6. Sets or props
7. First showing (Preview # 1)
8. Second showing (Preview # 2)
9. Performance
10. Post production: interview with faculty and self evaluation

Performance Projects

Performance Projects Should:

• demonstrate the ability to perform a major performance role with an acceptable level of quality and skill. A journal must be kept and include information on the following:

  1. Written self-critique and discussion of entire process including; technique, dynamics, character, group work, rehearsal process, performance

  2. Post performance meeting and evaluation by dance faculty advisor and other dance faculty

Research/Creative Projects

Research Projects will:

• demonstrate academically based research and documentation skill, and the ability to develop an original dance related idea in areas such as Dance History or Dance Criticism, Ethnology, Human Movement Notation, Kinesiology, Dance & Technology, Dance Wellness, Creative Dance for Children or Dance Pedagogy. The development and documentation of the project methodology should be established with dance faculty advisor.

• be presented on Academic Excellence Day, the last Thursday in May, or by arrangement with dance faculty advisor.

Other Creative Projects in dance that are not encompassed in the above categories may be accepted, but must be submitted to the student’s dance faculty advisor for approval and for consultation in developing project guidelines.
DANCE
Senior Project/Portfolio

Assessment Form

Student: ________________________________________________________________ Degree

Program: ______________________________________________________________

Course Prefix and Title: __________________________________________________

Credit Hours: __________________________________________________________

Date Completed: ________________________________________________________

Project Description: (Please type and attach additional sheets as necessary)

Problems/Challenges: What problems or challenges were you confronted with in your research/creative process and how did you solve them?

Project Evaluation (Student): What was your experience of the research/creative process? Please reflect on the following stages of the project a) pre-planning; b) process; c) final project.

Project Evaluation Including outcomes and grade (Faculty Advisor):

Dance Faculty Advisor signature: __________________________________________

Date: ________________________________
STUDENT CHOREOGRAPHER’S APPLICATION FORM

In order to be eligible to Choreograph for Dance Concerts all students must have:
   a) a cumulative GPA of 2.5 or better
   and     b) completed each of the following courses with the grade of “B” or better: D260 Improvisation,
                 D351 Dance Composition I, D352 Dance Composition II and have completed or be currently
                 enrolled in     D455 Group Choreography
   and     c) senior class standing
   and     d) consent of dance faculty

Student works will go through the process of two previews. After the second preview, pieces will be selected to be
performed in either the main stage concert in Rice Auditorium or in the informal spring dance concert in Maple Hall.

Choreographer’s Name ________________________________________________________________

Address _________________________ Phone _______________________

Email __________________________ Faculty Advisor _________________________

Title of Work ________________________________________________________________

Number of Dancers ______ Women ______ Men ______

Music/Accompaniment Title(s) and Composer(s) _________________________________________

Length of Piece: Minutes _____ Seconds _____ Live _____ Recorded _____

Discuss your ideas for this dance piece. Be as specific as possible. Include descriptions of sections, tempos,
shapes, levels, and energy.

Costumes: (Attach sketches)

Lighting:

Scenery/Prop (If you need anything built, please attach drawing of complete design, including dimensions,
colors and materials to be used in its construction.)

Describe the staging of your work: (Cyc or Blacks?) Do you need anything moved on or off stage by stage
crew, please detail here.
STUDENT CHOREOGRAPHER’S RESPONSIBILITIES

1. All student choreographers should reserve afternoon and evening times for rehearsals. With limited times and spaces available, it may not be possible to accommodate inflexible schedules.

2. First time student choreographers will be limited to six minutes, unless there is a very compelling reason for the piece to be longer.

3. All student choreographers must have a dance faculty advisor. The choreographer is responsible for scheduling and attending regular (weekly) meetings with his/her dance faculty advisor to discuss how the work is progressing.

4. The advisor MUST view the work at least once (preferably more) BEFORE THE FIRST PREVIEW.

5. The expectation will be that half the dance (a minimum of 3 minutes) will be shown at preview # 1.

6. A decision will be made after preview one regarding which pieces may continue the choreographic process and be shown at preview # 2. Students in pieces that are not included on the dance concert will receive full credit.

