

University of Washington – Seattle
College of Arts & Sciences
Dance Program
Self Study

Degrees offered: Bachelors of Arts, Master of Fine Arts

Year of last review: 2005

Director: Associate Professor Jennifer Salk

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Preface

A significant proportion of the positive changes you will read about are the result of our previous director, Elizabeth Cooper's dedication and determination. It is important that she receive proper credit.

Since our previous review we have made significant changes as recommended. Below is an excerpt from the final letter from the provost's office in 2006, following our review:

The Dance Program Review Committee unanimously made the following recommendations to address the immediate needs of the program:

- 1. There should be permanent funding for two lecturer positions. One lecturer position has been funded on a temporary three-year basis, with a combination of support from the Office of Minority Affairs, the College of Arts and Sciences, the Department of Communication, and the Dance Program itself. The other lecturer position, originally funded by OUE, was cut for this year.*
In 2006 we added one tenure stream line and the lecturer line listed above became permanent. In 2009 we lost a lecturer line but gained another tenure stream line. In 2016 we lost a lecturer line (deemed our "artist in residence" position) but gained a tenure stream line.
- 2. A part time undergraduate advisor should be assigned to the program in order to free the administrator for her duties as administrator.*
We received temporary funding for a 50% advisor whom we shared with the School of Drama until 2014. In 2014 we were able to secure a permanent Program manager/Advisor position at 75% (11 months/year). This has made a significant difference in our program. The number of majors is climbing and the student contact, tracking, and advising has had significant impact on the climate of our program.
- 3. Auditions for performances by undergraduates to determine which of them get to dance in faculty and graduate performances should be instituted. The Program Director reported that auditions for the Dance Majors Concert and the MFA Concert occur on an annual basis, and that the program has a plan to institute regular auditions for the Faculty Dance Concert as well.*
We have several auditions each year: Faculty Dance Concert, Dance Majors Concert and MFA concert. The Dance Student Association (student run organization) holds auditions for their annual concert.
- 4. There should be some expansion of undergraduate opportunities to perform, perhaps through a repertory type class. The Program Director reported that a repertory class was added for the curriculum in 2003, but was not offered in 2006 due to a lack of funding. It will be offered again in 2007.*
A repertory class (Dance 371) is almost every quarter and taught by our faculty and guests. Fall and spring repertory classes often culminate in performances in the Faculty Dance Concert.
- 5. The program needs to address the MFA curriculum to determine if there is a way to find more time for graduate students to pursue research projects and to be introduced to or work with dance technology.*
This was a significant and positive change. We moved Chamber Dance Company

(CDC) (Dance 510) to summer, with the CDC concert occurring during the second or third week of October. When Autumn quarter starts the first year, graduates are more prepared. All graduates can now register for more outside courses that contribute to their thesis course (we require 20CR outside program).

In addition, we now offer a two-part research methods course (Dance 515/516). The first part is in spring of year one and introduces students to the myriad lenses one may utilize to conduct research, and they develop a research question. The second, consecutive part follows in summer quarter. They work on their research which culminates in a paper they present in a formal public panel. We have increased mentorship with regard to applying for and presenting at conferences, resulting in many of our students presenting at internationally recognized conferences during and immediately after their time here.

Many of our students now take Digital Foundations in Digital Art and Experimental Media (DXARTS). A few of our students have taught courses in new media as their thesis course. Students also work with artists in other disciplines as part of the graduate composition course, which is geared toward collaborative practices.

- 6. The ownership of the Program's resources needs to be addressed and settled. This is in reference to the CDC ownership in particular. There was, at the time of the last review, much tension around the fact that one person had ownership of CDC and that a large majority of ticket revenue went into funding it and not other productions. The former director worked to make the budget more equitable over the years increasing funding for our other four concerts (Appendix B: Budget Summary and Dance Program Income for estimated concert budget allocations) and the recent addition of a marketing and communication person also helped increase production support significantly (Appendix B & D: concert budgets and ticket revenue). It has worked out well to move CDC to summer and to maintain the same director for the concerts. This is something the director feels passionate about and the other faculty members put their research efforts elsewhere, although some of them perform with CDC.*
- 7. There should be a decision concerning the space requirements of the program, perhaps by making the offices in Cunningham Hall permanently available to the program.*

Recent acquisition of Meany 102 has made a tremendous difference, providing us with two offices and an open space for a table for meetings and seminars, and AV equipment. In addition, the College of Arts and Sciences (CAS) provided us with funding to build a wall in a large office (256), resulting in an additional office space.

While office space has increased, we are still in need of an additional studio space. Meany 268 is currently used by the School of Music. We love sharing the building with them, but are in need of more space, especially in the evenings. Studio 268 was originally allocated to be a studio. When there are events in the Meany Studio Theater (below us), we lose two of our three studios because the vibration of people moving in the studios causes sound problems below, which means that rehearsals and evening events in studio 265 and 266 cannot take place. Hundreds of hours a year are lost due to this architectural problem. The addition of evening space in 268

would give us two functioning studios when performances in Meany Studio Theater are taking place. It is important to note that if we can negotiate this, a sprung floor would need to be built.

Of note also is the fact that in the interviews that took place in 2006 students repeatedly requested more diverse course offerings than what had been offered historically: ballet, modern and occasionally jazz. We have increased the diversity of our course offerings, and our 2015 BA revision now counts the following courses as technique, (keeping in mind they are not offered every quarter):

- *Salsa*
- *Swing*
- *Tango*
- *African*
- *Capoeira*
- *Afro-Peruvian*
- *Tap*
- *Street Style (to begin in Winter 2017)*
- *Improvisation*
- *Chinese Character Dance*

Additional non-technique course offerings now include:

- *Dance Ethnography (offered every other year)*
- *Cross Cultural Studies (offered every year and a requirement for the major)*
- *The Creative Process (offered every year and a requirement for the major)*

PART A: REQUIRED BACKGROUND INFORMATION

I: Overview of Organization

Section I: Mission & Organizational Structure

Mission Statement: The mission of the UW Dance Program is to educate performers, educators, arts advocates and cultural leaders. At the Program's core lies the recognition of art as the confluence of theory, practice and creativity. With a commitment to respect the individual, the Dance Program fosters inquiry and engages the community in open-minded exchange.

List of Degrees offered:

- Bachelors of Arts (BA) degree. We developed two options when we revised our major in 2008, the creative studies option and the dance studies option. Our recent BA revision (2015) expanded our options for technique credits and electives. Many of our students double major. We were finding they were dropping the major and minoring because they could not graduate in a timely fashion. The revision has maintained the rigor of our degree while offering more options in cultural dance forms as well as counting some outside courses at the UW toward our major. There are no auditions for the major and students are eligible to declare a major in dance once they have completed the admission requirements. (Appendix E)

For those whom dance plays an important role the minor offers students a broad range of courses with flexibility. Many students take dance the entire time they are at the UW and have "earned" the minor by sheer number of credits. This is a way to reward those students. Minors also enjoy performing in our concerts and being actively involved in our student organizations.

- Master of Fine Arts (MFA). This degree prepares dance artists (who've had a minimum of eight years' professional performance experience) for entry into the academic setting. This full two-year program begins in mid June and runs for 24 months, including the interim summer months. It is an intensive, yet reflective period, during which MFA candidates are supported in the development of an academic dimension to their creative work in dance. MFA candidates receive a tuition waiver and earn a monthly wage from their Teaching Assistantship appointments in the Dance Program. Dance faculty work with MFA candidates to develop an individualized course of study. Seminars taken in the first year provide the opportunity to investigate the relationship of dance to higher education, and to learn the nuts and bolts of dance administration, pedagogy, choreographic practice, and rigorous scholarship that contributes new areas of knowledge to the field of dance studies. Graduate students also perform annually with [The Chamber Dance Company](#) (CDC), the resident modern dance company. CDC provides graduate students an opportunity to work with their peers in the reconstruction and restaging of historic and contemporary dances. Interdisciplinary study is another foundation of the MFA curriculum. Graduate students complete courses in other disciplines of their choosing that support the

development and teaching of their Masters Project—an upper division academic course. (Appendix E)

Also offered:

- Minor in Dance (Appendix E)
- Honors in Dance (Appendix E)

In 2015 we had 35 majors. By the end of 2016 we anticipate 61 majors. This is a significant spike in numbers due in large part to the BA revision and the current advisor. (See Appendix F: enrollment and graduation patterns)

How is academic and non-academic staffing within the unit distributed?

Academic Staff

Faculty teach a large proportion of the curriculum. They typically teach between 6 and 8 courses per year (9 months). Junior faculty who were recently hired teach between 5 and 7 courses per year. Two faculty members teach summer session regularly and other faculty members occasionally teach summer session.

(Appendix A: ORG chart and C: Academic & Administrative Structure)

Tenure-track Faculty (9-months):

Professor (1)

Associate Professor and Chair (1)

Associate Professor (1)

Assistant Professor (2 effective 9/16/16)

Artists-in-Residence (2 – hired for Musical Theatre Program)

Graduate Teaching Assistants (6)

Teaching assistants are a vital part of our program and provide greater coverage of high demand courses like Movement Fundamentals (Dance 102, 103). Teaching assistants benefit greatly from the valuable experience of teaching undergraduates while being supported and mentored in instructional methods by faculty. They teach between four and five credits per quarter (two technique classes, or the online course). We promise them at least two idioms and at least two levels while here but they typically teach a broader range of both. During their final quarter they teach their masters thesis course, a course they have designed over the course of the year. This course is typically a Special Topics course (Dance 490).

