

DANCE PROGRAM
SELF STUDY NARRATIVE

2005

By Associate Professor Elizabeth Cooper

TABLE OF CONTENTS

Section A: General Self-evaluation	1
Section B: Teaching	2
Section C: Research and Productivity	10
Section D: Relationship with other units	20
Section E: Diversity	22
Section F: Degree Programs	28
Section G: Graduate Students	50

Section A. General Self-evaluation

The Dance Program offers the only Bachelor of Arts degree, with a major in dance, and Master of Fine Arts in dance in the state of Washington. Our goal is to offer a well-rounded liberal arts education with dance as the focal point. Through coursework in dance technique, production, composition, history, aesthetics, dance science and pedagogy, we not only prepare a student to enter a career in performance and/or other dance-related fields, but also facilitate a process of self-discovery that leads one to being a more tolerant, articulate and engaged citizen. We acknowledge that in order for students to develop their creativity they must be accorded a profoundly intellectual environment and the opportunity to broaden their experience of living—to explore avenues of knowledge outside dance and see how these might connect to their artistic and life pursuits. This, we believe, is the essence of an education in dance.

The Dance Program has a small faculty by UW standards. Seven full-time dance faculty teach in the program (this includes two lecturers on temporary funding that ceases for one as of spring 2005). The program also employs a part-time musical director (80%), a half-time technical director, and six fully supported graduate students who teach components of technique and theory. Our size and operational budget bears little relation to our impact on undergraduate education at the UW. Our faculty teaches in areas of expertise with passion, conviction and curiosity, and students profit by it. Teaching evaluations for our faculty are consistently high (in the 4.5 to 5.0 range) especially in the areas of instructor's contribution, effectiveness and interest. Student recognition of teaching is a result of the faculty's investment in student outcomes. Our dedication toward this end was rewarded in 2002, with the receipt of a Brotman Award for Instructional Excellence. The size of our classes and the nature of our art form allow for strong, nurturing relationships to develop between students and faculty. The faculty knows students on a first-name basis, and this lack of anonymity helps students rise to meet the challenges presented to them. We see the forty plus dance majors and sixty minors in technique and theory courses from one quarter to the next. Thus, we are able to track their progress and identify problem areas effectively through in-class feedback and one-on-one assessment conferences. Risk-taking is essential to the development of a dancer. By necessity, the faculty create safe environments in which students can make discoveries and take chances.

Despite its small faculty size, the Dance Program is able to offer courses in technique and theory to approximately 900 undergraduates each quarter. Three of our technique courses (Dance 101,110, 210) were in the top ten for course registration denials in 2000-01. Thus, we continue to look for creative ways to meet the demand for our courses. Dance 250, a 3-credit VLPA course that investigates the functions of dance across disparate cultures and societies, was developed to provide a bridge from the Dance Program to the campus and the community-at-large. Dance 250 aims to provide a forum for contemplation and discourse about the art of dance and to establish a broader patronage for the arts. We strive to accomplish these same goals in all our dance courses.

Section B. Teaching

1. For each faculty member in your department, please list: number of courses taught per year, number of credits taught, and total number of student credit hours.

	1998-99		
	COURSES	CREDITS	SCH
COHEN			
COOPER			
HAIM			
KITSOS	10	20	595
KOCH			
KYLE			
PARKER	9	23	674
SALK			
SIMPSON	9	24.5	654.5
WILEY	10	21	201
	1999-00		
	COURSES	CREDITS	SCH
COHEN			
COOPER			
HAIM			
KITSOS	9	20	489
KOCH			
KYLE			
PARKER	3	8	271
SALK			
SIMPSON	7	14.5	422
WILEY	7	18	153

	2001-02		
	COURSES	CREDITS	SCH
COHEN	9	20	1198
COOPER	7	16	555
HAIM			
KITSOS	9	20	467
KOCH			
KYLE			
PARKER			
SALK			
SIMPSON	6	14	360
WILEY	7	14	144
	2002-03		
	COURSES	CREDITS	SCH
COHEN			
COOPER	8	16	386
HAIM	9	21	373
KITSOS			
KOCH			
KYLE	6	24	935
PARKER			
SALK	9	23	573
SIMPSON	8	21	493
WILEY	5	14	105

	2000-01		
	COURSES	CREDITS	SCH
COHEN			
COOPER			
HAIM			
KITSOS	11	22	615
KOCH			
KYLE		22.5	
PARKER			
SALK			
SIMPSON	7	14	355
WILEY	6	16	102

	2003-04		
	COURSES	CREDITS	SCH
COHEN			
COOPER	8	20	474
HAIM	11	25.5	436
KITSOS			
KOCH	5	13	336
KYLE	7	25	968
PARKER			
SALK	6	16	265
SIMPSON			
WILEY	10	28.5	573

2. *How are teaching responsibilities allocated?*

We are a small faculty given the number of students served and the breadth of our curriculum. All faculty are skilled in teaching in a number of content areas, and all teach both studio and theory courses. Teaching responsibilities are allocated based on the following considerations:

1) programmatic need, 2) faculty expertise, 3) FTEs per quarter, 4) preparation and grading time necessary for theory courses, 5) writing content in a course, 6) any additional programmatic responsibilities that affect work load such as substantial administrative responsibilities.

The UW does not use a common formula for calculating FTE. The director uses common sense in negotiating an appropriate teaching load. A typical load is 6-8 credit hours per quarter. The average quarterly workload over the past five years has been between 6-7 credits. A typical quarterly teaching load is three studio courses, or one theory course and one studio course. (See B.1).

3. *How are faculty involved in undergraduate student learning and development (for example advising, mentoring, and supervisory independent study)?*

The Dance Program has an undergraduate advisor to help students stay on track with their degree and graduation plans. An informal mentorship system, in which students naturally gravitate to faculty they know and respect to seek counsel results in dynamic faculty/student interaction. In general, faculty members are very accessible to students.

- Faculty supervise students in academic and scholarly endeavors.
- Faculty often supervise student work via independent study (Dance 499, 1-6 credits).

- Faculty supervise students who have received Mary Gates scholarships and Undergraduate Research Awards.
- Faculty supervise students involved with service learning and internships through the Carlson Center and the UW Pipeline Project (connecting undergraduates to K-12 learning environments).
- Each year faculty and graduate students also serve as undergraduate choreography advisors. This system pairs instructors with students involved in choreographing for the Dance Majors Concert (typically juniors and seniors). Advising takes place winter and spring terms. In some cases, students will ask for supervision at the end of autumn term.

4. *How do faculty involve undergraduates in research and scholarship?*

Faculty (and TAs) are also involved with student learning and development each time they include undergraduates in their creative/scholarly research:

- MFA candidates choreograph on undergraduates each year in the Choreographer/Composer Collaborative Concert.
- Technical Director Wellborn supervises students interested in lighting design, stage management and technical direction. This has benefited students such as Jill Green ('02) who, after graduation, interned at the Seattle Opera and is now employed as a full time stage manager with the Pacific Northwest Ballet.
- Faculty create choreography on undergraduates for the annual Faculty Dance Concert. Rehearsals begin in autumn quarter and conclude with March performances.
- Faculty cast undergraduates in original work to be performed at off-campus venues. In 2004, Lecturer Kyle performed an original duet with Daniel Linehan ('04) at the APAP conference at the City Center Studios in NYC. Josselyn Levinson ('04) performed in a trio by Assistant Professor Simpson and Kyle at the DanceNow festival in NYC (summer 04).
- Professor Wiley, Chamber Dance Company Artistic Director, often casts advanced undergraduate dancers for the CDC season. These dancers have the opportunity to work with renowned dancers and choreographers in the reconstruction and/or staging of historic dance pieces. Rehearsals begin in September and the concert is mounted annually in February.
- Students sometimes are asked to serve as rehearsal assistants.
- Undergraduates are sometimes engaged as readers for Anatomy for Dance (Dance 493), and research assistants for Creative Context (Dance 250) and Early Dance History (Dance 344).

- Exceptional undergraduates are also asked to work in the Dance Program Writing Centers as tutors. They are trained by Steve Corbett, Ph.D. candidate in English, who heads the Writing Center.

5. *How does the department evaluate the instructional effectiveness of faculty?*

Dance Program faculty, including all TAs, have a record of teaching excellence based on student evaluations of teaching forms from the Office of Educational Assessment (OEA) and other indicators. In 2001, the Dance Program was awarded the Brotman Award for Instructional Excellence. Lecturers Koch and Kyle were nominated for a Distinguished Teaching Award in 2005; Professor Wiley was nominated for a Distinguished Teaching Award in 2003 and 2005; and, Associate Professor Cooper was awarded a 2004 UW Distinguished Teaching Award.

Instructional effectiveness is evaluated by means of student and collegial evaluations of teaching (see Appendix W). Assistant professors and lecturers are required to have all their courses evaluated by students each quarter using the OEA forms. Assistant professors are also required to have one course evaluated by a colleague each year.

The director meets with all junior faculty (assistant professors and lecturers) each year in the winter or early spring quarter to discuss their teaching record. If problems are apparent, this forum is used to discuss any weaknesses and to suggest strategies for improvement. A formal letter serves as a follow up to the annual meeting. The letter summarizes the meeting content, including the faculty member's teaching, research and service record for the year.

Senior faculty in the dance program have at least one course evaluated each year, and are required to meet for an annual review with the director every three years.

It is also common for faculty to participate in each others technique courses (faculty actually take all or part of a course) and to ask for feedback on instructional techniques, dance science/motor learning practices and/or student issues.

TAs use internal evaluation forms for the first two quarters of Dance 101 teaching. (see Appendix K). After two quarters of teaching, they are asked to use the official OEA student evaluation of

teaching forms. Copies of all OEA forms are sent to the director. Selected faculty members observe TAs teach in studio and lecture settings. After the observation period, faculty and the musical director meet with first-year teaching assistants in autumn and winter quarters to discuss their studio teaching practices, give constructive feedback and offer strategies for improvement. Summaries of these meetings are sent to the Graduate School. Selected faculty also observe 101 and 102 lectures and meet separately to offer feedback and answer questions. This method of evaluation has proven successful overall. It is also quite common for faculty to participate in technique courses taught by TAs when they are above the 102 level. For example, Wiley and Associate Professor Cooper participated in 200-level ballet classes taught by Rebecca Chisman (MFA, '04), Kory Perigo (MFA, '04) and Charlie Livingston (MFA, '05). This type of interaction provides a more informal and ongoing opportunity for feedback.

Instructional effectiveness in the realm of dance technique and dance composition is also evaluated more informally at the “end of quarter” technique and composition showings. These provide an opportunity to observe student progress vis-à-vis instructor effectiveness.

6. Summarize the data you collect possibly using OEA or CIDR, to evaluate the impact of teaching on student learning. Describe selected specific changes you have made in response to data you have collected.

Faculty impact on student learning is currently assessed by means of student teaching evaluations, exit surveys, and student-faculty or student-advisor meetings. With support from the College of Arts and Sciences, the Dance Program is currently working with Cathy Beyer from the Office of Educational Assessment to collect and analyze systematically data on student learning goals and outcomes. This work is being conducted over a nine-month period, coinciding with the 2004-05 academic year. In this way, we can interview and survey students enrolled in all of the dance major core curriculum courses.

Student Evaluations of Teaching: Full-time and part-time faculty and TAs are uniformly in the very good to excellent range (4.0-5.0) and above average for the arts units and the UW (see Appendix L).

BA Exit Survey: The Dance Program Exit Survey underwent significant revision in 2002 to reflect changes to the curriculum and to elicit more detailed information to be used for assessment

purposes. (See Appendix M.) Survey responses from 2003-04 demonstrate that the majority of graduates were very satisfied with their choice of dance as a major. The majority of graduates also graded the content and quality of the Dance Program and the quality of instruction in the 4-5 good to excellent/range. According to the 2004 survey, areas for continued improvement are in oral and written communication skills and the use of technology. We expect that recent revisions to the dance major curriculum, such as instruction in the use of video and audio editing equipment in Dance 242 (Music for Dance), the inclusion of two writing intensive dance history courses in the dance major core curriculum, and the continuation of the Dance Program Writing Center will facilitate improvement in technological and communication skills. Appendix N provides direct quotes from students who participated in the UW study of undergraduate learning supplied by SOUL Director, Cathy Beyer from the Office of Educational Assessment.