7. The expectation will be that the piece will be final draft ready for presentation at preview # 2.

8. If credit hours are desired or this is a senior project, each choreographer must keep a notebook detailing compositional ideas, as well as choreography, costume design, lighting design, and any other aspects regarding production of the work. This notebook shall be turned in to the choreographer’s advisor at the completion of the concert.

9. The department has various costumes and costume pieces which are available to student choreographers and their dancers. New costumes may be purchased from vendors or designed and created by the WOU Theatre and Dance Department costume shop. Choreographers are required to check in to available costumes and equipment before spending money to purchase or to make new ones. All purchases are the property of the dance company and will remain in the costume storage area.

10. Choreographers are responsible for the stage props and lighting ideas for their dance. They must consult with the Technical Director and/or Lighting Designer. It is probable that a limit will be set regarding the number of cues and special effects for each dance.

11. It is each choreographer’s responsibility to check the bulletin boards outside of the dance studio (OPE 212) and Maple Hall for special notices regarding meetings, deadlines, etc.

12. Choreographers must make sure their dancers appear at previews, technical and dress rehearsals. Prior arrangement MUST be made with the faculty advisors for any absences from either previews or technical/dress rehearsals.

13. Sound scores for each choreographer’s work must be available at least two weeks before the concert opening.

All of the above requirements must be met for a work to be considered for inclusion in the dance concert.
Dance Major Progress Report

Interview Form

Please complete the following and bring this sheet to the interview at the appointed time.

Name:

Date/Time of interview:

Email:  

Dance Faculty Advisor:

Year in School:  

Current GPA:

1. List the dance technique classes in which you are currently enrolled.

2. List the dates/years of dance concerts in which you have either performed, choreographed or worked backstage. It may be that the same year appears under each heading if you undertook more than one task in a given year.

Performed in (title of dance):

Choreographed for (title of dance):

Worked back stage in:

3. Have you begun to give thought to your Senior Project? If so, note projected intent of the project. Note: All students must submit a senior project proposal after consultation with their advisors by spring term of the junior year.

4. List any dance activities in addition to technique or dance concert participation in which you are involved (e.g. performing as a part of a dance team, teaching dance in a studio or school setting, coaching a dance team, performing with a dance group, liturgical dance performances, etc.)

5. List any concerns about your progress (academic, technique, etc.) that you would like to raise in the interviews. Please note it is a 10-minute interview to establish a shared sense of progress between the faculty and student. Should concerns arise that are beyond the scope of this brief “check in”, a subsequent time will be set up with an advisor and/or other faculty.
Exit Interview for Graduating Dance Majors

Please complete both sides of this sheet and bring it to the interview at the appointed time. Meetings will take place in OPE 212.

Name: _____________________________________________________________________

Date/Time of interview: ______________________________________________________

Email: _____________________  Dance Faculty Advisor: __________________

Current cumulative GPA: ___________________________________________________

1. State how many years you have studied at WOU as a dance major: ______________

2. State the reason you chose the dance major at WOU.

3. (as applicable) if you were not initially a dance major when you began study at WOU, what prompted you to declare a dance major?

4. List any financial awards or scholarships you may have received during your study at WOU.

5. List the range of dance technique classes you took while a student at WOU (e.g. hip hop, salsa, modern, ballet, etc.)

6. On the back of this page, list the dates/years of dance concerts in which you have performed, choreographed or worked backstage. It may be that the same year appears under each heading if you undertook more than one task in a given year.

Performed in (title of dances):

Choreographed for (title of dance):

Worked backstage in:

7. List any dance activities in addition to technique or dance concert participation in which you are involved (e.g. performing as a part of a dance team, teaching dance in a studio or school setting, coaching a dance team, performing with a dance group, liturgical dance performances, musicals, operas etc.)

8. (as applicable) List the year(s) you were a delegate to American College Dance Festival. Note the location/city/state of the ACDF conference.