Part-Time Faculty (variable appointments):

Part-time Lecturers (variable %)(1-3 per quarter, as needed)

These Part time lecturers fill out our curriculum. We hire, as a rule, between three and four part-time faculty per quarter.

Part-time Lecturer (9 months) – 50% (1) (online course)

Part-time Lecturer (9 months) – 20% (1) (also holds staff position)

Non-Academic Staff

The Dance Program is supported by five professional staff as follows:

Administrator – 12 months at 100%

Adviser/Program Manager – 11 months at 75%

Marketing & Communications Manager – 12 months at 75% (GOF/Temporary mixed funding; temporary funding ends June 2017)

Music Director – 10 months at 80% (GOF/Dance mixed funding)

Technical Director – 10 months at 50% (GOF/Dance mixed funding)

Our five professional staff members are all working well beyond their actual hours. These include our administrator, (Susan Brower), program manager/advisor (Kelly Canaday), and marketing and communications person (Kris Bain).

The administrator, program manager/advisor, and director all work closely with one another. Brower and Canaday generously help one another when necessary and Brower serves as program manager when Canaday is not present.

The Administrator is the only full-time, fully GOF-supported staff position in the Dance Program. The Adviser/Program Manager position is filled by one individual and the position is primarily an advising position, with some program management support duties primarily related to facilities and instructional support. The Marketing and Communications Manager manages the marketing, graphic design and communications for the program, [Please note that the vast majority of this position's support ends June 2017, leaving a critical gap in core operations]. The Music Director oversees ten to twelve hourly musicians who provide musical accompaniment to dance courses, as well as trains any new musicians. He provides training to new teachers and graduate students, and does all recording and transferring of music for all concerts. The Technical Director produces production schedules for all concerts, develops our concert calendar with Meany Hall and other arts units, attends to all production needs for all choreographers for all concerts, designs lights for CDC, many of the FDC and MFA works, supports the Dance Student Organization's production needs by providing set up support in studio 267 (our informal theater), and training on the light board. He also trains MFA lighting designers from the School of Drama and mentors our undergraduates and graduates on stage managing, sound and other production skills.

Describe the manner in which shared governance works in the unit, along with how the unit solicits the advice of external constituents.

Since we are a small faculty, we meet weekly or bi-weekly to discuss and vote on most major issues. The voting faculty is comprised of seven full time faculty members which includes five tenure-stream faculty and two artists-in-residence. Among the non-voting members who regularly attend our faculty meetings are our production manager and music director. When necessary, votes are submitted by e-ballot, but this is highly unusual. We only have one full professor. A standing committee was recently reinstated (it dissolved and was not needed after 2004). The members of our Graduate Admissions committee consist of all of the tenure-stream faculty and the director. Other sub-committees that meet as needed include: curriculum, technique placement criteria, 50th Anniversary planning (2014/15), bst Residency, search, graduation committee, etc.

Faculty members serve as advisors for student organizations (Dance Student Association, Tango Club, Musical Theater Club). Faculty members also rotate into the concert direction position for each of our concerts with the exception of the CDC, which is directed by Wiley. One faculty member, (transitioning from Salk to McCormick) is the Graduate Program Coordinator. One faculty member (Lincoln), handles, in consultation with the director, coordinating with Meany Center for the Performing Arts (MCPA). We provide the majority of the pre-show lectures for the artists that Meany produces and they provide master class opportunities for our undergraduate students. Faculty and graduate students do most of the pre-show lectures.

Advice from external constituents:

As mentioned above, we have reinstated a standing committee. We hope this committee will serve not only as senior level support for promotional purposes but, also, as council for us should issues arise that need outside counsel. On an as-needed basis we all reach out to colleagues outside of our unit whether it be for promotional advice, course development guidance, artistic feedback and guidance, or simply to talk about and share ideas.

Section II: Budget & Resources

The annual state appropriation for the Dance Program is comprised of personnel (faculty, staff and graduate teaching assistants) and operating costs. Faculty with nine-month, full-time appointments are funded entirely by State General Operating Funds (GOF). Musical Theater Director and Artist-in-Residence Wilson Mendieta holds two 50% appointments, one in Dance and one in Drama; both appointments are entirely funded on the Dance Musical Theater budget (GOF).

Part-time faculty (outhires) are also supported on GOF. The annual allocation is \$64,584 and supports two part-time faculty with nine-month appointments (Cinotto and Moore) as well as a fluctuating cohort of instructors who are appointed as needed depending on the course offerings in any given quarter.

Many full-time and some of our part-time faculty also teach during Summer Quarter; this is funded by Summer Budget (Provost funding).

Graduate teaching assistants (TAs) in the Dance MFA program are appointed for both the academic year and summer quarter the two years they are in the program. The six TAs are fully funded on GOF (and on Summer Budget for summer quarter teaching); they receive a tuition waiver along with their TA-ship.

The staff funding presents a more complicated funding structure as well as a significant challenge to the economic and functional viability of the Dance program. The Administrator position is the only 12-month, 100% position in the program. This is fully funded by GOF. The Advisor/Program Manager is funded on GOF for 11 months at 75%. The Adviser/Program Manager is also supported by Summer Budget at 50% for the month of August.

The Music Director is appointed at 80% for 10 months. This position is only partially supported on GOF. Salaries in the College fall within specified compensation ranges depending on the particular unit. Dance opted in the past to approve a salary rate for this position higher than this specified compensation range. The net result of this choice is that GOF funds 69% of this position and Dance must pay both salary and fringe benefits for the remaining 11% of the appointment.

Similar to the Music Director position, the Production Manager is appointed at 50% for 10 months. Dance also opted to approve a salary rate for this position that was above the College's specified range for Dance. The net result in this case is that GOF covers 9 months of this position at 39%. Dance must pay both salary and fringe benefits not only for the remaining 11% of the appointment for the 9 months, but also for the 10th month of the appointment at 50%.

For the most recent year, the total amount needing to be paid on Dance budgets for the Music Director and Production Manager positions was \$21,500. Given the Dance program's very modest funding, this is a significant funding challenge that needs to be addressed, as it is economically not sustainable for the long term. We cannot survive without these two important positions, but the way it is set up is not sustainable.

The Dance Program also receives GOF funding for Hourly staff. Historically, this has been used for covering costuming staff deficits in the classified staff account category (for concert costume production), faculty substitute instructors, musician costs not covered by course fees, as well as occasional office or project assistance such as help with the 50th anniversary gala in 2015. Dance does not receive a GOF allocation for costuming staff. This is another serious challenge for the program since all four concerts require varying levels of costuming assistance, ranging from intensive (CDC) to moderate (FDC and MFA) to minimal (DMC). The production unit in Drama has historically been Dance's go-to collaborator on costumes, but their staff are classified staff and as such require a much higher fringe rate than is covered by Hourly GOF allocations. Costuming needs average \$14,000 annually, so every year Dance faces the dilemma of how to fund this very necessary production expense.

The annual GOF allocation for operations is \$38,510. This amount supports basic infrastructure costs such as phone, advertising and marketing, insurance, concert production costs, memberships, travel, facilities maintenance and improvements, equipment maintenance and repair, copiers, postage and printing, and supplies.

Additional funding for the Dance Program comes from course fees, concert ticket revenue, other revenue (e.g., DVDs, locker rental), faculty support (fellowships, professorships and Chair-ships), grants/contracts/awards, and gift funding.

Course fees have increased significantly, adding costs to students but providing essential instructional support in the form of class musicians, guest artists (dance, music, and lecture), parking for guests, and studio maintenance costs such as specialty floors, mirrors,

curtains, as well as musical and sound equipment.

Concert ticket revenue also provides critical funding for concert production. Revenue has increased notably with the funding of the Marketing and Communications Manager (Appendix D) and the upcoming void that will be created with the termination of the greater percentage of this position's funding poses a serious challenge to the program (GOF provides permanent support of 18% of the 75% position).

Faculty support such as the Petersen and Wyckoff Endowed Fellowships/Professorships, and the Jones Endowed Chair have had a significant impact, providing substantial faculty research and project support that would be extremely difficult to fund otherwise. Given the physically demanding nature of their work, heavy teaching loads and intensive student support they offer, and the rigors and demands of putting on four productions per year, in addition to their creative and scholarly research demands outside the walls of academia that are essential to their faculty development, these resources are essential.

Dance also benefits from several scholarship funds and endowments that allow for modest awards to deserving students each year. Award totals are dependent on available funds and have ranged recently from \$8,950 for 2014-15 to \$5,400 for the 2016-17 academic year. The Dance Student Association also raises scholarship funds every year and has, in recent years, consistently awarded \$1,400-1,500 to their deserving colleagues.

Donor gifts also fund the Chamber Dance Company fund, which goes back into CDC production costs every year. Donors also fund the "Friends of Dance" fund, a discretionary fund that provides a wide range of support, such as honoraria and travel for guest artists, special events such as the 50th anniversary gala, and concert reception costs. "Friends" also supports funding for students to attend summer workshops and conferences.

The sample fiscal year budget planner in Appendix B provides an overview of how Dance Program costs are allocated across Dance's myriad funding sources. Of note is how a significant percentage of Dance operations are funded by essentially unpredictable sources of support. This makes operations a constantly evolving and challenging dance of its own in trying to make as educated a guess as possible about what number to assign to anticipated sources of revenue. It also translates to a rather labor-intensive budget management process over the course of the fiscal year as the numbers become known and the overall plan shifts accordingly.