MFA Exit Survey: This survey also underwent major revision and expansion in 2002.

(See Appendix O.)

Programmatic responses to recommendations from previous Dance Program Review:

When the Dance Program was last reviewed in 95-96, the committee recommended the development of a repertory class to increase the opportunity for all majors to perform and the institution of auditions to determine which students would perform in graduate and faculty choreography. Both of these recommendations have been met. Dance 371: Choreography Workshop has been taught annually since 2002. The course culminates in a performance and we plan to increase performance opportunities for undergraduates by using the course as a vehicle for community outreach performances beginning in autumn 2005.

In 2002 the Dance Program received the Brotman Award for Instructional Excellence. President Richard L. McCormick established the Brotman Awards in 1998 to recognize the accomplishments of programs and departments in advancing excellence in teaching and learning among undergraduates. The Brotman Award is given to academic units or groups of people who have achieved excellence in teaching and fostered excellent learning throughout a program of study. The award recognizes that students who complete such a program benefit significantly from outstanding educational experiences. In their report, award committee members said they were impressed by the program's "unique, high quality, elegant and extremely efficient" method of providing a dance

education, finding both the graduate and undergraduate curricula to be rigorous with “an excellent balance of academic and practical content.”

7. What procedures, such as mentoring junior faculty, does the department use to help faculty improve undergraduate teaching and learning?

Teaching excellence is a priority in the Dance Program. (See section B.5.) Junior faculty meet annually with the director to discuss their teaching record. This is an opportunity to address specifically any concerns related to teaching, and to create strategies for improving teaching and student learning. Mentoring also occurs on a more ongoing and informal basis. It is common for us to share resources with one another and to discuss our assignments and student outcomes.

Several faculty members (Simpson, Salk, Kyle, Cooper) consult with staff from CIDR and Catalyst. Simpson and Salk have also worked with Janice Fournier from PETTT.

Cooper completed a workshop in KOLB Learning Styles in 2003.

Several faculty members have worked with Corbett from the Dance Program Writing Center on assignment preparation and on developing techniques for the assessment of student writing.

The faculty has recently compiled learning goals for dance. They have been asked to consider how they use writing as a learning tool in their courses. The systematic assessment of learning goals and the use of writing in dance classes began in the 2004-05 academic year with the aid of Cathy Beyer from the Office of Educational Assessment and Kory Perigo (MFA 04).

What training and support is provided to TAs to help them be effective in their instructional role?

TAs in the Dance Program have been professional dancers for a minimum of eight years. Some graduate students enter the program as experienced teachers, others are novices. All of them have been away from an academic environment for several years. In order to ease the transition into the academy, Salk and Cooper instituted a graduate student orientation week in the dance program in conjunction with the TA orientation conducted by CIDR. Incoming and second year students attended both orientation sessions last year and responded very positively. A sample orientation schedule is included in Appendix P.

In addition to orientation, students meet several times each quarter with Kyle, Dance 101 Coordinator, to discuss course preparation, assignments, assessment of student work, and student issues related to the Dance 101 (Introduction to Dance) course. Debbie Hatch, from CIDR has worked with Dance 101 TAs in the last two years on numerous aspects of their teaching.

Members of the dance faculty and Moore observe TAs teaching in studio and lecture settings and meet at least twice during the first year to give feedback and offer consultation. By the second year of graduate study, TAs have designated the chair of their Master's Project Supervisory Committee. During winter quarter of the second year, graduate students enroll in an independent study (Dance 600) with their committee chair. During weekly meetings, the graduate student becomes the teacher and the committee chair the student—the graduate student creates and “rehearses” the class lessons for the academic course that he/she will give to undergraduates the following quarter. Discussions and feedback follow each of these one-on-one sessions. During the spring quarter of their second and final year of study, graduate students actually teach this course on their own. The independent study provides an effective practice run and has proven extremely useful in helping graduates have successful and fulfilling teaching experiences. All members of the Supervisory Committee are invited to attend at least one of the class sessions and to share feedback with the graduate student. The Supervisory Committee chair typically attends at least two lectures during the spring quarter.

A small collection of books on syllabus and course design and teaching tools is housed in the Dance Program's advising office and available to all graduate students. A binder containing all syllabi from current and previous quarters is also housed in the dance coordinator's office and available to all graduate teaching assistants and faculty as a reference.

The Dance Program Writing Center has become an additional resource in support of TAs. The center is headed by Corbett and staffed by undergraduate and graduate student tutors. Corbett has expertise in writing center theory and pedagogy, and is available to all graduate students and faculty members if they need assistance with their own writing, assignment preparation, and/or techniques for assessing and grading student writing.

8. *How does the unit track and promote innovations and best practices in undergraduate and graduate student learning?*

Annual meetings between faculty members and the director provide an opportunity to discuss learning objectives and outcomes. The discussion of best practices takes place on a more informal basis between faculty and/or during faculty meetings. Graduate students have a number of opportunities to discuss teaching and to receive feedback (see section B.5.). Graduate students discuss, develop and refine their teaching philosophies in two of the three core seminars in the MFA curriculum—Dance in Higher Education and Dance Administration.

In 2004, Dance faculty began discussing the use of writing as a learning tool in the dance program. Faculty were asked which classes included writing assignments and the intended learning objectives and outcomes for these assignments. Methods of assessing student writing were also discussed.

SECTION C: Research and Productivity

1. *How does your unit balance the pursuit of areas of scholarly interest by individual faculty with the goals and expectations of the department, school, college and university? How are decisions involving faculty promotion, salary and retention made?*

There are two primary challenges faculty must contend with in pursuit of scholarly/creative research: too little time and a lack of funding. All members of the faculty teach two to three courses each quarter, in addition to concert direction, student mentoring, committee work and other programmatic duties. Due to time constraints, it is very difficult to pursue research interests during the academic year, especially research that occurs off campus. Fortunately, there is a confluence between the Dance Program curriculum, teaching assignments and scholarly interests. By and large, faculty teach in their areas of expertise. Because of this, most faculty members are able to wed research interests with teaching obligations. In some cases, the classroom becomes the research laboratory. For example, Salk has been presenting her research on applied anatomy in the modern technique class at conferences for the past two years and she is able to explore and refine this material when she teaches modern technique, one of her primary teaching responsibilities. In the last year, Koch had two opportunities to teach a composition course for an integrated (the inclusion of

disabled individuals in the classroom) population. Koch worked with the London-based integrated dance company CandoCo for several years before joining our faculty. He is developing teaching methodologies geared toward disabled dancers. Wiley has two primary research areas: anatomy/biomechanics and dance reconstruction. As the artistic director of the Chamber Dance Company, Wiley has overseen the reconstruction and restaging of historic and contemporary modern dances for the past fifteen years. Some of this work takes place in Dance 510 (Chamber Dance Company Production), which she teaches annually during autumn and winter quarters. CDC concert production is supported by Dance Program budgets and outside grants and is an integral component of the MFA curriculum.

Former director Cooper has encouraged faculty, in particular junior faculty, to present their research outside the walls of the UW. Full funding for these research activities has been provided for junior faculty. Unfortunately, the budget cannot provide travel funds for non-tenure track faculty. Haim and Kyle have managed to fund or receive funding for their ongoing choreographic and performing activities. Cooper and standing committee members made it clear to all faculty members that it is important to create and maintain a research profile outside of the UW. Thus, faculty are free to engage in research activities off-campus for two weeks each quarter provided they have their classes covered. It is understood that, under special circumstances, arrangements can be made if a research activity necessitates being away from campus for more than two weeks of the quarter.

Decisions regarding faculty retention, reappointment and promotion are made in accordance with guidelines for tenure and promotion from the College of Arts & Sciences and the University of Washington. The Dance Program has only two tenured faculty (Cooper and Wiley), and therefore enlists the support of a Standing Committee composed of three full professors from the College of Arts & Science serving renewable three-year terms (Committee Chair Professor Chris Ozubko/Director, School of Art; Professor Barry Witham/School of Drama; Professor Laurie Sears, Department of History). The Standing Committee participates and makes recommendations in all faculty personnel decisions, including new appointments, reappointments, and tenure and promotion cases. The Standing Committee meets with unit faculty on personnel matters when there are fewer than three eligible faculty of the appropriate rank. Standing Committee members meet, deliberate and vote separately on these issues and make independent recommendations to the Dean's Office and College Council. (See Appendix V.)

2. How are junior faculty mentored?

In the past (prior to 2001) junior faculty were instructed that excellent teaching was of primary importance with regard to tenure and promotion, with research second and service last. The importance given to teaching, over research, was based on the fact that the dance program faculty was so small that every one had to be an excellent and devoted teacher. Our faculty is now larger but excellence in teaching is still a priority in the program. Since 2001, new faculty members have been instructed that, with regard to tenure and promotion, the order of importance is research (1), teaching (2) and service (3). This order of importance is in keeping with the most recent criteria used by the College of Arts and Sciences Dean's Office and the College Council. This shift in mentoring should not be taken as a statement that teaching has become less important in the dance program; it has not. As Dean Hodge frequently states at College tenure and promotion sessions—good or excellent teaching is expected from all UW faculty.

The College of Arts & Sciences has been hosting tenure and promotion sessions for department chairs and for junior faculty for the past two years. All junior faculty are advised to attend these sessions periodically, especially as they approach reappointment and tenure and promotion.

Members of the Dance Program Standing Committee also provide mentorship to junior faculty with regard to tenure and promotion plans and the presentation of tenure and promotion portfolios.

The annual meeting between junior faculty and the director is the main forum for mentorship toward tenure and promotion though strategies and suggestions are also discussed on a more informal and on-going basis.

3. What has been the impact of your research on your field and more broadly over the past five years?

Dance program research has impacted the field in a number of ways reflective of our diverse interests and expertise:

The incorporation of dance science into the technique class is a forte of Dance Program faculty. That “students understand basic principals of dance teaching methodologies and dance science as applied to technical and aesthetic development” is a stated learning goal and part of a programmatic teaching philosophy. This is also an area in which faculty and graduate student research has impacted the field through journal publication, conference presentation and guest teaching and residencies. One of the greatest impacts of the emphasis on blending dance science with the art of dance is through teaching undergraduates and graduate students who then go into the teaching profession.

Reconstruction and preservation of historic modern dance works is part of the mission of the resident Chamber Dance Company, founded and directed by Wiley. CDC has been responsible for the reconstruction, performance and video documentation of several dances that had not been performed in decades and were on the brink of extinction. These include solo dances choreographed by Michio Ito in the 1920s, a solo cycle choreographed by Dore Hoyer in the 1950s, and the West coast premiere of the 1931 Martha Graham classic, *Primitive Mysteries*. Wiley received a 2005 National College Choreography Initiative grant from the NEA for the restaging of an important work by José Limón in 2006.

Performance and choreography (highlights of recent work): Artist in Residence Mark Haim continues to perform his critically acclaimed evening length solo, *The Goldberg Variations*, nationally and to receive choreographic commissions from major universities and dance companies. Haim is the focus of another 2005 NCCI grant—he will be in residence at the University of Maryland at College Park to create a new work. Kyle and Simpson have had their choreography presented at Seattle’s On the Boards and the DanceNow Festival in NYC. Kyle has also performed as a guest artist with the Mark Morris Dance Group. Salk’s choreography received a Midwest tour in winter 2005. Salk will also be premiering a solo by colleague Haim at American Dance Festival this summer.

Master teaching: Faculty teach at prestigious summer dance festivals and conservatories including the Bates Festival, American Dance Festival, Pacific Northwest Ballet, Cornish College and Preparatory Program, national and international scholarly conferences and regional conferences such as American College Dance Festival.

Publication and conference presentation: Faculty and graduate students have presented research at national and international conferences in the past five years including the Society of Dance History Scholars, National Dance Education Organization, International Association of Dance Medicine and Science, and the Hawaii International Conference of Arts and Humanities.

The difficulty and increased competitiveness of publication in scholarly journals has been mentioned previously. Most faculty research is not focused on publication. The exception is Cooper whose area of research is the history of the Federal Dance Theatre and dance in film musicals. She has recently been published in Theatre Research International and has submitted to *Ballet Review* (publication pending). Salk has submitted an article for publication in the *The Journal of Dance Education* as part of her tenure and promotion profile, which includes choreography, master teaching and research presentation at conferences and universities.