9. List experiences you felt were particularly valuable in your training in the dance major.

10. What are your post graduation plans overall?

11. What are your post graduation plans particularly with regard to dance?
Careers in Dance

Dancers must be exposed to the wide range of possible careers in dance and related fields. Different venues for dance performance include professional, artistic and cultural dance companies of varied genres; musical theater productions; dance- or music-oriented entertainment videos; performances at theme parks or on cruise ships; trade shows; and more. Equally important are career options beyond dance performance, including dance teaching, choreography, artistic directing, dance administration, dance-concert theatrical design (e.g., costumers, makeup artists, stage and lighting designers, music/audio editors), production (e.g., producers, public relations/marketing staff, media staff), dance criticism and journalism, professional dance-company educational outreach, dance science and kinesiology, dance-related health and medical professions (e.g., physical therapists, somatic practitioners, dance psychologists, orthopedic surgeons), dance history, movement analysis, dance notation, dance therapy, private dance studio ownership, and more. (Dr. Marita Cardinal)

- **Dance Teacher** - teaching dance in community centers, public/private schools, dance studios and universities
- **Choreographer** - for professional dance companies, cruise ships, amusement parks, music videos, commercials, film, theatre or musical productions
- **Professional Performer** - dancing for professional dance companies, cruise ships, amusement parks, music videos, commercials, film, theatre or musical productions
- **Dance Science and Somatics** - adding extra career options within the field of dance science and somatics including:
  - **Dance/Movement Therapist** - for anyone needing psychological help (primarily non-dancers), using dance/movement as psycho-therapy to help people express themselves
  - **Physical Therapist** - for individual dancers, companies or schools of dance; helping dancers to rehabilitate from dance-related (or other) injuries
  - **Dance Psychologist** - for individual dancers, companies or schools of dance; helping dancers to improve performance through various psychological skills
  - **Somatic Practitioner** - for individual dancers, companies or schools of dance; helping dancers and others through various mind-body practices, such as Alexander, Feldenkrais, Ideokinesis, Pilates, Structural Integration, and Yoga
  - **Fitness Leader/Trainer** - for individual dancers, companies or schools of dance; helping dancers improve their fitness and conditioning through personal training and/or group exercises programs
  - **Doctor of Osteopathy/Orthopedic Surgeon** - for a variety of patients, but could specialize in dance and/or sports-related injuries
- **Dance Critic/Journalist** - for newspapers, magazines or online forums
- **Historian** - for a library, preservation society, dance company, television, film or museum
- **Researcher** - in history, pedagogy, notation or kinesiology
- **Composer** - for individual performer, dance company/ production desiring original music
- **Accompanist** - (piano or percussion) for dance company rehearsal, college dance classes
- **Theatre Designer/Technician** - for dance company venue or festival
- **Costumer/Designer** - for dance/arts company, television, film
- **Arts Administrator** - for dance company, arts agency, individual performer.
- **Photographer/Computer Specialist** - for educational use, entertainment industry, art photography
- **Dance Model** - for editorial, commercial and art photography
- **Lawyer** - in the entertainment field and organizations dealing with artists
SPICE²S: Wellness Dimensions Applied to Dance with Advice for Teachers

Marita K. Cardinal

Various models for wellness have been created by wellness organizations and universities (National Wellness Institute, 2013; University of Illinois Wellness Center, 2013; Western Carolina University, 2013). One such model, depicted by the acronym, SPICE²S, features the following wellness dimensions: social, physical, intellectual, career, emotional, environmental, and spiritual (B. J. Cardinal, Krause, & Drabb, 1992). In this article, each dimension will be discussed with respect to the unique issues and needs of dancers, and specific recommendations will be provided for how dance teachers can foster wellness in dance education programs. Information and examples for each wellness dimension have been gleaned from research with dancers and about dancer wellness education programs (M. K. Cardinal, 2009, 2012; Rogers, 2013) and from a lifetime of personal observations and experiences in dance.

Social Wellness
Social wellness for dancers includes their social context and network of social support, as well as their perspective of themselves as a professional or person (not just dancers) within a much larger social context. The more advanced a dancer becomes, the more time is spent in classes, rehearsals, and performances. Dancers’ worlds revolve around dance, and time is spent more and more with only dancer peers. Sometimes dancers do not form connections with friends outside of their dance circle, or their non-dance friends cannot relate to their dance lifestyle or art form. Sometimes the time demands placed on dancers force them to miss out on other life events. As in any group, social cliques may form in dance programs that leave new dancers feeling left out. Even if unintentional, social comparisons are common in dance classes because dance skills are completely visible, and dancers frequently watch one another perform. During technique classes and rehearsals, dancers often perform combinations in small groups or the class is divided into two groups, with one group performing and the other group watching. Even in classes that do not foster competition, it is difficult not to compare one’s own technique and body type/shape with others, which often results in feelings of self-consciousness and/or inadequacy. In dance environments that foster excessive competition, ego-oriented climates emerge. Dancers often vie for lead roles, and if not selected they may end up feeling unworthy. Dance education programs need to create an environment where all dancers feel welcome, accepted, and supported by faculty and peers.