The Dance Program welcomes the wisdom and experience of the review committee in addressing these budget challenges.

· Indicate how the unit evaluates whether it is making the best use of its current funding and human resources?

Because the budget of the program is relatively fixed and primarily allocated to salaries and wages, there is very little flexibility about how best to make use of current funds and human resources. The director, in consultation with the administrator, and the faculty,

makes decisions about part-time faculty hires as well as other small funds for items such as technology and facilities, guest artists visits, scholarship support, concert budget support, faculty and graduate student travel and research support. These decisions are often motivated by requests from faculty, staff or students.

The director does her best to schedule days off during the week for faculty but it is not always possible. If not, then she tries to group classes for them as best she can.
(Appendix G: Teaching loads – FTE)

As previously mentioned, our administrator is the only full-time, fully GOF-supported staff member. Although the advisor also serves as a program manager, the majority of her time is utilized for advising students and instructional support such as Time Schedule input, with some time also going to facilities issues. This means that the administrator must take on the program manager duties whenever the program manager is not available (25% of each work week for 11 months of the year, and the entire month of August when the adviser is 50% and primarily works remotely).

Additionally, in the reconfiguration of the advisor/program manager position, fiscal specialist support was eliminated from the department, leaving us without fiscal support except for what is provided by the CAS Shared Services office. This means that the administrator is handling all fiscal specialist tasks that have to happen in the department (printing, copying, filing, mailing, purchasing, payroll, change fund, etc.) - in addition to higher level administrative tasks. The nature of an arts unit is such that there is a very high volume of activity related to faculty, classroom and production support, such as hourly musician pay, guest artist honoraria and fees, and all licensing, travel, and production costs and other needs and questions. The fiscal support burden on the administrator makes for a very poor use of the time and resources available for this position.

It should be noted that the Musical Theater pilot program also utilizes our administrator's time and resources. When the MT program was put into play, we were told that it would not tax our current resources. We have found this not to be true. While we support the idea of the program, we do not currently have the resources to sustain it. It was a huge help to have the advisor in the School of Drama take on the majors in the MT program.

The vast majority of the funding for the marketing and communications position is temporary and runs out at the end of this fiscal year. The current staff member in this role will be taking early retirement due to this cut in funding. We cannot function without someone filling this position. One of our weakest links in the past has been in these two areas. There was discussion among the arts units at some point about a central source for marketing which we wholeheartedly support. But without that, we are in need of either a permanent 75% position or funding to finance a private contractor on an as needed basis for concert publicity and marketing, and social media, web site development and updates, and alumni and community relations. They must understand the dance field. Any contractor would also need to work with an additional staff member within the UW who is familiar with the UW systems such as Tessitura (our ticketing system) and other key

online systems within the UW. After Bain joined our program our ticket revenue and visibility improved significantly (Appendix D: Ticket Revenue)

Thanks to the CAS, we secured permanent out-hire funding (for funding part-time lecturers). We cannot teach all of the courses we need to offer without this support. A portion of this funding is used to support two essential part-time lecturers: one to teach our online course (50% for 9 months) and one to teach the music for dance courses (20% for 9 months). The balance is used to hire part-time lecturers (at variable FTE) to teach a range of our diverse course offerings. There is a wealth of talent in this thriving dance community. We believe it is essential that our students get exposure to these teaching artists. It is also good for our relationship with the greater Seattle dance community. (Appendix G: Faculty Teaching Loads – FTE)

From 2009 until 2015 the Professional and Continuing Education (PCE) Online Pilot Program funded two part-time lecturers to teach our two online courses (Dance 100 “Understanding Dance” and Dance 101 “Dance and the American Experience”). These courses provided teaching assistantships (TA-ships) for one dance MFA student, and two Drama PhD students each quarter. In 2015, the CAS took the online courses from PCE for good reason. In 2016, they cut the funding for these programs, requesting that if campus units wanted to continue the online courses, we had to fund them via our current out-hire budget. After much deliberation, Dance faculty decided to fund the more popular and in-demand course, Dance 100, and to lower enrollment to 100 from 145 to maintain one dance MFA TA-ship. It is in the top ten for most requested seats at the UW (Appendix H: Course Demand Chart). The result of canceling Dance 101, which served 85 people, is that our minors can no longer use it as their history elective. Additionally, it served many international students and helped them tremendously with their writing skills. We had to terminate both PhD TA-ships from Drama. The CAS generously provided permanent money to cover what would have been the loss of one of our MFA graduate students in an already very small program.

Our MFA program is designed to have three students in each class, totaling six at a given time. They are offered a full TA-ship and tuition waiver while here. The addition of the online course, Dance 100, allowed us to add one MFA every other year to our program (totaling seven at a given time), because one was being funded via PCE. We returned to the former model of three students in each class, in 2015.

Of great concern is that we have no one to cover for many of the courses McMains teaches, we have little flexibility to allow us to develop new courses of interest, and we have one faculty member approaching retirement. In addition, we do currently not have anyone else to serve as director until either of the two assistant professors are promoted and willing. Last year, the director discussed this with the interim dean and he agreed to do a search in a year or two for a full or associate professor who has a strong research profile who would like to become director. With the unfortunate recent budget crisis, this could be delayed for several years. It is our hope that as soon as the CAS is able, they will grant this to us. The director has expressed to the faculty that after this two-year term (totaling five years) she would like to not be doing as much as she is doing. She works as

much as 50 – 70 hours per week, mostly on administrative/directorial duties. Faculty have all encouraged her to delegate some of her tasks to others who have tremendous expertise. She has been unable to conduct her own research and feels her teaching is not as good as it could be, given the lack of preparation time.

Meager production budgets and lack of production staff to support faculty choreography have had a negative impact on faculty research. To a great extent, the Dance Program faculty are involved in creative research – choreography, performance, film making, restaging or reconstruction of dances – which cannot be adequately staged and produced due to insufficient production budgets and support (costuming, set building, etc).

· Describe any fund raising/development plan, or grant/contract-getting strategies used to seek additional funding.

Since the last review we have added two endowments to our program. The first is the unique James Vamenta Fesalbon Endowed Dance Scholarship providing assistance to academically meritorious non-traditional undergraduate. The Marianne K. Kraus Guest Artist Endowed Fund enables us to invite guests to engage with our students and faculty and conduct creative/scholarly research, master classes, lecture demonstrations or exhibitions on campus and in the community. While not large at this point, it is an essential supplement to our small guest budget.

The director is working closely with CAS Advancement on a proposal for a major donor in Seattle. The proposal is for a three-year pilot guest artist-in-residence program. Our students do not have enough long-term immersive guest residencies due to lack of funding. This would enable us to have a guest each fall to teach and choreograph on our undergraduates. Additionally, the dance program would organize events that include the UW and Seattle communities.

The director is also working with advancement to encourage some of our long-term donors, including alumni, to increase funding in the form of endowments, to support for “Friends of Dance”, “Dance Program Fellowship”, and CDC.

As mentioned in Budget and Resources several faculty have received Fellowships/Endowments. The director(s) aggressively seeks out opportunities like these. McMains received a Royalty Research Fund grant and she and Salk are both on the Fulbright Specialist Roster. Salk received a Fulbright to work at Mimar Sinan Conservatory in Istanbul for six weeks in 2011. There is a concern in the future that there will not be sufficient research and professional development funding for the associate and full professors. There are opportunities for junior faculty to negotiate into their initial hire contract, professional development and research money. Associate and full professors in our field are limited in terms of what kinds of financial resources they have for research. Most arts grants outside of the UW have prohibitive rules for people who work at public institutions.

Each biennium we apply for and have received Top Scholar recruitment funds from the Graduate School enabling us to recruit the top applicants for our MFA program.

We recently received Student Technology Fee funding to purchase a high power projector. This is critical production equipment for our students to utilize in creative work.

This year one of our MFA candidates was awarded one of the Campus Sustainability Funds first awards to an arts unit (\$7000).

Section III: Academic Unit Diversity

· Does the academic unit have a diversity plan?

In the chart in Appendix I (Undergraduate Diversity), you will see that the number of International Students in the Dance Program has increased significantly in the past ten years. Our Asian American population climbed significantly in 2011 and hovers around the same numbers now. Our Hispanic population has climbed significantly as has our “two or more races” category. The African American population moves up and down from year to year. While there has been some improvement, we have not been happy with our Underrepresented Minority Groups (UMG) numbers.

Our advisor has begun efforts to increase outreach to attract and retain UMG students within the program. New bridges were built with EOP (Educational Opportunity Program) advisors. The advisor has made presentations to EOP advisors about the Dance Program to increase awareness of our degree requirements and field questions regarding our classes. EOP advisors were given referral preference to classes that have been traditionally very difficult to enroll in. In practice, this means that every quarter spaces are held in select classes so that EOP advisers can identify students who would benefit from taking dance class and ask for the student to be enrolled. So far, the Dance Program has been able to accommodate all EOP adviser referrals.

Additional space is held in our most popular introductory movement course (Dance 102) for students who have unique backgrounds in areas like martial arts or street styles. These categories tend to be more heavily male-dominated and encourage male participation in our introductory courses that form the basis for our primary dance forms. We often see these students advance to higher levels and declare the major.

The advisor has also made a practice of more closely monitoring the academic success of Dance Majors who are identified as EOP. Criteria for EOP eligibility are family income and resources, level of parental education, and social or environmental barriers, all of which may have impacted students' academic experiences. While our advisor does this for all majors regardless of demographic background, she is aware that EOP students may need additional support and more actively monitors this student population. These initiatives are often done casually and are meant to identify any problems (or great successes) early on.