Adding to **diversity** in the Dance Program, Koch joined the faculty in winter 04 on a temporary basis. Cooper believes his presence in the department promises to have a profound impact on both the curriculum and increased diversity in the student body (if permanent funding can be obtained). He has taught two new courses for disabled and non-disabled dancers: Composition for Integrated Dance and Training Methodologies for Integrated Dance. Koch's position is funded through June 2006. Cooper considers continued funding of this position a priority for the program and has been in conversations with Deans Bridges and Halleran, Vice Provost Jeffords and the College of Arts & Science development staff in an effort to secure a permanent position for Koch. The recently approved Diversity Minor offers the perfect conduit for Koch's new courses. These courses would add a kinesthetic and experiential component to arts curriculum currently offered by the diversity minor.

Dance musicianship has been elevated by Musical Director Moore who has collaborated with choreographers Mark Dendy, Katie Duck, Mark Haim, Rob Kitsos, Peter Kyle, Maria Simpson and Alice de Muizon, and has performed with the Chamber Dance Company for five seasons. He was commissioned to compose a new orchestral work for the Degenerate Art Orchestra; selected to be a part of the 2003 season at On The Boards; and, won the Washington Composers Forum orchestra competition.

Maintaining a high standard of excellence in **stage craft and technical art**, Technical Director Wellborn has designed lighting for productions for American University in Cairo, Egypt and the Colorado Shakespeare Festival as well as locally for Spectrum Dance Theater, Chamber Dance Company, Seattle Children's Theatre, ACT and Tacoma Actors' Guild.

4. In what ways have advances in your discipline, changing paradigms, changing funding patterns, new technologies, or other changes influenced research, scholarship, or creative activity in your unit?

Current faculty research falls into four categories: choreography/performance, dance reconstruction/preservation, dance science/teaching methodologies and dance history/cultural studies.

A decline in arts funding in the last decade has had a negative impact on faculty research activities overall. This decline has been exacerbated by the recent economic downturn and the decrease in corporate and foundation giving to the arts.

- The loss of scholarly journals has made research publication more difficult and certainly increased the length of time from submission to publication date. This situation is particularly trying for junior tenure track faculty. It can take as long as two years from the time of paper submission to acceptance and publication.
- Grants in support of the reconstruction and preservation of historic dance works have been increasingly difficult to secure. Cuts to the NEA and the end of NIPAD funding (National Initiative to Preserve America's Dance) have been particularly painful. It is equally difficult to secure corporate and foundation funding for the reconstruction of dances for the Chamber Dance Company because CDC is an entity of the UW, and does not have a separate non-profit status.
- Grants in support of the creation of new choreography are also more difficult to come by especially since changes made to NEA granting policies.

- Meager production budgets and a lack of production staff to support faculty choreography also have a negative impact of faculty research. To a great extent, Dance Program faculty are involved in creative research—choreography, performance and the restaging or reconstruction of dances—which can not be adequately staged and produced due to insufficient production budgets. In 2001 the production budget for Faculty Dance Concert was \$1500. This budget was increased to \$3500 for the 2002 concert and was further increased to approximately \$4500 in 2005. This amount must suffice to cover costumes, accompaniment/composition, design and or set construction, videography and advertisement. Typically, 5-6 choreographers present in the FDC. In reality, if a choreographer is making or staging a group dance, there is barely enough money for rudimentary costumes—typically \$50-\$70 per dancer. Sets, commissioned scores and/or live accompanists are typically out of the question.

- Funding has been available for research in dance and technology. Professor Wiley recently received Royalty Research Fund support to digitally preserve some of the CDC repertoire. The faculty sees immense potential in this area and look forward to attaining a joint faculty position with DX Arts. The addition of a dance and technology curricula is really vital to maintaining the stature of the MFA degree.

- It is also worth noting that our MFA candidates are presenting at conferences and seeking publication at an increased rate. It is frustrating that the vast majority of grants coming from the UW Graduate School are designated for doctoral candidates and post-docs. Our faculty would like to see more grant opportunities made available to MFA candidates.

5. *Some units are more heterogeneous than others. What variations exist among your faculty in terms of methodologies, paradigms or subfield specializations?*

Members of a dance faculty are, by necessity, good at multitasking—able to teach across idioms, levels and subfields. This allows faculty to rotate in and out of certain core curriculum academic and technique courses. Although we are called on to be generalists, all faculty members do have areas of expertise.

Wiley: dance science, ballet, educational theory, reconstruction and preservation

Cooper: ballet, pointe/variations, dance history (early, late, cross-cultural)

Simpson (on leave): dance science, ballet, composition

Salk: dance science, modern, pedagogy, composition, 20th century dance history

Haim: modern, ballet, composition and repertory

Kyle: modern, dance 101, composition, aesthetics

Koch: modern, composition, training methodologies for integrated dance

Wellborn: technical direction, production management, lighting design, stage management

Moore (Professional Staff): music for dance, musical composition, and accompaniment for dance

Are faculty offices all in the same building, or are they geographically dispersed?

The lack of office space in the dance program is problematic and on going. There are seven office spaces on the 2nd floor of Meany Hall for faculty and staff. Two of these are tiny and windowless, and two other office spaces are cohabited by two faculty members. The technical director has a shared office space in the basement—a room that doubles as costume and equipment storage for the Dance Program and Meany Hall. The situation described here is better this year (04-05) because Simpson is on leave and her office is available to be shared by two other faculty members. Last year the “space crunch” was more serious. It necessitated housing a lecturer in the Communication building and asking the Musical Director to share the basement office with two other individuals. The Dean’s office is well aware of the space issues we face though no long-term solutions have been created yet. The 2nd floor offices are in close proximity, allowing for good communication among faculty and students. The close proximity of offices to studio space also has its challenges—primarily, trying to work with noise and constant interruptions. The two larger office spaces in the Dance Program must also double as meeting rooms because the dance program lacks a conference room and traditional classroom space. In 2004 the Dance Program acquired an additional office space in Cunningham Hall—a building in close proximity to Meany Hall. A visiting lecturer occupies this space. With the support of Dean Stein, we hope to acquire an additional office space in Cunningham Hall to house the Dance Program Writing Center. (The Writing Center does not have a dedicated space and currently operates out of the Meany Hall lower level common area.)

What strengths and weaknesses for the unit as a whole are generated by differences among its faculty?

One of the greatest strengths of the program stems from our differences. The program has a history of hiring graduates of the MFA program. One reason for this is the excellence of the MFA program

and the success of its graduates. At present three members of the faculty received their MFA degrees from the UW Dance Program. The previous director (Cooper) received her MFA from UW but taught at two other public universities before joining the UW faculty. Recent hires in 2001 and 2002 have diversified the faculty.

Do any of these differences generate obstacles to communication?

On the contrary, it is the differences in our educational and professional backgrounds that lead to new ways of thinking about dance education, research, the curriculum and new opportunities for students.

What strategies has the unit developed to promote communication between different constituencies, and how successful have these strategies been?

Participating in a series of retreats and extended meetings in preparation for composing the Dance Program's strategic plan was a turning point for the faculty. With the guidance of Jesse Garcia (UW Human Resources) the faculty was able to discuss some difficult issues. The initial retreat was both tense and emotional but communication improved afterward. Working on the strategic plan and a new mission statement also brought a focus to the Program and its students. Building consensus has been easier since that time and faculty seem less reticent to share their views with colleagues.

6. What impediments to productivity exist, and do you see any ways of reducing these?

The dance faculty is extremely productive given the numerous tasks they are asked to perform. With regard to research, the greatest impediment to productivity is insufficient time to spend on research due to a constant teaching load and other programmatic duties such as concert production. There truly are not enough hours in the day to devote to research whether it is in the library or studio. Those faculty members who succeed best are able to wed their teaching with research interests.

The director keeps faculty research time, as well as other programmatic commitments, in mind when devising the quarterly teaching schedules. Specifically, the director has tried to give faculty who desire it, one or two days when they do not have to teach during the week for one or two quarters. With such a small faculty and so many class offerings this is not easily accomplished but it is possible in most cases. However, allotment of research days during the academic quarters has to be done on a rotating basis from one quarter to the next. With the loss of one position in 2005-06, it is highly

unlikely that research days will be easily accommodated. In all likelihood, faculty will have increased FTEs in the new biennium.

Supporting faculty travel for research purposes has also been a priority in the last three years. Since 2001, junior tenure-track faculty have been fully supported for all conference/research presentations.

7. What steps has your unit taken to encourage and preserve productivity on the part of segments of your staff? How are staff organized and rewarded? What programs are in place to support professional development of staff?

Two staff members, one Program Coordinator and one Administrator/Advisor, support the Dance Program. The personnel titles do not adequately describe the broad array of services and support provided by, and required of, the two positions. The division of labor has developed over time based on the skills and interests of the individuals occupying the positions. This reality has been born of necessity, but also serves to provide a more creative and productive staffing arrangement. It also underscores the need to re-classify the two positions as well as the difficult task facing the Program once either person moves on to a new opportunity.

Currently, the Program Coordinator handles the following tasks: payroll, travel, curriculum scheduling, instructional support, purchasing, budget maintenance, list management, gift acknowledgements, computer support, student worker supervision and coordination, facility support, website maintenance, newsletter design and production, complimentary ticketing coordination, concert program design and production, concert design and marketing along with other support duties as required.

The Administrator/Advisor handles program budgets, hiring, Program Coordinator supervision, human resource issues, concert outreach, assistant to the Program Director (correspondence, scheduling, program development), Chamber Dance Company support (marketing, development, audience development, etc), newsletter production, administrative liaison with the Dean's office, graduate advising issues, undergraduate advising issues and other support duties as requested.

In most units, these job functions would be handled by more than two staff people. As a small program with no economies of scale, the current trend of university-wide administrative functions shifting to individual units means increased administrative burdens coupled with no additional financial support.

Because the Dance program is small, its salary allocation for staffing is also small. Given that financial rewards to staff are currently impossible, greater flexibility with weekly scheduling and some opportunities to work at home serve to preserve productivity and allow for the uninterrupted work time many projects require. The intimacy of the program faculty and staff also provide for a friendly and supportive atmosphere that is able to nurture staff in lieu of the support that financial resources can also supply.

Acting Director Wiley suggests the optimal staffing situation would be to have a shared academic advisor with another small unit, thus freeing the Administrator to focus on fundraising and development.

SECTION D: Relationships with other units

In the last decade we have seen an increase in interdisciplinary and cross-cultural research in the field of dance. Interdisciplinary collaboration is encouraged and supported at the UW, though funding is not always available to bring these collaborative projects to fruition. Current and prior members of the dance faculty have collaborated with faculty and students from the School of Drama and School of Music several times over the last decade. Support for these collaborative efforts has come from the academic units, the UW Summer Arts Festival, the Simpson Center for the Humanities and the College of Arts and Sciences Dean's Office.

There has been an especially vibrant and on-going collaborative relationship between the Dance Program and School of Drama faculty. Kyle has taught movement for actors in the Professional Actors Training Program over the last few years and has worked extensively with Professors Hunt and Pearson. In 2002, Kyle, Hunt, Pearson and Simpson received a Simpson Center for the Humanities grant of \$22,700 for the creation and performance of *Myra's War*, which also featured a series of lectures, discussions and symposia. From 1995-2000 the Schools of Music and Drama and

the Dance Program collaborated to produce a biennial musical performed at Meany Hall (*West Side Story* '95, *Oklahoma* '97, *Kiss Me Kate* '00). These productions were very successful at the box office though apparently very taxing for the participating units. In 2001, a discussion among the directors of these units led to a decision to take a break from the production of musicals.

The Choreographer/Composer/Collaborative Concert brings MFA candidates from dance together with graduate composition students from the School of Music. The concert stems from a collaboratively taught course (Dance 531) with faculty and graduate students from participating units.

With the departure of Lecturer Rob Kitsos in 2002, the Dance Program lost its aesthetics instructor. It is our good fortune that this gap has been filled by Associate Professor Andrea Woody from the Department of Philosophy. Professor Woody has graciously agreed to teach Dance Aesthetics (Dance 420) alternate years and she does so with the full support of her department chair. We are fortunate to have this arrangement. This agreement also led to a joint College of Arts & Sciences development event with dance and philosophy (1/19/05).