Dance teachers can also help by:

- being approachable so that dancers will feel comfortable coming to them for advice;
- creating peer-mentoring programs, which can be especially helpful for new dance students to feel like they are a part of the program;
- facilitating social bonding (i.e., forms of team-building activities) outside of class time; and
- encouraging dancers to spend time away from their dance program to develop a healthy balance of family, friends, and social support outside of their dance world. They need to realize that life is more than just dancing.

Physical Wellness
Physical wellness for dancers involves their overall health and hygiene, but most prominently, their dance technique, their physical conditioning, a range of potential musculoskeletal injuries, and nutritional issues. Dancers often push their body beyond “normal” physical limits. Examples include body positions requiring extreme ranges of motion (such as high leg extensions), lifting dancers overhead in a variety of positions, and performing continuous combinations of runs, turns, jumps, and leaps. Dancers require well-conditioned physiological systems to produce significant levels of strength, flexibility, aerobic endurance, anaerobic energy, and power, and neuromotor systems for optimal balance, coordination, and agility. They also require refined dance techniques specific to their dance form, which take years to develop. Additionally, dancers today are often required to demonstrate expertise in multiple dance styles, as well as the integration of almost any physical action requested (or created) by a choreographer, and this takes a heavy toll on the dancer’s body. In many dance technique classes the focus is on the development of very specific skills, and there is mostly “stop and go” (as opposed to continuous) action. As such, dancers cannot expect dance technique classes alone to develop their physical conditioning; they need supplemental conditioning to get fit enough to support their dance demands. Aerobic training is typically required to develop dancers’ cardiopulmonary endurance. Muscular strengthening is needed to balance muscle groups, mediate potential muscular imbalances, and support or stabilize joints to prevent injuries. Most dancers seem to get plenty of stretching time, although balancing flexibility among all muscle groups may be needed. Hypermobility overall, or in a particular body area, can be dangerous when not balanced with optimal levels of muscular strength and joint stabilization.
Moreover, dancers often push their body beyond their individual limits, as created dance techniques are typically based on the physical structure and style of a specific dancer or choreographer. Thus, dancers are frequently expected to perform movements exactly the same way as the originator, even though those movements may or may not be safe for other dancers' skeletal structures, physical development, and abilities. Further, some movements or positions may not be safe for anyone, but they are still expected by teachers or choreographers. Sometimes dancers are forced by teachers (or they force themselves) into extreme body positions or advanced movements that are beyond their ability. A common example is when dancers force excessive turnout, utilizing the ankle and knee joints beyond their limited range of hip external rotation, which could cause a chain reaction of chronic injuries over time.

Historically, there have been "ideal" body types for certain dance genres, most notably the sylphlike, ectomorphic body of the female ballet dancer. In many dance forms, dancers are expected to maintain lean physiques and often a lower than normal body weight. Dancers sometimes resort to unhealthy means to achieve or maintain their low body weight, such as smoking or excessive dieting. In order to support the physiological demands of dancing and energy requirements of their dance schedule, dancers must have optimal nutrition. This includes a balance of healthy choices from all food groups, optimal macro- and micronutrients, and adequate hydration — all specific to their individual needs. However, many dancers, especially female dancers, often do not ingest enough calories, let alone get all the nutrients required to be healthy. Over time, dietary restrictions and nutrient deficiencies can lead to a range of diseases, unhealthy conditions, and musculoskeletal injuries. Finding balance between maintaining an "ideal" body weight and getting optimal nutrition can be difficult. Dancers, particularly in high school, college, and professional contexts, may also be exposed to peer pressures such as substance abuse.

To develop optimal technique and improve their performance, dancers frequently increase their body. For example, the combination of dance technique classes, individual practice time, supplemental conditioning, rehearsals, and performances can easily add up to five or six hours or more of intense training per day. Finding time to adequately fuel the body with proper nutrition before, after, and in between classes, workouts, rehearsals, and performances can be challenging. Time needed to rest and sleep, which is necessary to heal the body and recuperate, is often sacrificed. Fatigue only exacerbates problems and can cause injuries when technical mistakes are made and muscles cannot support joint actions. Finally, dancers are taught that "the show must go on," and they sometimes dance on injured body parts, even if it means the injury could get worse. Unfortunately, sacrificing their physical health to dance or to attain the ideals of dance is common among dancers.