· **Does the unit have a diversity committee and, if so, what is the representation on the committee?**

We do not have a diversity committee.

· **What is the diversity of the unit's faculty, administrative support services and technical staff?**

See Appendix J: Faculty/Staff Diversity

· **Describe how the unit utilizes institutional resources or partners with organizations such as the Graduate Opportunities and Minority Achievement Program (GO-MAP).**

Our undergraduate advisor is working to improve our visibility and retention. See above for more details. Our graduate program tends to have a consistent number of minority and international applicants. Some of our minority students attend events and orientations offered by GO-MAP.

· **Describe outreach strategies the unit employs with underrepresented minority students, women, student with disabilities, and LGBTQ students to diversify its student body.**

We address this below.

· **Describe initiatives the unit has employed to create an environment that supports the academic success of underrepresented minority students, women, students with disabilities, and LGBTQ students.**

Word of mouth provides significant outreach. We consciously work to be an inclusive department, although we always feel we can do more to support UMG. As mentioned above, the advisor is attending to this problem. We have become a haven for many UMGs including Hispanic, Filipino, LGBTQ, differently-abled. Recently we employed a practice of asking students to tell us which pronouns they would prefer (in various ways approved by the Q Center on campus). We had the Q Center come to our faculty meeting to discuss how to better teach our transgender population. We have secured a new bathroom arrangement and created universal access, individual bathrooms available for changing clothes. We are also working with facilities to get permission and funding to turn our large mens locker room into two locker rooms, making one for students who do not feel safe in the men's or women's locker rooms. This winter we will offer Dance 240 "Street and Club Styles" taught by a well-known and respected dance artist in the community, Amy O'Neal. In our field, men are considered a minority and we are working to increase the number of men in our major and minor. We work closely with Disability Resources (DRS) on monitoring and supporting all students registered with them. We employ inclusive practices such as Universal Design in our classrooms.

(Please also see question regarding student satisfaction below for more on this topic).

· **Describe how the unit utilizes institutional resources such as the Office of the Associate Vice Provost for Faculty Advancement to recruit and retain faculty from underrepresented minority groups (UMG).**

We make sure to follow all guidelines found in the Handbook for Best Practices for Faculty Searches and the online toolkit on the site when doing searches and make every effort to reach out to people in our field who are from UMG. It is important to note that in our field, men are an underrepresented group.

· **What specific strategy has the unit employed to support the career success of faculty members from underrepresented groups, and where applicable, women**

faculty?

We have several women and men on faculty who have children. I and the former chair, work to create schedules that accommodate parental needs which arise for both faculty and graduate students. This year, a second year graduate student will give birth in winter quarter. We have applied for a reduced course load for her and she will TA for the online course for her second time, allowing her to work from home and take fewer credits.

To what extent has the unit been successful in diversifying its faculty ranks?

As mentioned above, we consider men to be minorities in the dance field. In 2014 we risked reducing both our minority and male profile to two. One of our faculty members from an UMG was leaving and we lost a male colleague prior to that. When we did a search for an assistant professor in 2014/15 we made it a priority to hire a minority and/or male. We hired a man for that position.

II: Teaching and Learning

Section I: Student Learning Goals and Outcomes

Learning Goals in the Dance Major:

These goals were devised by the Dance Program Faculty in consultation with the Office of Educational Assessment.

- 1) Understand dance as a cultural practice that reflects and impacts local communities and global cultures.*
- 2) Develop and practice analytic, evaluative, and contextual skills requisite to critical thinking, kinesthetic understanding, and personal growth.*
- 3) Develop and practice skills in rhythmic, movement and compositional analysis.*
- 4) Develop effective communication and research skills to promote and articulate a deeper understanding of dance practice and theory.*
- 5) Engage in personal assessment and reflective practices that encourage self-directed learning.*
- 6) Understand how basic principals of dance science and teaching methodologies can be applied to technical and aesthetic development.*
- 7) Recognize and expand creative, artistic, and intellectual potentials.*

·In what ways does the unit evaluate student learning (e.g., classroom- and/or performance-based assessment, capstone experiences, portfolios, etc.)?

In both studio and academic courses we employ peer – to – peer assessment regularly. In studio courses, students routinely provide feedback to one another, and might teach a phrase or exercise to the class. We encourage questions and processing within the course on a regular basis. In our lecture/discussion –based courses such as dance history or cross-cultural studies, peer reviews are required.

For each of our studio courses, we conduct final showings which consist of material that

has been taught over the course of the quarter. All students and faculty who teach during the same time period come together to show phrase work and/or compositional studies. All full-time faculty attempt to view these showings. We are able to witness the students' progress.

Many of us employ midterm self-evaluations in written or individualized meeting form. This gives us the opportunity for deep discussion and engagement with our students (Appendix K: Salk Midterm Check-in)

We have four formal concerts each year: Chamber Dance Company, Faculty Dance Concert, Dance Majors Concert and the MFA Concert. For the CDC and FDC concerts, students are in rehearsal processes with faculty for several months at a time, allowing us to observe their growth and development as dance artists. For the second two concerts, students are making work on one another. There is a director for each concert and there are two showings preceding each concert, allowing faculty to assess student growth. The performances all help us assess progress. We conduct "post-mortems" or assessments after most concerts. Faculty often meet individually with students to discuss their progress in these performances.

The Dance Student Association, Tango Club, and Musical Theater Club all do performances throughout the year, allowing us to witness student progress as well as initiative since these are all student-run endeavors. We observe them producing their work, watch how officers in the clubs/associations manage their duties, and view the performances.

Our Senior Seminar course has a capstone project involving researching next steps beyond graduation. Students are required to shadow one or more people in fields of interest and put together a final presentation. Students do many revisions of cover letters and resumes, and harvest all performance and choreographic footage during this time as.

Many of our students do research-based independent studies with faculty that result in applying for and receiving Mary Gates Research and/or Leadership grants. We are with these students for many hours each quarter and as mentors, witness and assess their development regularly.

The Mary Gates Research Symposium (performance-based) has become a venue for many of our honors students or students interested in a research topic in our field. This requires them to be scholars and practitioners at once, which our field needs more of. Because each of us sees ourselves as scholar/practitioners, we believe it is essential that our students who are interested in in-depth research receive mentorship in this area. We are able to assess their success in these presentations.

· **What methods are used to assess student satisfaction?**

As a side note: We suggest the wording of this question be revised in the future. We are trying to educate students, not satisfy them. We don't see our students as consumers.

All faculty, including part-time faculty, do quarterly instructional assessment evaluations.

Our evaluations typically are in the high 4 -5 median (5 being highest). It is rare to see something below a 3.5. The MFAs do inter-departmental evaluations for their first two quarters and then, once we see they are progressing well, they also use these forms, (Appendix L: IAS Evaluations and Interdepartmental Evaluations for MFAs). We recently reinstated our Exit Survey. This will allow us to gauge our success or failures on a more consistent basis (Appendix M: Exit Survey).

Salk leaves note cards and pens by the doors to her classrooms/studios. Students are welcome to write anything on them as long as it is constructive. They can write their names or slip them under our doors anonymously. This process allows her to receive regular feedback about how she is doing.

McMains does one-on-one assessments with her social dance students, where she has them dance with her and demonstrate skills. "Music for Dance" instructor Paul Moore asks students to meet one-on-one to demonstrate their command of specific rhythms and count structures.

We also do verbal in-class check-ins. Sometimes this is in the form of, "In one word, tell us how you are today" or "How are people today? It is mid-term time at the UW."

All faculty have an "open door" policy and meet regularly with students. It is not uncommon to see faculty with students several hours a day, mentoring, discussing current issues, advising.

Our current advisor, Canaday, checks in regularly with all of our students and asks us to report to her any concerns so that she can track them. She plans an hour per student typically and often uses the entire time.

What efforts are made to gauge the satisfaction of students from under-represented groups?

Again, we suggest a rephrasing of the question, switching "satisfaction" to "education."

As mentioned under, "Describe initiatives the unit has employed to create an environment that supports the academic success of underrepresented minority students, women, students with disabilities, and LGBTQ students," we have taken several initiatives in this area. We hear from students, directly about the initiatives. They are very frank with Salk and Canaday, which helps us know what we need to improve.

· If applicable, note the courses typically taken by undergraduates who will not be majors in any of the unit's programs. Are there specific learning goals in those courses designed to accommodate such "non-major" students? If so, how is student achievement in reaching these goals assessed?

We serve approximately 1,000 non-majors each year. All of our courses are open to non-majors, but some are major/minor priority. We make courses accessible to a wide range of skill levels. We treat all students equally and have the same goals.

Section II: Instructional Effectiveness

· **Including the use of standardized teaching evaluation forms, describe and discuss the method(s) used within the unit to evaluate quality of instruction.**

Note: Much of this overlaps with the above assessments with regard to student satisfaction.

Faculty do peer evaluations annually. We often participate in one another's classes for inspiration and welcome feedback. As mentioned above, we all do student evaluations through IAS quarterly, many do midterm evaluations, some leave index cards by the door. Smaller classes may involve individual meetings with students. For our academic classes, students receive one-on-one consultations about specific writing assignments. In our capstone course, Senior Seminar, students receive one-on-one mentorship developing their resumes, cover letters, and portfolios, and career direction. As mentioned, final showings are employed each quarter. A recent guest, Keith Hennessy, a well-known artist from San Francisco, taught a community class at the UW as part of a partnership we have with Velocity Dance Center. Half of the students were our students in the class. After the five-hour workshop, he commented that our students were "adventurous and open." We hear from other guests and people in the community that they are smart, creative, open, and willing to try anything.