Wiley and Morgan (dance administrator) worked as director and executive manager of the UW Summer Arts Festival for five years. They conceived, organized and implemented four festivals (2000 –2003) that were a collaboration among all the arts, as well as humanities and sciences. Within the festival, several K-12 workshops were also offered.

Relationships with other units are fostered and nurtured via the graduate students' Supervisory Committees. Typically there are one or two members of each committee from another UW department, in particular, Art History, Anthropology, Drama, Rehabilitative Medicine, Philosophy, Architecture and Communication.

Other collaborative ventures are on the horizon. The Dance Program and DX Arts are very eager to initiate collaboratively taught classes, research and performances. Beginning the 2005, MFA candidates will collaborate with Ph.D. candidates in DX Arts. This new venture will culminate in a produced concert and may also lead to more informal showings in DX Arts' new warehouse space in Seattle's Fremont neighborhood. Cooper and Professor Karpen from DX Arts have discussed the

possibility of seeking a new faculty position that would be jointly appointed. We hope the College of Arts and Science will support this vision.

Faculty members are actively engaged in departmental governance, and decisions are made by consensus whenever possible. The small size of our faculty facilitates—one might even say necessitates—active engagement in programmatic matters. All faculty members review applications to the dance major and several faculty participate in the newly added technique assessment class. Faculty formulated and composed the Dance Program’s strategic plan in 2003-04, first via participation in MFA and BA subcommittees, and later as a collective group. (See Appendix Q.) Wiley, Cooper, Salk, Simpson and Haim are members of the Graduate Faculty and comprise the MFA Admissions Committee. Wiley and Cooper meet with the Standing Committee at least once a year. Other committee work occurs on an ad hoc basis as needed, such as in the case of a new faculty search. Tenured and tenure-track faculty are quite involved in College and University governance, thus dance is well represented on campus. Non-tenure track faculty are not expected to participate in college or university governance unless they express a desire to do so.

SECTION E: Diversity

Student Access and Opportunities:

Diversity as defined by the University of Washington, pertains to race, gender, disability, class, sexual identity/orientation, religion, age, ethnicity, culture, region/geography and indigenous status. Given this definition, the Dance Program is very accessible to diversity students. Most of our students are women. One could say that men are a minority group in dance. We have few male dance majors though the numbers are increasing in the major and minor, and a number of men enroll in lower level dance courses. Given the nature of the art form, we also offer a safe and inclusive environment to gay, lesbian and bi-sexual students. Students also range in age, despite the youth oriented nature of the art. Cooper does not know how the Dance Program compares vis-à-vis diversity to other units on the campus. We strive to be a highly accessible program by offering numerous classes to students with little or no prior knowledge of dance. Thus, students from lower socio-economic backgrounds and remote regions who may not have had any prior knowledge or opportunity to study dance can enroll in Dance 101, 102 and Dance 110-112. Dance 101 and Dance 102 are difficult to get into because of the high demand for these courses—though, to date, we have

offered six sections of 101 and one or two sections of Dance 102 each academic quarter. Access to these high demand courses is based on class standing within the University. There are students from all disciplines and backgrounds in these classes, including Asian and African American students. African American students who take Dance 101 are often those involved in varsity athletics.

Application to the dance major occurs twice a year. Historically, most applicants have been accepted into the dance major. Last spring, we became more selective and accepted 57% of applicants because the faculty was concerned that if we continued to grow the quality of the program would suffer a decline. (At that time we had approximately sixty majors and fifty minors.) This fall, we accepted 60% of applicants into the major. We are graduating a large number of seniors this year and we will begin to accept a larger percentage of applicants into the major. All applicants are accepted into the dance minor.

Student development and retention:

One aspect of development and retention is scholarship opportunities. The Dance Program is eager to work with the College Development Office and the Dance Program Advisory Board to increase diversity recruitment and retention funds, but at present our program has very little in the way of scholarship opportunities of any type. At best, we can offer one year of tuition to a promising student—this is based on talent, not need, or diversity status. We also have an even smaller scholarship for academic excellence and leadership. At present, we are unable to recruit diversity students because we do not have the funds to support four years of education.

Many of our majors are double majors. The Dance Program Advisor works with these students to facilitate their degree plans and timely graduation. We have also revised the curriculum to facilitate flexibility in career goals and time to degree. In general, the attrition has been a result of students' financial pressures—they finish one degree and are well on their way to finishing the dance major but opt to graduate because they need to work full time. This sometimes results in students getting a dance minor rather than a major.

Breakdown of Dance Majors and Minors by Ethnicity 2003

	Majors	Minors
800=Caucasian	37	28

987= not indicated	6	8
722=Hispanic	1	0
810=Afro/Am	1	0
612=Asian/Korean	3	4
611=Asian/Japanese	1	3
600=Asian/Indian		1
744=Hispanic/Castilian		1
608=Filipino		3
621=Asian		1
619=Vietnamese		1
605=Chinese		2
819=Wht Asian Indian		1
844=Am Indian		1
879=Blk Filipino		1
604=Cambodian	—	<u>1</u>
	49	56

The majority of our dance majors are Caucasian women. Cooper attributes this to a number of factors:

- This profile reflects that of the UW, overall.
- This may also be a regional issue. Dance opportunities outside larger metropolitan areas are few, especially in more rural areas and lower socio-economic regions.
- The faculty and curriculum focus on Western theatrical dance—primarily ballet and modern dance. Typically, these types of dance opportunities are available in more upwardly mobile sectors of our society, primarily in white communities. In many places modern dance classes are not available at all. Thus, many students have a background in ballet and/or jazz, which is primarily an art form practiced by Caucasian females due in part to the cost of this training and also to parents’ reluctance to allow their boys to study dance for fear that it will make them homosexual. Sometimes parents buy into negative stereotypes and this prevents young boys from being exposed to the pleasure and rigors of the art form.

- As an art form, dance has long been identified as a feminine art. Those students who have experience in dance when they enter the major are primarily women. However, many diversity students are first exposed to dance through Dance 101. More and more, we are seeing students continue to dance after their experience in 101. This is how most of the men in our courses and the major have become acquainted with dance.

Engagement with the external community:

The previous director, Cooper states that she made it clear to faculty that she considered community outreach very important and was an aspect of the program that she worked hard to enhance. At present, the Dance Program's primary and most consistent engagement with the community is via our very inexpensive performance series. We are currently in the process of equipping one of our studios to be a convertible black-box theatre space (this is being done through grants, awards and development) that may be used for outreach performances. She hoped the Program could adopt a few schools that lack art enrichment programs and have them bussed to student/faculty performances and lecture/demonstrations.

For the last two years Dance Program majors have worked with elementary school children in Seattle and East Side public schools in partnership with the Pacific Northwest Outreach program and UW Pipeline.

Wiley presents two to three lecture/demonstrations each year based on the Chamber Dance Company repertory and restages her choreography on local student groups.

When possible the Dance Program in conjunction with the UW World dance series offers free master classes to community members. In the last two years, these have included master classes from members of the Ballet de Senegal and members of Brazil's Grupo Corpo.

Faculty are currently discussing the formation of an undergraduate repertory group that would give outreach performances on and off campus. Salk is involved with the UW Rural Communities Project and wants to involve the new repertory group in performance in the Yakima Valley.

Staff diversity:

The Dance Program employs the following individuals:

Administrator/Undergrad Advisor (Caus/F)

Program Coordinator (Caus/F)

Musical Director (Caus/M).

Faculty diversity:

Faculty diversity is a concern with regard to race, though not with regard to gender or sexual orientation. It is also important to note that, although women may be in the minority in the academy, there are typically fewer male faculty in dance departments.

A search for an assistant professor was conducted in 2001 and in 2003 the department ran a search for a three-year artist in residence position. In both cases, search committee members were instructed to be as inclusive as possible in compiling a list of acceptable candidates. A diversity candidate (Afro-Am/M) was short-listed for the artist in residence position and brought in for an on-campus interview. He was not the first choice for the position.

In general, the number of candidates from underrepresented groups is very small. In the past, our most qualified candidates have not been from underrepresented groups. Cooper believes this is probably a reflection of our geographical location rather than the curriculum; focus on modern dance and ballet is central to most undergraduate dance programs. Another issue that may affect the number of diversity candidates has to do with where the position was advertised. The aforementioned positions were advertised in the *Chronicle for Higher Education* but did not list the position search in any publications targeting diversity populations. This decision was purely financial—we did not have funds for advertising in more than one publication.

Faculty by rank:

1 Professor (Caus/F)

1 Associate Professor (Caus/F)

2 Assistant Professors (Caus/F)

1 Artist in Residence (Caus/M)

1 Lecturer/Dance 101 Coordinator (Caus/M)

1 Lecturer/Technical Director 50% (Caus/M)

1 Lecturer (temporary) (Caus/M)

Faculty teaching load is distributed equitably and ranges from 6 to 10 credit hours per quarter.

Those teaching a lecture course typically teach one rather than two studio courses in a given quarter.

(See Section B, #1.)

Curriculum and Research:

As stated above, the focus of our curriculum is on Western theatre dance—its practice, history, and aesthetic theory. There are two specific courses that address non-Western dance forms:

Dance 234: World Dance and Culture is offered once a year. This course changes topics frequently and offers students a kinesthetic and academic experience of a non-Western dance practice. Recent topics have included: Puerto-Rican folk dance, Afro-Cuban Dance forms, Javanese Court Dance, West African dance and drumming, Hula, Cambodian Court dance and Capoeira. This course is often experiential and takes place in the dance studio, but students are also asked to study other cultural traditions related to dance such as music, religion and gender roles. This course was a requirement for the major until 2004. It is now an elective.

The other course addressing dance as a broad cultural practice is **Dance 250: The Creative Context**. Since 2001, Cooper has taught this class with the repertory of the Chamber Dance Company as its focal point. In 2004 the content of this course was broadened. The course is now taught using the text entitled, *Dancing* and used in conjunction with the eight part video series featured on PBS. This text and video compendium offer a cross-cultural look at dance such that Louis the XIV is discussed along side the dance and music of the West African Asante, and Classical ballet and Kabuki are compared and contrasted. Modern dance is discussed as a fusion of Western and non-Western dance forms and worldviews. This course now holds a very different relationship to the curriculum. It is now a gateway into the major, a prerequisite to our two dance history courses and a requirement for the major.

Dance 110-112, 210-212 (Jazz I and Jazz II) offer technique in jazz dance forms and hip-hop. These courses are particularly popular with non-majors and students from underrepresented groups.

Last year, the **Dance Program Writing Center** was initiated under the guidance of Corbett. We have found the many ESL students in lower division classes (specifically Dance 102) are benefiting from working with Writing Center staff.

Faculty research is in the areas of dance science and motor learning, choreography, reconstruction, lighting design, history and integrated dance training, methodologies, and composition. Social-political themes that touch on issues of identity, oppression and war have been prevalent in scholarly work (Cooper), some of the pieces choreographed by faculty members (Simpson and Kyle: *Myra's War*) as well as some of the dances reconstructed by the Chamber Dance Company (Wiley). Haim has been working collaboratively with a group of youth at the St. Joseph's Ballet in Santa Ana, California for three years. (See Section C, #3 for a lengthier description of faculty research.)

Climate:

As stated earlier, the Dance Program offers a very open and safe environment for its students with regard to diversity. As artists, we are all accustomed to thinking creatively and existing outside the mainstream of society. Faculty and staff are extremely responsive to student needs.

SECTION F. Degree Programs

The undergraduate curriculum offered by the Dance Program introduces students to dance as an art form and as a cultural practice, and gives students the opportunity to explore dance from multiple perspectives: kinesthetic, scientific, historic, aesthetic, compositional, musical, technological and ethnographic. Coursework serves as preparation for graduate study, performance careers, dance related fields such as physical therapy and dance therapy, and other fields demanding creativity, commitment, independence and good communication skills.

Undergraduate Study

a. The Dance Program offers a dance minor and a dance major that culminates in a Bachelor of Arts degree. Students have the opportunity to study and experience dance from multiple perspectives attuned to a range of learning styles. Faculty and the advising office work closely with students to guide them on the educational track that best serves their career aspirations. We do not presume that graduates will pursue a professional dance career, though some do. Career aspirations are as varied

as the students that grace our hallways and include performance and choreography, teaching dance in a private studio, physical therapy and dance therapy graduate study, arts administration, and K-12 education. Many students are pursuing double majors or double degrees in a desire meet their educational goals and increase their marketability upon graduation.