Dance teachers must help offset potentially unhealthy attitudes and behaviors by fostering healthy practices such as:
- role-modeling healthy behaviors themselves;
- helping students to realize and accept their individual physical limitations (i.e., things that cannot be changed);
- helping students to find healthy and appropriate means to improve areas that are changeable, and work within their physical capabilities;
- practicing safe and sound dance technique and never forcing unsafe body positions;
- using thorough warm-up routines that sufficiently warm the body;
- helping to organize students' schedules to optimize their time and remind them of the importance of rest and the value of sleep;
- facilitating supplementary conditioning programs for dancers designed specifically for their individual needs;
- facilitating connections with somatic practitioners and body therapists to foster healthy dance technique;
- establishing overuse limits (i.e., maximum hours that can be spent in dance class, rehearsal, and performance per day) and watching for fatigue levels that may spawn injuries;

- providing education about the negative effects of substance abuse and other unhealthy behaviors;
- providing education about how to condition the body and prevent injuries; and
- having annual dancer-wellness screenings with appropriate health/medical practitioners (e.g., fitness professionals, physical therapists, dieticians) to identify potential problem areas, followed by recommendations for remediation.

**Intellectual Wellness**

Intellectual wellness for dancers involves brain/mind development and the knowledge that underlies their dance practice. Dancing requires more than just kinesthetic development. Dancers must learn terminology and technical processes from multiple dance forms, as well as information from multiple subdisciplines of dance. Also, knowing one's limitations and practicing mindfulness with the ability to "listen to one's body" (i.e., paying attention to feelings and symptoms to identify specific needs and make adjustments) is critical to dancers' development and well-being. Examples of academic-support areas that can expand dancers' depth of knowledge in dance include dance science (e.g., health and wellness, kinesiology, conditioning, psychology, nutrition), somatics, dance history and cultural studies, dance education, dance choreography and improvisation, dance philosophy and aesthetics, systems of movement analysis (e.g., Laban Movement Analysis), music and theater, and more. For high school and college dancers, finding time to balance academic classes and study time with dance technique classes, workouts, rehearsals, performances, and sometimes even a professional job, can be daunting. Furthermore, it is important to develop one's knowledge base in disciplines...
beyond the field of dance to develop into a well-rounded person. Teachers can help by:

- integrating cognitive information into their dance technique classes,
- using varied teaching methods that cater to and develop multiple learning styles in their students, and
- advising students about the importance of studying other academic content areas in dance.

Career Wellness
Career wellness refers to success, satisfaction, and happiness in one’s occupation. Certainly, there are dancers who have experienced wonderful careers as performers. However, most student dancers’ dreams of the idyllic career in dance performance may or may not come true. Pre-professional dance students may not realize the sometimes harsh realities of being a dancer in the professional world. Dance performance employment is highly competitive and can be unstable. The life of a “starving artist” involves working a day job to afford living expenses, attending dance classes to maintain technique, working out at a gym to maintain conditioning, going to dance auditions, and more. Performance roles can range from part-time to full-time, and income can dramatically differ. Some dancers can make a full- or part-time living, while others dance as a hobby and work full-time in another field. Support structures and resources also vary among larger and smaller-scale companies and venues. Dancers may have full, limited, or no access to medical insurance or retirement benefits.

Often, dancers must move to major cities, such as New York or Los Angeles, where professional dance performance opportunities are available. For dancers used to a small-town lifestyle, this can be an abrupt change. Also, in the professional industry, artistic directors and choreographers may or may not provide the care and support that exists in an educational setting. Only those with enough motivation and those who are strong enough to handle the changes and added lifestyle pressures typically remain. Moreover, the length of a professional dance-performance career (much like an athlete’s) can be short in general, or shortened by aging bodies or career-ending injuries. Similar to other professions, women in dance may also face a unique phase of life that could significantly alter their career trajectory as a performer — pregnancy.