· **Please note all opportunities for training in teaching that are made available to any individuals teaching within the unit (including graduate students). These may be opportunities that support teaching improvement, innovation, and/or best practices, for example.**

The graduate program coordinator (GPC) mentors the three incoming graduate students closely each year. In 2003, Salk initiated a multi-layered orientation that takes place in several sessions each summer. This also involves music director Moore and Wiley. Wiley watches the students closely as they orient to teaching in the summer term. In addition, they are matched with second-year graduate students in summer and watch the second-year students teach. All of our grad students have a faculty member assigned each quarter to observe at least two classes, followed by feedback and discussion.

All of us take classes in the community and participate in or watch guest classes that may be offered through our program. Most faculty regularly present and participate in national and international conferences and festivals. Faculty regularly and enthusiastically discuss teaching and share a common belief in a healthy and supportive classroom environment.

We individually take on campus trainings. We utilize the Center for Teaching and Learning (CTL) resources regularly. Salk and McCormick recently took training sessions in Canvas and Panopto with UW Information Technologies. Graduate students take part in the annual CTL orientation for teaching and research assistants. During the graduate seminar in teaching methods, students tape themselves, evaluate their teaching, and meet with Salk to discuss the class and their teaching.

Two graduate students recently received partial support from Salk's Jones Endowment, to participate in workshops with the Axis Dance Company in the Bay area, and a somatics workshops in SLC, Utah.

· **_Describe specific instructional changes you have seen made by instructors in response to evaluation of teaching within the unit.**

We take the Instructional Assessment forms very seriously and, when individual faculty and the director see consistently lower scores from several students, we seek to improve in those areas. For example, when one faculty member taught a lecture course that was 3 credits for the first time, her evaluations almost unanimously said that it had the work of a 5 credit course. She and the director worked on cutting back the work without damaging the integrity of the course. Recently a faculty member sought to improve her discussion techniques because a few students noted that they sometimes felt excluded. Salk designed a 5 credit online course (Dance 100) and as suspected, the students all said it was too much work. Over the years, the instructor (Cinotto) and Salk have scaled it back to a more reasonable workload and streamlined assignments.

Although this is not related directly to our evaluations, as a faculty we have adopted the concepts of motor learning techniques. In addition, many of us have developed warm up techniques based on the newest scientific research. We regularly experiment and report to one another on new ideas. McMains began to utilize the word “interpreter” instead of “follower” in social dance classes. Lincoln does less static stretching in her warm up. We have altered how we do “drop swings” to avoid excessive load on the disks of the lumbar region, based on new studies. We no longer mandate that students have their “knees over their second toes” if they have tibial torsion. We can do a simple test that Wiley employs to determine this. We believe strongly in live music for as many classes as possible, allowing for complete artistry in the studio. We allow musicians to finish their compositions before we begin to talk or move on to the next exercise or idea. We treat musicians in our department as collaborators and partners.

Section III: Teaching and Mentoring Outside the Classroom

· **_Describe and discuss how faculty members are involved in undergraduate and graduate student learning and development other than through classroom teaching (i.e., informal learning, independent studies, research involvement, specialized seminars or workshops, etc.).**

We are recognized for our one-on-one mentorship at both graduate and undergraduate levels. We mentor our graduate students in teaching a variety of idioms. As mentioned above, students are assigned a mentor each quarter. Graduate students are encouraged to apply to conferences and are mentored by faculty based on the faculty’s areas of expertise. When graduate students embark on part two of the research methods seminar (Dance 516), they receive extensive individual mentorship by McMains. This research culminates in an paper and formal research panel presentation. Graduate students also receive mentorship for their final year as they develop their thesis course. This takes place via independent studies with faculty, but, also as part of DANCE 595, which is one-on-one with their thesis advisor and involves the practice and teaching of their course.

We consider rehearsals for Faculty Dance Concert, MFA Concert, and CDC as mentorship opportunities as well. Students are learning how to be dancers in the choreographic process, how to conduct themselves in rehearsals, how to work collaboratively and professionally. In CDC, undergraduates mix with professional

dancers to learn historical repertory. This allows students to not only be a part of understanding the historical dance canon, but, to participate in a high level, professional environment and perform on the Meany Hall stage.

Faculty regularly mentor students in honors research, Mary Gates Research Scholarship and Leadership projects.

As part of the dance majors concert, students are required to have a faculty or graduate student mentor. Students show their work twice and are provided with feedback by faculty and other students.

The Graduate students seek feedback during their rehearsal processes for the MFA concerts where they are often choreographing on undergraduates for the first time.

The student run organizations, Dance Student Association, Tango Club and the Musical Theater Club, all have faculty advisors. In addition, the students in these organizations often seek mentorship from faculty when making new work for their annual concerts.

Our production manager and technical director, Peter Bracilano, provides mentorship to undergraduate and graduate students. They learn how to work backstage and many of them learn how to stage manage, run sound, lights, etc. Many of our alums work professionally in the production field and often return to stage manage our shows. Bracilano has also mentored several MFA lighting designers from the School of Drama, as well as our graduate students interested in learning how to light their dances.

Music director, Paul Moore has not only mentored many musicians, training them to accompany classes, but graduate students such as Pablo Piantino (MFA 2015) for their thesis courses. Moore talks with the graduate students extensively about working with live music and they get to work one on one with him or another accompanist in Salk's Graduate Teaching Methods seminar.

Each tenure stream faculty member mentors our graduate students in job preparation at various times. In addition to the seminar in dance administration where they draft job application materials, we help them with their individual applications as they arise.

Depending on our own areas of expertise, each of us, at various times, does independent studies with graduate students. Salk regularly mentors them on how to teach modern technique, history, teaching methods, and choreography. Wiley may mentor students in anatomy or ballet or writing skills. McMains may help students hone their research ideas, or will coach them on various social dance forms. McMains does a writing introduction with the first year graduate students in the summer. Wiley holds an informal seminar involving readings in educational psychology which will, next year, become part of our curriculum. All faculty allow graduate students to take their classes in order to glean how they are teaching a given subject. No course is off limits.

· **Describe how the unit works with undergraduate and graduate students to ensure**

steady academic progress and overall success in the program, and any additional efforts to support students from under-represented groups.

Each quarter we discuss students in our faculty meetings, both the students doing well and students of concern. As previously mentioned, our advisor is tracking students carefully now. If a student is having a problem, she and faculty make sure that the students have the resources they need. Many faculty require individual meetings with students each quarter. While we acknowledge that we are not counselors or therapists, we offer emotional support to students and make sure they have the resources necessary to succeed and work through difficult situations. We take classes and workshops with our students to model continual learning. As previously mentioned, graduate students in our program receive a tremendous amount of advising and individualized attention from day one.

Our online courses, Dance 100 and Dance 101 (recently cancelled) serve many international students. The courses are writing intensive and we have found that we are helping ELL students improve their writing through our coaching.

Because our art form is physical, issues around gender often arise. We have many trans – gender students in our program. Our former colleague, Jurg Koch, helped us learn methods based on Universal Design concepts for teaching all students in a way that embraces individual difference and we have continued to develop these practices. It is not uncommon to have differently abled students in our classes. We also have several ACCESS students (over 60) in our classes at any given time.
<https://www.washington.edu/students/reg/access.html>

Two years ago we revised our major, in part to make it easier for our double majors to navigate the UW in a timely manner, but, also, to be more inclusive. Many minorities have little or no access to dance prior to college. They often come to us with a background in a folk dance form (Filipino, Indian, Chinese), or grew up doing street styles. As previously mentioned, we count many forms as “technique.” This is drawing an even more diverse group of students to our major, thus creating a far more rich fabric. We are currently limited by our outhire budget and internal teaching loads, and space in terms of how many of these courses we can offer.

· _Describe how the unit works with undergraduate and graduate students to prepare them for the next phases of their academic or professional lives.

The mission of our graduate program is to help professionals make a transition into teaching in higher education. The bulk of the curriculum is geared toward this preparation. Graduate students leave here understanding teaching, research and service and how to be an active faculty member. We keep a “job notebook” for our graduate students and also send them any notices. We mentor them individually during and after their time here. The seminars, Dance in Higher Education, Dance Administration, Teaching Methods, Composition, and Research Methods all steer students toward this role. We talk about transferable skills. Two of our MFA alums have gone on to earn PhDs in the Educational Psychology field and were prepared for this transition.

The undergraduates in Senior Seminar are required to do five drafts of resumes and cover letters and are required to shadow a person in a field of interest. Among us, we write hundreds of letters of recommendation, including students from other majors who don't have professors in their own major who know their names. We encourage students to apply to internships. Examples of internships would be at Pacific Northwest Ballet, On the Boards, Velocity Dance Center, Aspen Ballet, Jacob's Pillow, Meany Center for the Performing Arts (previously UW World Series), Impulstanz in Austria.