The faculty has worked over the past two years to establish learning goals for the dance major. These learning goals speak to our belief in the liberal arts education with its focus on inquiry, discovery, community and the ability to thrive in an ever-changing world. Though dance is our focal point, we do not explore it in isolation, nor do we privilege training the body over that of the mind. We seek to find the connectivity to other disciplines and their modes of inquiry, other cultures, and other worldviews. Students are encouraged to find the convergence between dance and other academic and artistic pursuits that interest them. The major is designed to provide students with a well-rounded education that will prepare them to succeed in their chosen careers, to enter the workforce with confidence, to work collaboratively and to be responsive to the needs of their community. It is our desire that graduates also become arts advocates and patrons.

Learning Goals for Dance

- Students understand dance as a broad cultural practice.
- Students learn to think critically.
- Students develop skills in rhythmic and movement/composition analysis.
- Students become articulate about the art form, via the spoken and written word.
- Students learn and practice risk-taking.
- Students expand their creative and artistic potentials.
- Students engage in a variety of self-assessment and reflective practices that encourage life-long learning.
- Students understand basic principals of dance teaching methodologies and dance science as applied to technical and aesthetic development.

Dance Major

The dance major curriculum offers a rigorous balance between creative work and academic study. It involves the development of technique (primary techniques are ballet and modern), choreography and performance, including an engaged and sophisticated interaction with music and musicians.

Classes in history, aesthetics and non-Western dance technique investigate movement as an important component of personal, artistic and cultural expression. Dance science as it applies to artistic and technical development is a particular forte within the program, an aspect frequently lauded by students and graduates, and particularly useful to those pursuing dance pedagogy and performance. Majors are advised to supplement their dance studies with course work in other disciplines that will provide a foundation for future career development or specialization. For example, a student who is considering graduate work in dance ethnology may be advised to take courses in ethnomusicology and anthropology, or consider a double major in dance and anthropology.

Required Courses

Dance 166: Composition I (5)

Dance 242: Music in Relation to Dance (3)

Dance 250: The Creative Context (3) (*offered with IWP link*)

*Dance 270: Dance Performance Activities (2)

Dance 344 or 345: Early or Late Dance History (W) (5) (*Offered alt. years*)

Dance 390: Dance Teaching Methods (5)

Dance 480: Senior Seminar (3)

Dance 493: Anatomy for Dance (5)

Technique (28 credits)

Electives (choose minimum of 2)

Dance Electives allow students to choose an emphasis within the major such as performance/choreography, production, dance science/pedagogy or history/aesthetics

Dance 234: World Dance and Culture (3)

Dance 266: Dance Composition II (3)

Dance 366: Dance Composition III (3)

Dance 371: Choreography Workshop (3)

Dance 420: Dance Aesthetics (3)

Dance 490: Special Topics (3)

* (Up to 4 additional credits of Dance 270 may be taken as electives and may count toward completion of the dance major)

Minimum of 65 credits required

Performance opportunities

A major is required to participate in dance performance activities including working on a production crew for dance performances. Performance activities include four concerts: Faculty Dance Concert, Composer/Choreographer Collaborative Concert, Chamber Dance Company and the Dance Majors Concert. The University Ballet Company and the Dance Student Organization's annual SPIN concert provide additional opportunities for students to choreograph, perform and crew.

Dance Minor

To earn a minor in dance a student must complete twenty-five credits of course work in the Dance Program. A student may officially declare a minor in dance after completing one of any of the following courses. A minimum of 10 credits must include two of the following:

Dance Composition I (5)

Creative Context (3)

Dance Performance

Early Dance History (5)

Late Dance History (5)

Dance Aesthetics (3) (offered alternate years)

Special Studies in Dance (3)

Anatomy for Dance (5)

World Dance and Culture (3)

The remaining 15 credits required for the minor may include any level of dance technique (ballet, modern, jazz and/or alternative movement studies/Dance 230) above the 101 level.

Benefits of Undergraduate Study

Departmental: It is difficult to discuss the departmental benefits of the dance major in isolation.

One of the greatest strengths of the Dance Program is the interconnectivity between undergraduates, graduates and faculty, and a mutual desire to keep improving. Undergraduates enroll in technique and academic courses taught by MFA candidates and full-time faculty, they perform in

new work choreographed for them by faculty and MFA candidates, and they attend concerts in which faculty and MFA candidates participate. This fluidity extends to the roles of teacher versus learner. The responsiveness necessary in the dance studio and lecture hall promotes a willingness on the part of students and instructors to move in and out of these respective roles. An example of this is the relationship of MFA candidates teaching undergraduate courses. Undergraduates benefit from working with these talented professional dancers who often bring new approaches to movement to the attention of students. Likewise, graduate students learn the art of teaching through participation in this “creative laboratory.” This sense of fluidity fosters cohesiveness in the program.

Benefits to Students: The small size of the unit and major promotes a sense of community. The faculty and staff know students on a first name basis. Students have the opportunity to study with most or all faculty members and many of the graduate students as well. They appreciate the diversity of movement and teaching styles available to them. As a recent graduate stated, (2003 exit survey response) “Since my first year in the Dance Program to the end, I’ve seen such amazing improvements. I think some of the positive aspects of the Dance Program include a supportive yet honest environment and a wonderful Advising Office. I feel so much at home when I’m in the Dance Program.” Another student commented, “it is encouraged for everyone to be different and branch out.” Indeed, students are always encouraged to take risks and put their ideas into action. This makes for a group of determined self-starters. Students also benefit from the balance of artistic and academic rigor in the curriculum. They graduate having explored the art form from many angles. They understand how to work collaboratively toward a final product—a process that involves analysis, reflection, assessment and revision. The balance in the curriculum prepares them to consider career choices from a broader and more informed perspective than they might receive in a conservatory program.

University: The benefits to the University community are numerous. First, the department has been very responsive in fulfilling its obligation to the University by providing general education courses to non-majors and in heeding the call for increased access for general education students seeking VLPA courses. Six sections of Dance 101 (5cr VLPA) have been offered each quarter, including two sections of Friday/Saturday Dance 101; additional sections are offered each summer. Dance 101 remains an immensely popular course with a consistently high denial rate. Graduate students teach the majority of the Dance 101 sections, however, Friday/Sat Dance 101 is co-taught by Kyle and

Moore. Kyle's position has been funded by the Office of Undergraduate Education., but is being terminated as of June 2005. This will decrease 101 offerings during the regular academic year by at least one third—about 250 students. Two to three sections of Jazz Technique are also offered each quarter. These classes are very popular with non-majors, particularly with minority students. In addition to technique, Dance 250: The Creative Context (3cr VLPA, I&S) has an enrollment set at one hundred.

The quality of graduate and undergraduate students graduating from the Dance Program is an additional benefit to the UW. Last year, BA recipients in the dance major included a Dean's Medalist in the Arts and a Mary Gates Leadership Scholar. (See Appendix R.)Recent graduates have also received contracts to perform with leading dance companies such as Bill T. Jones and Jane Comfort. Graduates of the MFA program have been equally stellar and occupy tenure track faculty position at leading colleges and research universities (See Section F, #2.)

The UW community also benefits from the four dance program concerts presented each year, which feature new experimental work as well as classics from the modern dance canon performed by the Chamber Dance Company. Each year 4000-5000 people attend dance program concerts. The Dance Program has also been expanding its outreach activities to students, staff and faculty by hosting open rehearsals, lecture/demonstrations and brown bag lunch lectures. Since 2001, MFA candidates and faculty from the Dance Program provide pre-performance lectures for the UW World Series Dance events. In 2004 dance majors, minors and alumni performed Floor of the Forest weekly at the Henry Art Gallery in conjunction with the exhibition, Trisha Brown: Dance and Art in Dialogue.

Region: The UW Dance Program offers the only BA degree with a major in dance in the state of Washington. Cornish College for the Arts offers a BFA degree with an emphasis in performance and choreography. Western Washington University just received approval to offer a BFA degree, though it has not yet commenced. The UW Dance Program is also fortunate to have among the finest dance studios anywhere. In the last ten years, the program has attracted some superbly trained dancers, several returning to school after dancing professionally. Recently, a number of students from the Pacific Northwest Ballet Professional Division have pursued majors and minors in the Dance Program. Many of our graduates opt to stay in the area and have become active participants

in the Seattle dance scene—performing with nationally renowned choreographer Pat Graney, Spectrum Dance Theater and the D-9 Dance Collective; producing new work and/or performing in Velocity’s Under Construction and Bridge Projects and On the Board’s Northwest New Works Festival; and, teaching in local dance studios. Katyi Bouljan, BA’04, is the Assistant to the Director of Pacific Northwest Ballet Outreach Program. Suzette Madsen, BA’97, is a practicing Physical Therapist in Bellevue. Dance Program faculty members are also active in the region’s dance community as choreographers, performers and teachers. Faculty choreography has been presented at On the Board’s Northwest New Works. A new work by Kyle premiered at Tacoma’s Glass Museum in August 2004. Salk created a new group work for Seattle Pacific University in Tacoma in 2003. Cooper served as guest faculty at Pacific Northwest Ballet, Cornish College of the Arts and Arc School of Ballet. Haim performed twice with local artist Amy O’Neal and is on the Velocity board of directors. Koch is on the board of the D9 Dance Collective. Wiley taught ballet classes at Dance Fremont! and Velocity, Seattle’s postmodern dance hub and has restaged her choreography for Lehua Dance Theater and Danceworks!. The current faculty are engaged in expanding the program’s presence in the region.

b. Describe the standards by which you measure your success in achieving your objectives for undergraduate programs. Using these standards, assess the degree to which you have met your objectives. Indicate any factors that have impeded your ability to meet your objectives and any plans for overcoming these impediments.

Before discussing how the Dance Program measures success in attaining its objectives, it may useful to examine its modes of assessing student learning. This is, by necessity, a list of general assessment procedures used in the Dance Program. Individual instructors may employ additional assessment procedures not included below.

Assessment of Student Learning

Various methods are used in classroom assessment. In all cases there is a dual focus on 1) meeting the course objectives, and 2) meeting students’ individual challenges and learning goals.

- End of term student technique and choreography showings presented by technique and composition students.
- Senior Seminar offered as capstone course: final projects presented at the end of quarter.

- Students in the major meet with and discuss progress and experience with technique instructors in their courses, choreography advisors and/or faculty mentors.
- Panel of outside artists adjudicates undergraduate choreography for Dance Majors Concert. Selected works presented in Dance Majors concert. Award given to outstanding choreography.
- Observation of students rehearsing and performing in faculty creative research, specifically in Dance Program concerts.
- Assessment of student learning and progress via practicum (teaching, choreographic studies, presentations).
- Instructors assess student learning via writing assignments (formal and informal/in class and take home)—journals, reflective papers, performance critiques, research projects and research papers, exams, discussions.
- Students enrolled in Dance Teaching Methods teach technique classes to peers and at private studios and conservatories in the Seattle area. These classes are videotaped and assessed by UW faculty and student teachers. In some cases, this community teaching experience has led to offers of employment for undergraduates.
- Exit surveys of majors gather feedback on intellectual and artistic development and on how students draw connections between coursework and the field of dance.

The Dance Program is one of two units in the College of Arts and Sciences to receive funding from the Dean's office to work on assessment of learning goals. This study is being conducted by Cathy Beyer from the Office of Educational Assessment, in conjunction with Visiting Lecturer Perigo and Cooper. This study is still in process with an anticipated completion date of autumn 2005.

Standards for Measuring Success

Broad measures of success include those employed elsewhere at UW including: the timely completion of the degree; cumulative GPA; receipt of awards, scholarships and honors; participation in creative and scholarly research activities (faculty and student); acceptance into graduate programs; and, employment in the students' chosen field or subfield. BA exit surveys are another indicator of success because students are asked to rate their overall satisfaction with the major as well as the relative value of all components of the dance major curriculum.

Measures of success specific to the unit include: noted technical progress, enhanced performance ability, risk-taking as exhibited in creative and scholarly projects, ability to transfer knowledge from one content area to another, demonstrated ability to work independently, involvement in student-initiated dance events, acceptance to summer dance festivals, performance at regional dance festivals; and, working as a peer tutoring in Dance Program Writing Center.