Career transitions are difficult for those who have planned only to be a professional dancer. For student dancers, career wellness is about their current education and career preparation. Dancers must be exposed to the wide range of possible careers in dance and related fields. Different venues for dance performance include professional artistic and cultural dance companies of varied genres; musical theater productions; dance- or music-oriented entertainment videos; performances at theme parks or on cruise ships; trade shows; and more. Equally important are career options beyond dance performance, including dance teaching, choreography, artistic directing, dance administration, dance-concert theatrical design (e.g., costume, makeup artists, stage and lighting designers, music/audio editors), production (e.g., producers, public relations/marketing staff, media staff), dance criticism and journalism, professional dance company educational outreach, dance science and kinesiology, dance-related health and medical professions (e.g., physical therapists, somatic practitioners, dance psychologists, orthopedic surgeons), dance history, movement analysis, dance notation, dance therapy, private dance studio ownership, and more.

Dance teachers can help prepare their students for the realities of a dance-performance career and help them understand the wide range of possible careers in dance beyond just performance by:

- advising college dance students to consider a double major (or a minor) with another discipline to prepare for a specific career (e.g., exercise science, in preparation for a career in physical therapy for dancers);
- helping students identify resources for continuation of their dance careers, to prevent dancers from experiencing a loss of identity after leaving their dance school or college; and
- referring dancers to dance-career transition companies that have begun to emerge for professional dance artists.

Emotional Wellness
Emotional wellness for dancers involves psychological issues common among dancers, such as self-esteem, perfectionism, body image, disordered eating behaviors, stress, and performance anxiety. Everyone needs recognition, to feel valued, and to be important. Dance environments often cultivate dancers who never feel good enough or who feel they can never please their teachers (or themselves). Dancers commonly experience competition and other social pressures; constant evaluation and judgment; mostly constructive criticism and “corrections” (versus positive reinforcement) from teachers; high expectations from teachers, parents, and especially from themselves; rejection from dance auditions; and dance forms where perfection and ideal aesthetics, techniques, and body types (often unattainable) are the norm.

Dance, especially ballet, can also attract dancers with certain personality characteristics, such as perfectionism, and this can further exacerbate emotional issues. Continually comparing oneself to ideals and the resulting feelings of inadequacy can decrease a dancer’s self-esteem and lead to depression. Distorted body image and the drive to attain an ideal body weight can lead to disordered eating behaviors, which constitute a serious mental illness that can have deleterious effects on many aspects of health, including the highest mortality rate of all psychological disorders.

Dancers also deal with many other stresses and fears, such as performance anxiety. Lack of confidence and the fear of making mistakes can undermine a dancer’s ability to perform. Injuries that require significant healing time often result in emotional trauma, because dancers’ personal identities often become so wrapped up in dance that they can experience severe loss and depression. Also, if and when dancers return to dancing, they may fear reoccurring injuries or may not be able to dance fully.
on a previous injury, causing a regression in their technique. Dance teachers must become aware of the emotional climate they foster in classes and rehearsals and how it can affect dance students. To maintain a positive emotional climate, teachers can do the following:

- Have developmentally appropriate and attainable expectations for individual dancers.
- Provide proper feedback. Certainly constructive feedback is needed for improvement, but specific, positive reinforcement is equally important. Negative comments, such as putdowns about body weight or technique should be replaced with education about healthy nutrition and exercise, and ways to improve technique with sound practices and/or therapies.
- Rather than fostering competition among students, teachers should nurture social respect and support. Although competition is hard to control, teachers should make efforts to foster task (versus ego) oriented climates where everyone feels welcome, is included, can learn, can take risks (within safe, individual limitations) without fear of failure, and can experience success.
- Teachers also need to be informed about and observant of potential signs of psychological conditions such as depression, distorted body image, and disordered eating behaviors. It is their responsibility to foster a healthy environment and assist dancers who may be endangering themselves. This includes making appropriate referrals to medical doctors and/or psychological counselors. Practice and rehearsal, both physical and through mental imagery and visualization, are important in helping dancers gain confidence and overcome normal levels of performance anxiety. Coping strategies, such as deep breathing and calming activities, can be taught to help relieve stress. However, mental health professionals should be sought for assistance with excessive stress and anxiety or suspected mental illnesses.

- Body image, self-esteem, eating attitude, and/or depression surveys administered and evaluated by appropriate health/medical professionals could be included in annual dancer-wellness screening programs.