We prepare students intellectually and practically and address them holistically, (mechanics, nutrition, embracing individual differences as strengths). We foster a sense of community and collaboration that they can draw on when they graduate. A recent example is AU Collective, a newly formed group of UW Alums whose mission reads, "Au Collective develops relatable and engaging dance art that reflects our multi-faceted family of dancers. We highlight the creative perspective of all our members including people of color, queer people, and women." <http://www.aucollective.com/who-we-are.html>

Each of us is steeped in the field in different ways, creating networking opportunities and access for our students. We coach students through summer workshop research and applications and fund summer workshops. We often require students to attend events outside of the UW, to connect to the community (contact jams, milongas, concerts, workshops). Our online courses require our non-majors and minors to attend two community dance classes and see two to three concerts in the community. We are building arts advocates and leaders.

III: Scholarly Impact

· Describe the broad impact of faculty members' research and/or creative work. Feel free to note specific individuals and how their work embodies the unit's mission, or distinguishes the unit from those at peer institutions.

Fortunately, there is a confluence between the Dance Program curriculum, teaching assignments and scholarly interests. We are all scholar/practitioners. Because of this, most faculty members are able to wed research interests with teaching obligations. In most cases, the classroom becomes the research laboratory.

For Salk, experiential anatomy in the technique class culminated in a DVD that is currently in its second printing with Human Kinetics. She is asked to teach this methodology all over the world, from Istanbul, Turkey, to Asuncion, Paraguay, to Sorrento, Italy, to conferences such as NDEO and IADMS. Salk is also asked to teach technique and choreography internationally, and is commissioned to make and set work regularly.

McMains' two books, the first on the ballroom industry and the second on Salsa, have been landmarks in our field. Her current research on queer tango and same-sex tango is another example of her cutting edge perspective. She is currently immersed in trying to understand more about the contact improvisation world in order to enhance her own explorations into social dance partnering and choreography. She is often invited to teach, present her research, and perform at venues all over the world, and serve as editor and

reviewer of peer reviewed journals and books.

Wiley has two primary research areas: anatomy/biomechanics and dance reconstruction. As the artistic director of the CDC, Wiley has overseen the reconstruction and restaging of historic and contemporary modern dances for the past twenty-six years. Some of this work takes place in Dance 510 (Chamber Dance Company Production), which she teaches annually during summer quarter. CDC concert production is supported by Dance Program budgets (GOF, CDC and ticket and archive revenue) with additional support from donors, and is an integral component of the MFA curriculum. Wiley's CDC archive is available to public libraries across the country <http://chamberdancecompanyarchive.com/>.

Lincoln wears many hats. We hired her partially because of her innovative choreography, often with her creative partner, Leslie Seiters. http://www.rachaellincoln.com/lean_to_productions.html. She is the assistant Artistic Director (AD) and a performer with the international sensation, Bandaloop <http://bandaloop.org/>, performer of "Man Walking Down the Side of a Building" with the Trisha Brown Dance Company, and has created a laboratory with four other exceptional improvisers in Seattle, to explore the controversial concepts of improvisation in performance. She is also making a name for herself in the screendance field having one awards for two of her films.

McCormick brings to us a contemporary European aesthetic. He comes from the Cranko legacy and has performed ballets from Kylian to Forsythe as well as directed a company in the Netherlands. His current research on the Cranko legacy is generating tremendous excitement in our field. He has access to some of the legends of this legacy and has been granted interviews with several people who worked closely with Cranko, among others. This research is developing into what he hopes will be a book on the subject. McCormick is also finding a renewed life as a performer, already receiving invitations to perform his solo work in Vancouver, BC, and upcoming at Men in Dance in Seattle. He has also been approached by a publisher about writing a chapter on ballet pedagogy for an upcoming publication.

Musical Theater Program Director Wilson Mendieta and Artist-in-Residence Steven Sofia have Broadway and national tour credits and are currently performing in *Man of La Mancha* at the 5th Avenue Theater.

Faculty attend conferences and festivals and often help organize them. Several of us teach at international festivals. McCormick is currently a guest rehearsal director for Ballet BC. Our Production Manager, Peter Bracilano, lights dance, musical theater, and theater around the globe. Our Music Director, Paul Moore, is commissioned regularly to make sound scores for film and for film festivals. Salk teaches at Staibdance in Sorrento, Italy each year and has taught at American Dance Festival and Florida Dance Festival, and Mimar Sinan Conservatory in Istanbul, among others.

· _For undergraduate and graduate students, describe significant awards, noteworthy presentations, or activities that have had an impact on the field while in the program.

This is only a snapshot of the accomplishments. Our graduate students regularly present

at national and international conferences in our field. Second year MFA student Leslie Clark is presenting at the Congress on Research and Dance (CORD) this fall. Second year MFA student Julia Burrer will be presenting at Dance Education Association of Washington (NDEO branch) this September and setting an excerpt of a Doug Varone work this fall. Jo Blake, second year MFA student, received the prestigious Bonderman Travel Fellowship (<http://bonderman.uw.edu/>). While in graduate school, Megan Brunsvold (MFA 2014) presented at the World Dance Alliance in Anger, France. Jason Ohlberg (MFA 2014) presented at IADMS in fall of 2014. Jamie Johnson (MFA 2014) presented at NDEO. Wilson Mendieta, Ilana Goldman, and Stephanie Liapis (MFAs 2013) presented at the Hawaii International Conference on Arts & Humanities. Liapis also received a Bonderman award in 2013. While graduate students, Ryan Corrison set a Doug Varone piece at a Belhaven University. Catherine Cabeen (MFA 2009) set Bill T. Jones' "D-Man in the Water" at two universities. Brenna Monroe Cook (MFA 2009) regularly sets Limon repertory and is a member of the Limon company. Pablo Piantino (MFA 2014) set a work by Nacho Duato on Chamber Dance Company. Charlie Hodges (BA 2009) set a work by Twyla Tharp on CDC. Natalie Desch (MFA 2014) set a work by Varone on CDC.

Most recently, two of our undergraduate honors students, Mackenzie Miller and Charlotte Lee, received Mary Gates Research Scholarships. Subsequently they presented at NDEO and received conference support by the Mary Gates Undergraduate Research Conference Travel award and NDEO scholarship (Appendix N: Selected Awards and Honors).

· **_Describe how program graduates have had an impact on the field either academically or professionally.**

Graduate students who enter our program have typically already had a significant impact on the field of dance as performers and/or choreographers. They are usually well known in many dance circles and come from internationally recognized companies. Holley Farmer had an entire second performance career accumulating 11 years with Merce Cunningham and another several with Twyla Tharp. Most of our graduate students seek and obtain permanent employment in higher education (Appendix O). Also see biographies in the program for "Opening Doors: Celebrating 50 years of dance at the UW" (Appendix Q).

· **_In what ways have advances in the field or discipline, changing paradigms, changing funding patterns, new technologies and trends, or other changes influenced research, scholarship, or creative activity in the unit?**

We started our online courses earlier than most peer institutions. Salk, who developed Dance 100 "Understanding Dance", has now consulted with Princeton, University of Utah and University of South Florida among others on their online courses and the course also served as a model for other departments on campus including Astronomy and the School of Drama. She regularly consults with alums who are asked to develop online courses. She is currently co-authoring a chapter for a book on writing in the arts, with Dr. Matthew Henley (MFA 2010) and Rhonda Cinotto (MFA 2007)

In terms of ongoing pedagogical research, the so-called-new concept of "flipping the classroom" is something we have been doing in the arts for many years. Each of us

conducts research that manifests in experiential learning in our courses. Salk and McCormick teach experiential history. Wiley employs experiential learning in anatomy for dance, integrating the newest scientific research. McMains utilizes her social dance classrooms as laboratories for research. She also extends herself into the community social dance and contact improvisation scene to help further her own choreographic development. We all experiment with what it means to employ student-centered methodologies. Salk is currently working on an article about the power of language, with Associate Professor Rebecca Gose (UG, Athens). Creatively each of us who make dances is attempting to push the envelope. We seek complex collaborations with colleagues in other units as well as off campus. The direction of our program has shifted as we look at the contemporary dance scene. We realize the need for more diverse practices. The new vocabulary is eclectic and comes from multiple influences. As practitioners we are pushing ourselves to break out of repetitive movement patterns. Lincoln brings vertical dance to our program. Our recent acquisition of a high power projector (STF grant), will allow students and faculty to experiment with projection for our choreographic work. Salk is tiring of the proscenium stage and is increasingly drawn to site-specific work. McCormick explores how a long-overused piece of music like Bolero can be reimagined and perhaps heard and experienced differently.

Up until recently, CDC regularly received funding from the NEA (ten years). Recently the NEA has made this a Limited Submission RFP, thus allowing the UW only one proposal submission from the among the arts each year. In addition, the NEA has become more stringent about funding universities. This has dramatically reduced CDC's funding (\$15,000) and had a severe impact on what Wiley can offer in a given season. In general, grants to support the creation of new choreography have become difficult to come by and highly competitive.