Meeting Learning Objectives

Although our assessment of learning goals is still underway, there are other indicators to consider. A recent and notable sign of our success in meeting learning objectives was the receipt of the 2002 Brotman Award for Instructional Excellence (discussed in Section B, #6). The Dance Program has also implemented the recommendations made by the previous review committee in 1996 relating to the addition of a repertory class and audition process for faculty and MFA choreography. The 2001 Departmental Academic Profile (the most recent data available) offers statistical information demonstrating that the Dance Program is succeeding in graduating students in a timely manner and preparing them for future study. However, this data also indicates that improvement is needed in the areas of career assistance, interaction outside of class and career readiness (See Departmental Academic Profile for 2001, Appendix B). Much effort has been devoted to these specific areas since this data was compiled and one would expect that the next academic profile to show a marked improvement in these areas.

Judging from 2003 and 2004 BA exit surveys, recent departmental efforts to emphasize the importance of writing and writing as a learning tool have not yet had an impact on dance majors. When asked to assess how much written communication skills had improved, most students responded that improvement was slight to fair. Oral communication skills and the use of technology are additional areas of weakness identified by graduating seniors. Augmenting the instructional component of Dance 270 (Dance Production Activities) has also been a topic of faculty discussion in the last few years. The problems surrounding this issue are two fold: 1) the Dance Program Technical Director is 50% (Wellborn, Lecturer) and is already working above capacity; 2) production time in the studio theatre is minimal and must be devoted to getting the necessary work done as efficiently as possible.

Despite the addition of performance opportunities, there are still students graduating from the major who have not performed or choreographed in a produced concert. Some majors perform and/or choreograph in the Dance Majors Concert, and others perform and/or choreograph in the annual Dance Student Association concert, SPIN. These concerts have become more polished each year. Although some majors are not particularly interested in the performance aspect of the major, clearly there are others who are not cast due to their technical ability. The number of students left out of this process has much to do with technical ability of dance majors overall—a range that fluctuates annually. The faculty are somewhat divided on how best to deal with this situation. On the one hand, we are involved in a competitive art form and feel an obligation to portray that aspect of the field realistically. On the other hand, are we not remiss in graduating majors who lack a first-hand knowledge of performing in, or choreographing for a produced concert that is sponsored and supervised by faculty? Faculty members continue to discuss this issue.

Plans for overcoming limitations

Writing Center Initiative: The faculty share a commitment to improving student writing. The Dance Program established a small writing center in 2002 with start up funds from the Office of Undergraduate Education. We were able to maintain the center because Corbett had work-study status, which required that we contribute only \$5.00/hr. In 2004 Corbett was no longer eligible for work-study status; he is funded through spring 2005. The future of the Writing Center is in great jeopardy. At the very least, the program would like to maintain a cadre of undergraduate tutors but there needs to be a Writing Center Supervisor. A possible solution to this problem is that one or two faculty members could receive writing center training and that these faculty members could continue to train undergraduate and graduate writing center tutors. As a member of the College Writing Council, Cooper is a likely candidate for this role. It is likely that a dedicated space for the Writing Center will be secured by autumn 2005. A dedicated space for the center is requisite for augmenting faculty/TA and student involvement in the center.

Dance and technology: The Dance Program was denied a Student Technology Fee Grant application in 2004 to fund an equipment upgrade in its Video-Audio Technology center. Students will probably resort to using DXArts facilities as a result. The presence of technology needs to be expanded throughout the curriculum. A new collaboration between dance graduate students and

Ph.D. candidates in DX Arts should add to students' exposure to the interface of dance and technology.

Training in aspects of technical production: The purchase and installation of performance quality sound and lighting equipment in Studio 267 allows for graduate and undergraduate students to use this newly equipped space as a production laboratory and performance venue. Funds are still needed for on-going equipment maintenance, seating, additional equipment, and increased dance production support staff.

c. In what ways have you been able to involve undergraduates in research programs in your unit? How do you assess the results?

One of our greatest successes in the Dance Program is the ability to involve undergraduates in faculty research. In the case of dance, this frequently means participation in faculty choreographic projects. We are fortunate to have a group of faculty interested in collaborating with our undergraduates. Undergraduate dancers have the opportunity to perform in two to three faculty-sponsored concerts each year—the Choreographer/Composer/Collaborative Concert, Chamber Dance Company concert, and the Faculty Dance Concert. These concerts feature the creation of new works and often involve cross-disciplinary collaborations with artists and scholars from the School of Music and School of Drama. Participation in the Chamber Dance Company concert brings undergraduates in direct contact with nationally recognized dance professionals. In 2003-2004 undergraduates worked with Susan McGuire (formerly Artistic Director of Taylor2) and Tito de Sal (Nikolais/Louis Dance Company). In 2004-2005, Diane Gray (régisseur and former member, Martha Graham Dance Company) worked extensively with undergraduates on the reconstruction of *Primitive Mysteries* (1931). The number of undergraduates working with CDC has varied over the years depending on the size of works and student ability. Faculty also cast undergraduates in creative work not connected to the dance program production season. This work is performed at on-campus and off-campus venues, including the APAP conference in NYC, *On the Boards* in Seattle and the Tacoma Glass Museum. Students have also worked as research assistants for faculty teaching courses in Anatomy and Dance History.

What other teaching innovations have your faculty undertaken or are your faculty considering?

The recent revision of the dance major curriculum including the introduction of new courses and revised courses is discussed in detail in the section to follow. In addition, the program was awarded a Curriculum Development Award in 2001-02 from the College of Arts & Science for the development of Dance 250—The Creative Context: How Society, Politics and Economics have Influenced Choreographers. This course was proposed in order to expose the reconstructive work done by the Chamber Dance Company to a far wider audience, and to elucidate the choreography by examining the work in its socio-political and historical context. The overall intent was to broaden and deepen the educational impact of CDC's annual concert. This course was mentioned specifically by Dean Hodge in his annual college address in 2002—"Such courses provide a meaningful context and vocabulary for viewing, interpreting and critiquing creativity." (See Appendix S.)

Simpson introduced the interactive anatomy software, ADAM into the Anatomy for Dance course in 2001. Student evaluations of the course demonstrate that the introduction of this new technology had a profound impact on students' comprehension of the material.

Dance composition faculty have collaborated with PETTT (Program for Educational Transformation through Technology) in the use of "Video Traces," an interactive software that allows students to make visual/written annotations to videotaped student dance compositions. Students and faculty find this technology significantly enhances and fine-tunes the compositional process. This work is on temporary hiatus while PETTT strategies a means to make this technology accessible to units across campus.

Salk's inclusion of an off-campus teaching practicum in Dance Teaching Methods has provided students with invaluable "real life" teaching experience, additional professional mentorship and has fostered new job opportunities. Salk continues to work on expanding the network of schools in the community in which students teach. As we look toward offering a dance endorsement (we hope this will lead to a certification in dance), we must also create new credit-based teaching internship opportunities for students.

As discussed in Section C, #3, Koch has taught courses in Integrated Dance Composition and Training Methodologies for Integrated Dance.

d. Indicate the steps the unit has taken to comply with state-mandated accountability measures (i.e. reduced time to degree; increased retention rate, increased graduate efficiency index). Have these steps improved the quality of student learning in your program? Why or Why not? Do you envision any further steps to increase compliance with state-mandated accountability measures?

The dance major has grown extensively and steadily in the last decade. In 1995 there were 31 undergraduate majors, with 11 degrees granted. This number reached nearly 60 majors and 55 minors in 2002 and has leveled off to just under 50 majors and just over 60 minors in 2004. In 2004, 28 students graduated with a dance major, nearly triple the figure from 1995. The rate of growth has been exciting but it has put a strain on facilities, faculty, staff and the hourly budget (used to pay visiting lecturers for additional sections). Beginning in 2001 faculty began discussing strategies for maintaining excellence, alleviating the aforementioned strains and meeting student needs (artistic, scholarly and advisory). Class size and time to degree were driving factors in these discussions. Time to degree has become increasingly important given the number of double majors and working students. The Dance Program has been extremely responsive in meeting these needs given current facilities and resources. Some immediate steps taken were to make certain core classes (e.g. Dance Teaching Methods, World Dance and Culture) that had been offered alternate years available on an annual basis. Additional sections of high demand courses such as Composition, Dance 102, and Intermediate Ballet were also added. Naturally, adding sections of high demand courses had an impact on the hourly budget. The economic recession that followed 9/11 also had a negative impact on the retention of students seeking a double major or double degree. Although the number was not large, it was unfortunate that students were forced to opt for a dance minor rather than the major because they had to graduate and enter the workforce as soon as possible. Clearly, the faculty needed to find a means of maintaining excellence and assuring a reasonable time to degree that could be sustained in a downward economic cycle. A repeating pattern of over enrollment and budget cuts at the UW led us to consider a number of curricular revisions affecting the dance major and dance minor curriculum and culminated in a revision of dance major requirements. The new major requirements went into affect winter quarter 2004. We are now in a period of transition, with some students graduating on the old major and some on the new. It is too early to predict whether these curricular changes will have the positive effects we anticipate. There is consensus among the faculty that we are moving in the right direction. In addition, there is a willingness to keep the curriculum

responsive to both faculty strengths and student need. Below are a timeline, brief explanation and justification of revisions made in the last two years.

Curricular Revisions (2002-2004)

5/1/02: Request made to revise requirements to the dance minor to be implemented autumn 2002. This change was sought as a response to increased enrollment in both the dance major and dance minor over the previous 5 years. Specifically, Alternative Movement Studies, Dance Production Activities, Creative Context, Dance Aesthetics, Special Topics in Dance and Dance Composition I were added to the menu of choices for dance minors. Additionally, the 400-level of ballet and modern technique were re-instituted to accommodate large enrollment in technique classes although lack of funding and space have made this impossible to date. These courses and additional sections were made available in order to: 1) enable dance minors to complete degree requirements for the minor within a two-year period, and 2) allow for a broader and more varied choice of courses for dance minors. Changes to the minor were approved by Faculty Council on Academic Standards [FCAS] (5/31/02).

1/6/03: Request to add Dance 102 and Dance 103 to the list of courses that count toward completion of the dance major. At the time of the request Dance 101, 102 and 103 (all 5 credit courses) did not count toward completion of the dance major. This change was sought because we were seeing an increased number of Dance 101 students interested in the dance major and wanting to enroll in additional dance technique courses. These students had little incentive to register for Dance 102, thus, after only 10 weeks of dance instruction they were enrolling in Dance 104-109 courses designed for the advanced beginning student with a minimum of one year of dance training. Allowing Dance 102 and 103 to count toward dance major technique requirements was a means of encouraging students to train at the appropriate pace and receive the necessary fundamentals, thus providing a necessary bridge to the advanced beginning level technique course. Dance 102 is a bottleneck course and is consistently at peak enrollment. There has been an attempt to offer two sections each quarter (these sections are always completely enrolled) but budget cuts have made this impossible to do on a consistent basis. Approved by FCAS (3/7/03).

6/18/03: Request for addition of permanent new course to dance major curriculum, entitled Music in Relation to Dance (Dance 242). This material had originally comprised a small segment within the

Dance Teaching Methods course. The faculty believed that a separate music for dance course was requisite for the major because it would provide students with skill necessary to areas of dance pedagogy, performance, choreography, dance analysis/criticism and production. The course is taught by Moore and includes music theory, compositional and rhythmic analysis, music for dance class and training on video and sound editing equipment. Approved by FCAS (10/29/03)

7/23/03: The Dance Program faculty unanimously voted to make some broad changes to the dance major curriculum in order to enhance the pedagogical aims of the program; more fully capitalize on areas of faculty expertise; help to maintain programmatic excellence via smaller class sizes; and, facilitate time to degree for majors and minors. Specifically, we requested permission to implement the following changes to the dance major curriculum 1) decrease the minimum required credits for the BA in dance from 70 to 65. This change would occur by reducing the core curriculum courses for the dance major and offering a group of dance electives from which students would select a minimum of two courses. These proposed changes allow students to choose an emphasis within the degree such as performance/choreography, dance studies (history, aesthetics, world dance), pedagogy or production. Approved by FCAS (10/17/03)

7/25/03: Requests were made to offer Dance Composition II, III (Dance 266, 366) and Choreography Workshop (Dance 371) as variable credit courses. These requests stemmed from the new requirements for the dance major. Composition II and III had been required 5-credit courses. With the new major these are offered as three credit courses and sit in the electives category. Dance 371 is also offered as an elective. Students interested in a performance/choreography emphasis may choose these courses in completion of degree requirements. Permission to list Dance 371 as variable credit (2-5) in the catalog stemmed from the following reasons: 1) Those faculty members interested in teaching this course would like to form a student repertory group that would perform in the community, rural Washington and on-campus. It is logical to link repertory group activities to Dance 371. Students in the repertory group would be making a significant time commitment and should be able to register for Dance 371 as a 5-credit course. 2) Offering Dance 371 as variable credit also provides a means to accommodate instructors' course objectives (instructors will rotate), as well as their teaching loads. It should be noted that the addition of a repertory class to provide additional performance opportunities for undergraduates was recommended by the previous review committee in 1996.