Environmental Wellness

Environmental wellness for dancers refers to the emotional and physical contexts to which dancers are exposed. The aforementioned negative emotional climates can wreak havoc on a dancer's psyche. Dancers must also be aware of the physical environment they are dancing in. For example, improper dance floors such as concrete (or wood over concrete) can cause injuries such as stress fractures due to limited shock absorption; floor surfaces that are too sticky could cause sprained ankles or knees, and floors that are too slick can cause slips and falls. Because choreographers always seek new and creative ideas, sometimes dancers are asked to perform outdoors where terrain could be hazardous, in too small spaces, on the steps of urban buildings, using aerial equipment, and more—all of which create unique constraints. Examples of other potential physical environment problems include insufficient air quality or lighting, inhospitable temperatures (too hot and humid or too cold), excessively loud music, costumes or shoes that do not facilitate safe movement, and potentially unsafe locations for rehearsals or performances to which dancers may be required to use various means of transportation late at night or in the dark.

Dance students, especially young children, should participate in age-appropriate dance experiences. Major annual dance recitals are common culminating events in private dance studios. Children in the early learning stages typically perform for large audiences, under bright lights, and may or may not be prepared for such potentially threatening environments. Additionally, some teachers choreograph dances with sexually explicit movements and select inappropriate costumes that are too mature for children and inappropriate in educational settings. Older dancers and professional dancers are expected to perform whatever movements choreographers generate. Sometimes these actions (and corresponding costumes) make dancers feel uncomfortable or even abused, but dancers are trained to never question a choreographer and his or her choreography.

Dance teachers must be aware of the following:

- Risk management techniques for all potentially hazardous physical-environment factors to which dancers are exposed and how to solve problems for increased safety;
- The current "gold standard" for optimal dance floors, which includes Marley floor surfaces (which provide optimal levels of friction for most any dance shoe or bare feet) over "sprung" wooden floor construction (which provides adequate shock absorption);
- The specificity of dance-performance factors during rehearsals;
- The importance of specificity of dance-performance factors during rehearsals (i.e., dancers practicing on the floors, in the costumes and shoes, facing the same directions, and using the same levels of energy and effort as they will use in the performance of that respective dance); and
- Developmentally appropriate and ethical practices for dance students of all ages and abilities.

Spiritual Wellness

Spiritual wellness for dancers refers to the understanding and embodiment of their beliefs, values, and/or connections to the universe or to something larger than themselves. It involves finding meaning and purpose in life and developing a philosophy for living, a place of strength and peace. It may or may not be related to religious beliefs, but it requires individual thought and reflection. Spirituality is an area of wellness that may not receive as much attention as other dimensions, possibly due to its requirement for individual thought and choice. Time constraints associated with the demands of dancing may not allow dancers to take time to meditate, be mindful, and think about life beyond dance or themselves. Certainly time to think and to free one's mind from the stresses and strains inherent to a typical dancer's lifestyle could be time well spent, and a potential intersecting point with the other dimensions of wellness.
Examples of ways that teachers might foster spiritual connections for dancers include:

- integrating somatic practices (such as body-mind centering) and Eastern arts (such as yoga) into dance technique or as part of the dance curriculum;
- having dancers journal about their thoughts and feelings;
- making choreographic connections between dance and other arts, nature, or aspects of life (e.g., cultural, philosophical) beyound dance.

Certainly, dancing with one's soul/spirit, as well as mind and body, creates richer opportunities for expression and connection with an audience, as well as for personal fulfillment.

**Conclusion**

In summary, there are many aspects of wellness that must be considered by dance teachers and those involved in dance program administration. More importantly, though, dancers need to be empowered to take ownership of their own body, mind, and soul. They need to consider all dimensions of wellness and the various issues and problems that may arise. They should be encouraged to ask questions, seek information, further their education, and take steps to enhance their personal wellness. Many educational resources are available for dancers and dance teachers, including those through professional organizations such as the International Association for Dance Medicine and Science (IADMS, 2013) and the Task Force on Dancer Health (Dance/USA, 2013).

A specialized Healthy Dance Practice Certificate for dance teachers is available through IADMS (2013b). A registered dance education credential is available through the National Registry of Dance Educators (2007).

**References**