· **List any collaborative and/or interdisciplinary efforts between the unit and other units at the University or at other institutions, and the positive impacts of these efforts.**

- Salk and Tonya Lockyer, the executive director of Velocity Dance Center (a nationally recognized contemporary dance center in Seattle) have teamed up for The Bridge Project (<http://velocitydancecenter.org/program/bridge-project/>). The Bridge Project now offers one position to a UW Alum and the UW provides the alum with rehearsal space. This allows for tremendous visibility.
- Upon our urging, students do internships and get involved at Velocity Dance Center, On the Boards and Pacific Northwest Ballet. It is not uncommon to see them working backstage, taking tickets, pouring drinks at intermission, working in the offices, volunteering their services regularly at fundraising events, and I hear people comment on how surprised they are that so many UW students are actively engaged in the local dance community.
- Salk created the bst Residency program to offer our empty spaces during our quiet times of the year to local dance artists. Recipients receive as many hours of free space as they want in our studios for up to nine days during spring break and the winter holiday break. This has not only allowed local artists to focus on process, but has brought tremendous visibility to us. In return, these artists must give back to the program in some form, (master classes, workshops, setting choreography or

- involving them in the development of a work off campus, etc.).
- We have an ongoing relationship with Pacific Northwest Ballet offering almost continual support in the form of student internships with them. Two of our alums are employed at PNB in the education program.
 - We hold several spots in our Dance 103 Movement Fundamentals course for the School of Drama MFAs.
 - We “house” two of his faculty in dance because he does not have an official program/department. We are happy to do this for DXARTS.
 - We offer a collaborative graduate composition class where our first year MFA students collaborate with artists and doctoral and masters candidates from other arts units.
 - On several occasions the undergraduate Composition III has been a collaboration between Salk and doctoral candidates and instructors from DXARTS.
 - The interdisciplinary pilot program in Musical Theater (MTP) is a collaboration with the School of Music and the School of Drama. Mendieta has developed strong connections with the 5th Avenue Theater and the Village Theater, both local community theaters. Students in the MTP are asked to read musicals in development for the 5th Avenue Theater and Mendieta is working toward creating an incubator for new musicals in collaboration with the two theaters.
 - Until recently, when the CAS absorbed the online courses from PCE, where they were fully funded, we employed two PhD candidates from Drama as online TAs.
 - Several of our graduate students have taken the cadaver lab in the School of Medicine to further their education in anatomy.
 - The UW’s Suzzallo Library Media Center houses the CDC archival collection .
 - MFA lighting designers from the School of Drama often light dances for our Dance Majors Concert, MFA concert, and Faculty Dance concert. They are mentored and trained by our production manager, Bracilano.
 - Although funding is often prohibitive and recent developments in the School of Drama are restricting this, we welcome and enjoy collaborations with costume designers (both staff and MFA students) in the Costume shop.
 - We do not have sufficient production support (staff, budget, space). We are one of the most vital units on campus and rely primarily on our ticket revenue in order to hire freelance designers and that is only if there is space for them to build.
 - McMains taught dance labs for Professor Larry Starr’s music course in the School of Music.
 - We are fortunate to have Professor Andrea Woody from the Philosophy department teach our Dance Aesthetics course bi-annually.
 - McMains has worked to organize conferences such as CORD (she served on the board for several years) and a recent conference on Caribbean Dance that took place this May in Barbados. She served on the board for CORD for several years.
 - The 50th Anniversary event, “Opening Doors: Celebrating 50 years of dance at the UW,” brought together people from all across the globe as well as within the UW. Events took place across campus as well as in the Seattle community (Appendix Q: “Opening Doors: 50 years of dance at the UW” program).

- McMains and ethnomusicologist Ben Thomas conduct and present collaborative research
- Several faculty and graduate students have taught guest classes for Associate Professor Jeffrey Frace's Viewpoints/Suzuki course in the School of Drama.
- Salk recently taught a guest class for Professor and Executive Director Todd London's Creative Process class in the School of Drama.
- Chamber Dance Company and Wiley work closely with OSHER Lifelong Learning Institute <http://www.osher.uw.edu/> and the UW Alumni Association <http://www.washington.edu/alumni/> presenting performances of the CDC repertory for these groups in intimate studio performances.
- Graduate student Megan Brunsvold (MFA 2014) choreographed for the opera.
- For six years, the undergraduate teaching methods students, under the direction of Salk, traveled to eastern Washington to teach in public schools with Gear-Up (<http://www.washington.edu/omad/gear-up/>), a college awareness and readiness program targeting low-income students. The funding for dance ended when the STEM emphasis took over.
- McMains has collaborated with alum Michelle Zimmerman and her elementary school students. They have visited the program and taken classes with McMains and her students.
- Each year we sponsor Day of Dance where alum Krissa Engelbright brings students from Grant Center for the Expressive Arts to spend the day with us. They tour the theaters and the campus. McMains teaches them a swing class. They take modern classes with our students. We end with an informal studio exchange. They show the dances they have made up and our students show some of their dances.
- Several faculty and MFAs have presented and taught workshops for DEAW (Dance Educators Association of Washington -NDEO branch).

Faculty regularly collaborate creatively with other artists. These are a few examples:

- Salk recently worked with Melia Watras from the School of Music for FDC
- Lincoln choreographed for a play at ACT theater and will do this again in the fall
- Mendieta collaborated with set designer Philip Lienau for FDC
- Mendieta collaborated with DXARTS PhD and now staff member, Marcin Paczkowski on a highly sophisticated dance and digital work, resulting in an invitation to present at a digital music art festival in Krakow, Poland.
- Mendieta is collaborating with the School of Medicine on a project entitled *Musical Theatre for Non-Traditional Audiences*, and its objective is to aid mental improvement in dementia and Alzheimer's patients.
- McMains utilizes freelance musicians in her courses and collaborates with Ethnomusicologist Ben Thomas on many of her performance works.
- Salk hires alumni to perform in her work with the undergraduates.
- Salk collaborates with music director Paul Moore on the creation of new choreography..
- Salk collaborates with D. Chase Angier, a performance artist and choreographer from Alfred University. Recently their work "Hello" involved two MFA alums, 40 undergraduates, and was performed in Gould Hall (the Architecture building) for over 300 people in two traveling site-specific performances.

- Salk created a work at The Henry Art Gallery at the UW, involving 19 performers (alums and students), media artist, Dr. Maja Petric, and sound designer, Michael McCrea, from DXARTS, and MFA alum of School of Drama, lighting designer, Amiya Brown. Over 600 people came to the Henry for seven shows.
- Production Manager Peter Bracilano recently worked with the Opera program in the School of Music on “Orfeo”.
- CDC collaborates with renowned choreographers and répétiteurs from all over the country to stage work. Casts regularly include professionals from the Seattle community as well as our MFAs and a few undergraduates
- In 2013 we collaborated with the School of Music, and the School of Drama costume shop for our faculty concert in Meany Hall, in celebration of the 100th anniversary of Stravinsky and Nijinsky’s “Rite of Spring”.

How does the unit work with junior faculty to maximize their success?

It is clear to all faculty members that it is important to create and maintain a research profile outside of the UW. Junior faculty are guided from the beginning to pursue manageable areas of research that have finite results in their first years. We provide financial support when faculty are invited to present at conferences. Unfortunately, we are unable to provide financial support to non-tenure stream faculty. Regular check-ins occur (both formal and informal) and an annual meeting takes place each spring, followed by a detailed letter outlining all of the things we discussed about the past year, and plans and teaching loads for the future. We also assist them in the design and development of new courses. The director suggests a meeting with the Dean of the Arts early on to make sure they are on track from their perspective. Faculty and the director attend tenure and promotion sessions. The director invites interested faculty with leadership qualities to advancement seminars.

· Describe how the unit utilizes institutional resources such as the Office of the Associate Vice Provost for Faculty Advancement to recruit and retain faculty under-represented minority groups.

Each search conducted is in accordance with the UW guidelines. The AVP, Chad Allen, attended the arts chairs meeting to orient us to the resources. The director then oriented the faculty and they utilize the website as needed. We utilize the Best Practices Handbook for Faculty Searches and the Online Toolkit. We have not had a chance to utilize the Faculty Recruitment Initiative funds yet.

· To what extent has the unit been successful in diversifying its faculty ranks?

When doing a search, we make every effort to reach out to people in our field who are from UMG. As previously mentioned, it is important to note that in our field, men are an underrepresented group. It was a priority for us during our search for an assistant professor in 2014/15 that we hire a male and/or minority. Out of 101 applicants, we interviewed one minority female candidate and two men. We hired Bruce McCormick. Our faculty is not as diverse as we would like it to be but, given the size, the fact that the tenure stream faculty tend to stay on for many years, and that we will most likely not be doing a search for some time, this may not change significantly.

IV: Future Directions

· **_Where is the unit headed?**

The program is strong and growing. It is crucial that every dance department/program have junior and mid-level faculty members, and full professors who have often had long and illustrious careers. The addition of McCormick and Lincoln have allowed us to address this issue. We are pleased with our BA revision and are seeing the results of this. We are pleased with the outstanding career placement and trajectories we see in our undergraduates and graduates. We hope to increase faculty size in order to diversify our course offerings and allow for more collaborative teaching across campus. We will maintain our high standards of excellence in research and teaching. We will see increased endowment support. We will see increased guest artist residencies. Due to the Mellon Foundation grant Meany Center for the Performing Arts received, we will be offering long-term and immersive residencies to our students that will also have an impact on the faculty and the greater UW and Seattle community.