Revised Admission Requirements

Faculty also chose to revise admission requirements to the dance major with three outcomes in mind:

- 1) To make pre-existing admission procedures more explicit, in particular, the presentation and content of the essay that all applicants to the major are required to write. Four essay questions and application procedures are posted on the dance program website and available in the Dance Program Advising Office.

- 2) To streamline the admissions process by moving to one application date per year. This will help us to plan the number of sections offered as well as set enrollment limits for courses.

- 3) Previously students applying to the major were required to be enrolled in a dance technique course. Often these students were enrolled in a beginning or advanced beginning technique course taught by TAs or visiting lecturer. Frequently, the full time faculty was not acquainted with the applicants; thus, assessing their ability to fulfill degree requirements was difficult. Instead of requiring enrollment in a technique course, we have added an assessment class once a year (in coordination with the spring application date) so that full-time faculty can sit together, after having reviewed transcripts and admissions essays, and come to a consensus on admittance to the major and student placement in technique classes. This will better serve transfer students and double majors. Alternative arrangements are made to accommodate all out-of-area applicants, or applicants unable to participate in the technique assessment class.

e. How are you staying informed of the career options that graduates of your program typically pursue and the success they are obtaining?

Our knowledge of students' career aspirations stems from conversations with students, advising meetings, Senior Seminar presentations, BA exit surveys and alumni correspondence. The major is small enough that we can keep track of students' career goals. Each winter quarter graduating seniors give final presentations in Senior Seminar (Dance 480). These presentations frequently focus on post-graduation career plans—including what students wish to pursue and a plan of attack. Dance Program graduates pursue numerous career paths, some unrelated to dance. Some of the more prominent career options chosen by students include: teaching dance in a private studio,

finding employment as a professional dancer and/or choreographer, applying to graduate programs in dance, physical therapy and dance therapy, arts administration and education. Learning about whether students have succeeded in their career goals or chosen other paths is far more difficult. In the last three years Dance Program newsletters and the program's website have included specific requests that alumni write or visit to keep us up to date on their activities. When we do hear from alumni, the information is always included in the newsletter "alumni notes" section.

How are you using this information in departmental planning?

We have seen an increased interest in the pursuit of professional dance and choreography as a career. In response, there has been a great effort in the last three years to help students make connections with dance professionals. The Dance Program received an Arts and Science Exchange Grant in 2002 to host a Limón Dance Company residency with Artistic Director, Carla Maxwell; this was followed by a Trisha Brown Dance Company residency in 2004. In 2003, a spring mini residency series brought national and regional dance artists to the program including Martha Myers and Tandy Beal. We have also been able to offer far more master classes with nationally renowned guest artists in the last few years. These classes are held in conjunction with the UW World Series and Chamber Dance Company guest residencies.

Many students are interested in teaching in public schools and in private dance studios. In response to these interests, we added a teaching practicum to the Dance Teaching Methods course in 2003 that takes students into the community to teach a few classes. In some cases this experience has led to job offers. We have also invited Anne Green Gilbert, an international leader in dance education, to conduct workshops with these students and several students have gone on to study with her during the summer. The Dance Program has also partnered with the UW Pipeline Project and Pacific Northwest Ballet Outreach for the three two years. This partnership pairs undergraduates with PNB teaching artists and takes them into area middle schools to work on ballet technique and choreography, and includes an on campus seminar focused on content area and pedagogy. These are small steps and there is more we need to do to help these students prepare for teaching and a competitive job market (at present Seattle has only one dance specialist). In January 2005, we submitted an application to offer an endorsement in dance to OSPI in Olympia. The next step is meeting with UW officials to gain permission to offer a dance certification. This is un-chartered

ground for our unit. There it much to learn about the mechanisms for attaining a certification, as well as how best to advise students interested in K-12 teaching.

2. Master of Fine Arts Degree

a. *If applicable, show the relationship of master's degree programs to the undergraduate program in your unit. Describe the objectives of your master's degree program in terms of student learning of the content in your field, professional skills, skills for lifelong learning, and other relevant outcomes, as well as its benefits for the academic unit, the university and region. (Please attach a curriculum description as an appendix to this report.) In the case of a terminal master's degree, compare your objectives with those for programs at institutions you think of as peers.*

The MFA program in dance at the University of Washington provides excellent instruction in all aspects of university teaching and administration. In 1996, my transition from MFA candidate to full-time faculty at Kent State University was remarkably easy, and my subsequent positions at the University of Washington and Bryn Mawr College have benefited from my MFA experiences. I would recommend the program to any professional dancer who seriously is considering a career transition into teaching. Rebecca Malcolm (MFA '96)

The MFA program was conceived in 1990 as a means to prepare professional dancers for a transition into college-level teaching. Applicants to the program must have a baccalaureate degree from an accredited institution and a minimum of eight years professional level performance experience. All MFA candidates receive full tuition waivers and teaching assistantships for the entirety of the two-year degree program. Teaching Assistantships involve teaching undergraduate technique courses for majors and non-majors, holding regular office hours and attending some departmental meetings. In addition, MFA candidates serve as advisors to undergraduate choreographers and choreograph on undergraduate dancers annually for the Choreographer/Composer/Collaborative Concert.

The BA and MFA programs are intertwined and mutually benefit one another. Undergraduate dancers have the opportunity to work with professional dancers from a variety of backgrounds and expertise. They enroll in technique and academic courses taught by MFA candidates as well as rehearse and perform in their original choreography. In some cases advanced undergraduates have the opportunity to work alongside MFA candidates during the Chamber Dance Company season (CDC is comprised of all MFA candidates.) Likewise, graduate students benefit and learn a great deal from working with our diverse undergraduate population. Some graduate students enter our

program as experienced teachers, others are novices. Either way, they learn an enormous amount about teaching dance and teaching in a liberal arts setting during the course of the two-year degree program. All graduate students leave the program qualified to teach general education dance courses, technique courses and an academic course for dance majors.

The MFA program also maintains vital connections to the UW and Seattle communities. The repertoire performed annually by the Chamber Dance Company is selected for its educational as well as its historical value. In many instances, the dances performed by CDC members have never been seen in the Northwest. Performances and outreach activities, such as open rehearsals and pre-performance lectures, enrich the cultural environment of the UW as well as Seattle. MFA candidates also engage in dance education outreach by contributing their time and expertise to the UW World Dance Series pre-performance lectures given in Meany Theatre.

MFA curriculum and learning objectives:

When the UW MFA degree was first implemented in 1990, the majority of MFA graduate programs in dance stressed the honing of performance and choreography skills. In general graduate programs were geared toward the pre-professional dancer. There was simply nothing like the UW program in existence for professional dancers seeking a transition from performance into other dance-related fields. To a large extent, the performance/choreography model is still employed today, but there has been a shift in MFA curricula in the past few years towards more interdisciplinary study and toward meeting the needs of professional dancers returning to academe. The success of the UW MFA program and the strength of its graduates have contributed to this shift.

The focus of the UW Dance Program MFA curriculum is aimed at preparing mature dance professionals for entry into the academic setting. The curriculum facilitates a re-direction of extensive practical knowledge of dance as a performing art into an academically oriented approach to the discipline. Faculty members are committed to making this transition a rich and challenging experience and providing the support to succeed. Emphasis is placed on the vital connections between theory and practice. The faculty believes that the reciprocal relationship between scholarship, performance and teaching fosters creativity, critical inquiry and artistic development.

Three seminars taken in the first year of graduate study prepare students to investigate the relationship of dance to higher education, the nuts and bolts of dance administration, and engage in rigorous scholarship that contributes new knowledge to the field of dance (See MFA curriculum in Appendix T). Scholarly papers stemming from the dance research methods seminar (Dance 515) have been presented by graduate students at national and international conferences in the past three years. A number of graduates are published in conference proceedings and/or scholarly journals by the time they enter the job market or complete their degrees.

The Chamber Dance Company (CDC) is the creative core of the MFA program. CDC is the resident professional modern dance company at UW, performing annually at the Meany Theater. The company is dedicated to performing work of historic and artistic significance. In a number of cases, CDC has been involved with the reconstruction and presentation of lost works or works near extinction. MFA candidates work with renowned artists on re-stagings and reconstructions of important dances. Participation in CDC provides a comfortable transition for professional dancers returning to academe after a multi-year hiatus.

Interdisciplinary study is another unique aspect of the degree and a foundation of the MFA curriculum. Faculty work with MFA candidates to develop individualized programs of study that include, but extend beyond, the area of dance studies. Graduate students are required to complete coursework in other disciplines that will support the development and teaching of their Master's Project course. In this way, students have the opportunity to study with leading scholars across disciplines. There are particularly strong ties between dance and faculty from the School of Drama, Department of Philosophy and Art History. (See curriculum description in Appendix T)

By the time graduate students complete their degree, they are amply prepared to meet the job responsibilities of a faculty member in any dance department, and to become leaders in higher education. They can multi-task and manage their time very efficiently. They are adept at teaching studio and academic courses, working with majors and non-majors, beginning and advanced students, choreographing on undergraduate students, advising, and engaging in rigorous scholarship.

We have achieved immense success in the area of job placement. Search committee members from other institutions consistently comment on the strength and preparedness of our graduates.

Graduate students on the market typically get short-listed at more than one institution and sometimes receive more than one job offer. Since the inception of the MFA degree in dance, alumni have secured positions at numerous state and public institutions of higher learning. Graduates have also gained employment in the areas of dance criticism, lighting design, choreography, education administration and dance company administration. Some graduates have returned to professional performance, working with companies such as Philadanco, Nikolais/Louis, Mark Morris Dance Group and Merce Cunningham. Our alumni have won accolades as choreographers and performers, garnering prestigious awards such as—a Guggenheim Fellowship, National Dance Project Grant, and a Dance and Performance Award a.k.a., the Bessie Award.

b. Describe the standards by which you measure your success in achieving your objectives for master's programs. Using these standards, assess the degree to which you have met your objectives. Indicate any factors that have impeded your ability to meet your objectives and any plans for overcoming these impediments.

Many of the factors used to measure our success in meeting the objectives for the MFA program are performance-based. These include the quality and originality of student scholarship, written work, oral presentations, creative work, publications, and of course, the cumulative GPA. With a curricular emphasis on creating a transition for professionals into higher education, we obviously look closely at each candidate's teaching effectiveness in both the studio and academic settings, noting where improvement is needed and when it has been made. The final factor used to measure success is the candidate's ability to secure employment in their chosen area.

Courses taught by graduate students are observed by members of the Dance Program faculty and evaluated by students using forms provided by the Office of Educational Assessment (an internal evaluation form in used for Dance 101 instructors for the first two quarters of their university teaching). Departmental Ratings Summaries provided by OEA rate the teaching effectiveness in lower level dance courses taught by TAs in the good to excellent range on a consistent basis (see Departmental Ratings Summaries in Appendix L). A recent indicator of program success includes the presentation of scholarly and creative work at national and international dance conferences. As mentioned in the previous section, our graduate students fair very well once they enter the job market, especially if they are willing to relocate to another city (the lure of Seattle has been the

largest impediment to graduates securing full time employment in their field). This is perhaps the most concrete indicator of success in meeting the objectives of the MFA degree.

Employment History of recent MFA Alumni

Class of 2004

Rebecca Chisman: Western Washington University, Visiting Lecturer

Carolyn Pavlik: University of Western Michigan-Kalamazoo, Assistant Professor

Kory Perigo: The UW, Visiting Lecturer 50%, Pacific Northwest Ballet Outreach faculty

Class of 2003

Kristen Daley: Sonoma State University, Assistant Professor

Kelly Knox: Bucknell University, Assistant Professor

Class of 2002

Michael Foley: University of South Florida, Assistant Professor

Sarah Gamblin: Texas Women's University, Assistant Professor

John Dixon: Visiting Lecturer, the UW, Velocity Dance Center, Free-lance performer and choreographer in Seattle

Jeff Curtis: Visiting Faculty- University of Oregon, the UW, Western Washington University, Washington Academy of Performing Arts

Class of 2001

Carol Dilley: Bates College, Dance Program, Director

Rebecca Enghauser: University of Georgia, Assistant Professor

Pamela Cohen: Ph.D. Candidate, Columbia University

Class of 2000

Sharon Hobbs: Freelance choreographer, Seattle

Paul Mosley: Vassar College, Visiting Instructor

Yoav Kaddar: Department of Theatre Arts, SUNY at New Paltz, Assistant Professor

Victoria Anderson: Ph.D. candidate, New York University

Class of 1999

Ursula Burnham: Visiting lecturer- the UW, Pacific Northwest Ballet School in Bellevue, WA

Lesley Partridge: Faculty, DanceSpace

Karo O'Toole: George Mason University, University of Tennessee at Martin, Assistant Professor, faculty Velocity Dance Center, Seattle

Class of 1998

Pamela Geber: University of Oregon, University of Utah, Assistant Professor

Minh Tran: Independent choreographer and teacher, Recipient 2003 National Dance Project Grant, Guest faculty Reed College,

Clarence Brooks: faculty, Bak Middle School of the Arts, West Palm Beach Florida, Visiting Assistant Professor in Theatre (Dance), Florida Atlantic University, Boca Raton, FL

Gabri Christa: Independent choreographer and film maker (Staten Island, NY), recipient John Simon Guggenheim Fellow, grant recipient Jerome Foundation, Dance Theater Workshop's Suitcase Fund, Pittsburgh Dance Council, National Performance Network Creation Fund, Arts International US Fund for American Artists at American Festivals, and the Dutch Ministry of Culture.

Class of 1997

Elizabeth (Betsy) Cooper, the UW, Associate Professor and Director (2001-04), University of Texas at Austin- Assistant Professor

Robert Kitsos: Simon Frasier University, Assistant Professor, Hong Kong Academy of Performing Arts), the UW

Class of 1996

Peter Kyle: the UW, Lecturer and Dance 101 Coordinator

Maria Simpson: Bard College, Associate Professor, the UW, Assistant Professor

Rebecca Malcolm Naib: the UW, Kent State University (96-97), Bryn Mawr College, Visiting Lecturer

Holly Farmer, member Merce Cunningham Dance Company, recipient Bessie Award for Sustained Achievement.

Section G: Graduate Students

1. Recruitment and Retention: The Dance Program has six Teaching Assistantships available annually, typically we accept three MFA candidates per year. We accepted a seventh graduate student for 2004-06 and are working to secure an extra Teaching Assistantship for 2005-06. Information about the MFA program is available on the Dance Program website and in advertised annually in Dance Magazine's College Guide. A brochure is also mailed out to interested parties. Additional advertisement has not been possible due to budget limitations. Applicants typically learn about the program by word of mouth or from the program's website. The program remains competitive with

an average denial rate of 35%, and we are seeing more applicants from outside NYC apply to the program. The applicant pool, however, has not been as strong as we would like in recent years. In response, we are working on a higher quality MFA brochure and plan to do a very targeted mailing.

All applications are reviewed by members of the Graduate Admissions Committee (members of Graduate Faculty include Wiley, Cooper, Salk, Simpson, and Haim) and a short list is compiled. Applicants on the short list are then asked to visit campus for 2-3 days during winter quarter in order to participate in and observe classes, meet with faculty and students, and observe Chamber Dance Company rehearsals/performances. The program receives recruitment funding from the Graduate School for the cost of airfare.

In general, retention rates are very high and have been since the inception of the program in 1990. Between 2002-2003, however, two MFA candidates left the program after only one year of study. In both cases, attrition was due to personal reasons. We believe these attritions represent an anomaly, rather than a problem area for the degree program. It should be noted, however, that recent MFA exit surveys indicated that TA supervision/guidance is an area in need of improvement. Recent efforts to enhance support and training for MFA candidates include the appointment of a new Graduate Coordinator in 2003, and the implementation of a three-day departmental TA orientation preceding the TA workshops offered by CIDR. The responses to these changes/additions have been extremely positive.

2. Advising, Mentoring and Professional Development

In what ways do you communicate academic program expectations to students?

Academic program expectations are communicated in a number of ways: the MFA curriculum is available on the Dance Program's website, in the MFA brochure and in the Graduate Student Handbook, which is distributed and reviewed during the graduate student orientation process. The Graduate Student Handbook also includes timelines, a list of requisite coursework, procedures for master's project committee formation, information pertaining to the master's project and departmental expectations relating to academic work, teaching and artistic activities. In addition, all prospective students who contact the Graduate Program Coordinator are advised of these expectations; the rigor of the academic component of the degree is discussed further during the on-site visit. At this time, prospective students are encouraged to meet with MFA candidates in their

first and second years of study and to visit the courses they are teaching. Once students have been accepted to the program they meet with the Graduate Program Coordinator to discuss a proposed course of study and area of interest (these discussions may involve other members of the Graduate Faculty). Members of the graduate faculty meet to discuss each student's academic progress and course of study during the autumn and winter quarters of the first year of study. Feedback from these meeting is compiled by the Graduate Student Coordinator in a letter that is given to first year MFA candidates and sent to the Graduate School. Graduate students are free to respond to these letters in written form or by arranging for a meeting.

By the spring quarter of the first year of study, MFA candidates have selected a faculty member to chair their master's project supervisory committee. At this point, the committee chair oversees the academic progress of the MFA candidate and is responsible for alerting the student and other members of the faculty of any problems or concerns. Committee chairs meet weekly with MFA candidates during winter quarter of their second year to discuss, in-depth, the master's project. Typically, the graduate student teaches the course to the supervisory chair during these sessions and feedback is given on a consistent basis. During spring quarter of the final year of study, all members of the master's project committee are invited to observe and critique the master's project course. Students are encouraged to seek additional mentorship in other academic disciplines and to include these individuals in their committee.

Professional development is built into the MFA curriculum and the teaching responsibilities of the MFA students. Dance Program seminars in Higher Education and Dance Administration prepare students to teach dance in higher education and de-mystify the process of tenure and promotion. Students develop and write a teaching philosophy, curriculum vitae, and sample job application cover letters. They engage in a mock job search to better understand the hiring process and the importance of presentation and portfolio development. The Dance Research Methods seminar requires that students write a scholarly paper, submit the paper for publication and present the paper in a conference presentation style format. In the last three years, students have submitted their research paper to scholarly conferences with a 100% acceptance rate.

MFA candidates also teach technique courses for a minimum of six quarters, including numerous sections of Introduction to Dance (a high demand general education course that includes technique

and lecture components), at least two different technique idioms and two-three different technical levels. They also devise and teach an academic course (often a core course in the dance major such as history or anatomy). They are confident teachers when they leave the program. They have also had experience advising students academically and artistically. In addition, job search descriptions are emailed to MFA candidates on an on-going basis so that they are made aware of the types of jobs available and the teaching and research areas in greatest demand. A copy of *The Chronicle of Higher Education* is also purchased for graduate student use. A loose-leaf binder with job announcements is kept in the reception area. Students are encouraged to consider the job market when devising their master's project courses. During the second year of study, faculty will ask second-year MFA candidates to substitute teach in an advanced level technique class, typically modern. The reasons are two-fold: to give graduate students the opportunity to teach at the advanced level and to get a videotape of the class for job applications. In 2002 four MFA candidates were invited to teach at the American College Dance Festival in Bellingham, WA. They also acted as chaperones. Faculty believed this would be a valuable experience, add to their teaching profile and be a great networking opportunity. The Dance Program paid for all expenses connected with the festival.

The area of weakness with regard to professional development is in composition and technical production. This is largely due to the emphasis of the MFA program; we are not focusing on performance and choreography. MFA candidates are required to choreograph on undergraduates once a year; other opportunities to choreograph exist but are extracurricular. Some students feel they need more practice at composition, particularly if their undergraduate degree was outside of dance. The faculty is aware of these issues and has taken the following steps: 1) Graduate students are encouraged to serve as TAs for dance composition courses if they so desire; 2) Dance 531(Choreographer Composer Collaborative Concert) has placed more emphasis on creating, critiquing and honing choreographic studies; 3) discussions are underway to expand the types of creative collaborations to include dance and technology. Collaborations between graduate students in DX Arts and dance could begin spring quarter 2005, or no later than autumn 2005.

3. Inclusion in governance and decisions

Graduate Students are required to attend one large meeting at the beginning of each academic year, and are invited to attend bi-monthly faculty meetings. The program director creates the teaching

schedule but students are consulted so that teaching responsibilities match areas of interest, expertise and do not pose major conflicts with coursework taken outside the department. Second-year graduate students served on the last two Dance Program search committees.

The Dance Program does not have a formal grievance policy in print. Faculty have an “open door” policy inviting graduate students to stop by and/or e-mail concerns at any time. An effort is made to take seriously all issues raised by students and to reach solutions appropriate to each student’s needs. No formal grievances have been lodged in the past three years.

4. *For Graduate student service appointees, please describe:*

a. *Appointment process.*

All MFA candidates in the Dance Program receive graduate student appointments as Teaching Assistants at 50%. (See criteria for reappointment in Appendix U.)

b. *Average duration of appointment*

The MFA program is designed to be completed in two academic years (six quarters/A, W, Sp). All MFA candidates receive Teaching Assistantships and tuition waivers for the entire two years of study. Graduate students interested in summer study and teaching are also awarded summer Teaching Assistantships and tuition waivers for the summer session(s) in between their first and second years of study.

c. *Funding*

The Program had seven TAships available on a temporary basis from 1997 to 2002. In 2002 the program was allotted six TAships. Due to budget cuts in 2002 and 2003, the Dance Program lost an additional TA quarter per year, resulting in 5 2/3 TA quarters per year. This single TA quarter was regained in 2004.

d. *What criteria do you use for promotion and salary increases?*

N/A

e. *Supervision*

Graduate students receive supervision from several individuals. A faculty coordinator supervises Dance 101 instructors—this position is held by a lecturer in the dance program. For the past three years, Kyle has fulfilled this role. Kyle prepares a separate TA orientation for all Dance 101 instructors. He also constructs the syllabus for Dance 101, puts course materials on reserve and meets with instructors approximately twice a quarter to discuss curricular issues, assessment, and student issues. Members of the graduate faculty and Moore observe Dance 101 instructors teaching technique classes and lectures. They receive feedback on their teaching formally and informally. Graduate students are encouraged to seek additional feedback from faculty at any time.

The Dance Program director serves as the Dance 102 supervisor. The degree of supervision is less regimented in this case, and is based on the needs of the graduate student. Supervision has involved course development, weekly meetings to listen to and critique lectures, and observation of technique teaching.

Supervision of graduate students teaching above the 101 and 102 levels is less formal. Faculty may “drop in” to take or observe technique class. Graduate student instructors dealing with student issues seek counsel from the program director or graduate coordinator.

Graduate students are instructed to alert the Dance Program coordinator or administrator if they cannot teach their classes. They are expected to find substitutes to teach if time allows. A list of approved substitute teachers is listed in the faculty handbook. Graduate student instructors not meeting their teaching responsibilities meet with the Graduate Student Coordinator and/or the program director. (See G.2 for information additional information on advising and mentoring of graduate students).

f. What training do graduate students service appointees receive to prepare them for their specific role?

The Dance Program may be somewhat unique with regard to the expertise of its graduate students. All our graduate student appointees have been professional dancers and many have extensive teaching experience; some have taught at the university level prior to matriculation into the MFA program. Teaching experience is not a requisite to acceptance into the degree program.

First-year graduate students attend orientations scheduled during the first week of their appointment in mid-September: a three-day dance program orientation, and the CIDR orientation for graduate students combine training and orientation. Dance Program orientation involves a review of the graduate student handbook, Dance 101 orientation, a teaching practicum involving dance faculty and second-year MFA students, an introduction to computer use and the library system and a long departmental meeting addressing numerous issues, departmental policies, emergency procedures and disaster preparedness. Training on audio and visual editing equipment is also available but is scheduled by the graduate student on a per need basis.