· **_What opportunities does the unit wish to pursue and what goals does it wish to reach? How does the unit intend to seize these opportunities or reach these goals?**

- McMains is currently working on a study-abroad opportunity with the Universidad Nacional de las Artes (UNA) in Buenos Aires, facilitating exchange on multiple levels for faculty and students. We have a 5-year memorandum of understanding between the UW and UNA.
- The director is in the process of turning our program into a department
- We would like to see our major hover between 65 and 85 majors by 2020. The new advising position will make this possible. As mentioned in the report, the advisor plays a key role that the faculty do not have time to do. The current BA revision is allowing much more diversity and more interest in the major.
- We will increase our visibility and alumni relationships via social media. Faculty member, Steven Sofia will recruit students to help spread publicity about our program via social media. In addition, the director has asked a freelance marketing and communications expert whom we have been impressed with, to give us an estimate of what it would cost her to help us with publicity and marketing beginning in 2017.
- We will increase guest residency opportunities. As mentioned, the director and the CAS Advancement Office will submit a proposal in the coming week to a donor for a three-year pilot residency program.
- We will increase our endowments, thus increasing our scholarship abilities. Salk, Wiley and Advancement are working with three donors to increase their regular donations in the form of endowments.
- We will, in the next ten years, add an interdisciplinary film track with DXARTS and possibly Cinema Studies. We have on faculty and in the Seattle community major screen dance/film makers. I will put a sub-committee together to discuss a curriculum for the students that would be one year (three quarters). The problem with most “dance-for-the-camera” courses is they are one semester or quarter and

only offer a short experience in writing, editing, and directing, among other things. Our goal would be to offer, in concert with DXARTS, a three-part course allowing students to spend an entire quarter on development, story-boarding, and planning, another quarter on directing and production, and another on editing and final production. We have many students who desire this training.

· **Describe the unit's current benefit and impact regionally, statewide, nationally, and internationally. Given the unit's envisioned future, describe how reaching this future will augment that benefit and impact.**

As previously mentioned, we have alumni working as executive directors of arts organizations, directors of production at major theaters, running dance companies and collectives, to name a few. Faculty sit on boards, teach, give lectures and pre-show lectures, moderate discussions, take workshops, and present their creative and scholarly research locally, regionally, nationally, and internationally. Individually we each are recognized in our field for our contributions.

We benefit from Seattle's rich, diverse and vibrant arts community by inviting local artists to be guest lecturers and part-time teachers. Many of them have also enrolled in our MFA program and then remained in the Seattle area, and often end up teaching for us. Our increasing collaborations with organizations in town have also benefited us in the form of internships for students, group tickets for events, master classes, and collaborative guest opportunities. Faculty enjoy invitations to create and set work on many companies and dance school/studio programs.

Each of our goals will help us continue to graduate engaged, empathetic, resourceful and artistic students who, as a result, have an impact on the world.

Self Study Part B: Dance Program Questions

Initially we came up with many questions for this section. As we answered Part A, however, we realized that many of them were being answered in that section. If you do not see an answer, then we believe it was addressed in the first section.

Curriculum and Student Opportunities

How does our curriculum connect to our mission for both our undergraduate and graduate programs?

Questions provided in Part A helped us assess this. We believe that our curriculum does connect, however we will review our mission this year, as it has been ten years since our last revision.

How do we support diversity of offerings in our curriculum while simultaneously developing depth in specific areas of focus?

As mentioned in Part A, we have increased diversity of genres offered over the past 10 years and we required diversity of techniques studied in the revised major. Because of diversifying our BA and making it more flexible, we are now seeing an increase in majors.

We are concerned that there is often a lack of depth in our curriculum and the only students who are doing vertical learning are those doing honors projects. For example, students who love anatomy can only go deeper if a graduate student decides to teach an advanced anatomy course as their thesis course. Students who take Cross Cultural Studies can also take Dance Ethnography but it is not taught each year.

We are concerned about diluting our modern and ballet offerings because some of our upper level courses go through periods of being small, due to advanced students graduating. We combine levels in order to avoid exceeding our out hire budget. This results in not having enough depth in a given combined level. For example, on M/W/F we offer a combined 300/400 ballet and combined 300/400 modern. We often feel that the divide is wide between these two, but also cannot warrant hiring an additional person to teach. As the major increases we suspect this will change, but to offer more individual upper levels we would need more instructors.

As a small faculty we have become limited in terms of how many courses we can teach for our major, and how often we can offer them. As mentioned in Part A, McMains is the only person on faculty who is qualified to teach most of the courses she teaches. We are in need of a full time, tenured scholar/practitioner who can teach some of the courses that McMains teaches. Faculty are trying to diversify their own class offerings. For example, McMains wanted to offer a writing course with an emphasis on criticism for students who have taken Cross Cultural Studies, Creative Process, and/or Dance History, but to do this means that we cannot offer another one of her popular courses. When weighing FTE for swing class vs. a new writing course that may have only eight people, we feel we can't afford it. The director is trying to support growth and development of all full – time faculty yet this is difficult without any flexibility.

How do we support diversity in experience level in our classes and still uphold high technical standards?

Our course offerings, especially with regard to technique, are broad and flexible. We value students who come from many different experiences to dance, however, the classes sometimes suffer. Two in particular, social dance classes that McMains teaches, and Music for Dance which Moore teaches, often have students who, are unable to grasp any of the material they need to master in order to move forward and stay ahead in the classes. McMains has had some students in her social dance courses whom no one wants to partner with because they cannot perform the most fundamental skills, which leads to embarrassment for the student and an uncomfortable situation for McMains. Moore may have a student or two who is unable to learn basic rhythm and counting, thus slowing down the entire class. How can we remain open to students who may want to major or minor but are unable to master basic skills?

Is our undergraduate dance composition series serving our population properly?

We are happy with the decision to require three quarters of undergraduate composition to make a piece for the DMC. We have discovered that we need more communication annually about who is teaching what in each level of composition. Generally, Comp 1 is learning how to improvise and work in the studio alone and in partners, basic devices and creative tools (tool kit), and how to try not to be precious about work – process over product. They also begin to learn how to be a director, and how to give critical feedback. Composition II has historically focused on sound/music and making more substantial work than in Comp 1.

Comp III has been at different times, depending on the instructor:

Dance for the Camera

Digital Art (DXARTS) collaboration with Salk

Larger projects including (at different times) site specific work, dance and film, larger group work, designing a web site and creating web portfolios, grant writing/writing about the work, collaboration, production elements (sound, costume, lights, sets).

Making Dance Films with Your own devices (smart phones, tablets, etc).

While we do not dictate the vernacular or idiom our students create with our teaching draws primarily from contemporary, post-modern choreographic practices. Is this sufficient for our diversifying population?

Our graduate program only accepts students with a minimum of eight years of professional performance experience. Is our graduate composition course serving them properly given that each student comes in with completely different amounts of choreographic experience? How can we better serve our graduate students in terms of training them to choreograph on undergraduates, often a major expectation at the jobs they end up taking?

This is the course that gets the most criticism from graduate students and teachers. This is partly due to diversity of backgrounds of our grad students. The course has been through multiple iterations. For the past five years, we have been focusing on collaboration and *process* with other art forms. PhD candidates from Music, Drama, DXARTS, and Art take class with our three first year graduate students and explore various types of

collaboration. While this is successful in many ways and has led to many partnerships, we wonder if perhaps a collaborative composition course is not the most important thing they need. Some of our graduates have never choreographed. Some have made dozens of dances. Some come from musical theater or traditional roles in ballet companies. How do we bring them all together on one room and capitalize on that time? They need to learn to communicate their own aesthetic values and rehearsal processes and values to a group of undergraduates. Given that our mission is to help them find positions in higher education we might want to shift or focus. They need space to talk about creativity. They need to learn about different approaches to creating work. They need an opportunity to work on dancers more than just the MFA concert once a year. We are considering a title change. Perhaps it should be, “Creative Forum,” or “Creative Process.”

How is collaboration with other departments on campus facilitated and how does it support the program?

Part A clearly delineates the multiple ways we collaborate across campus. For the most part we believe that all of the arts units have a desire for collaboration. We would like to see more trading and collaborating but we don’t have the financial out hire resources to relieve our core faculty to do this. If we had a larger out hire budget we could relieve a faculty member to work with someone in another department. For example, the School of Drama recently asked if one of our faculty could have relief time in spring to work with a professor there on a large production of “Orlando.” The director was unable to offer the professor any relief time in spring because we needed them to teach two courses. This is disappointing and frustrating. A potential model for co-teaching courses that we could have two faculty in different departments each teach a course that meets at the same time and they meet in the same room.

As mentioned in Part A, we collaborate often as individuals with DXARTS.

As mentioned in Part A, we have a long and successful history of working with the costume shop staff. Approximately seven years ago, an agreement was reached between the School of Drama and the Dance Program to design and build costumes for CDC, and then, in 2012 we were able to add support for Faculty Dance Concert. This began with the “Rite of Spring” anniversary collaboration with among the School of Drama, School of Music, and the Dance Program. Former Executive Director of Drama Sarah Nash Gates, and staff members Val Mayse, and Deb Trout designed costumes and many staff and MFAs built the costumes for the four pieces presented. This deepened the relationship for all of us. We all saw the value in it. This came at a time when the School of Drama had reduced number of productions because of budget cuts and the MFAs in both lighting and costuming were entering Drama in alternating years. This was a way to help all of us. There was increased funding from the CAS for dance to support the costume staff in the summer months when they were not on contract with Drama, providing one to two of them with two months of funding to build costumes for CDC and FDC.

Dance is, for all intents and purposes, a department. We have been growing and have significant production needs and very limited funding for the level of production we are attempting to create. Our research for commissioned work at venues around the globe

relies on these productions. The rehearsals are also modeling a professional environment for our undergraduates. As a highly visible, respected and prolific unit on campus and in the Seattle arts community, we very much want to see increased support for production. The big picture is that we are a Research 1 institution and there is collaboration and learning at the core of this relationship. We were hoping to regularize this. We know that timing and space is challenging but we want to find a way to make this work out. We believe that costuming would as well. In the long run, we wonder if a central production department would be the most efficient way for all of the performing arts units to get equitable support.

Musical theatre faculty would like to be doing more collaboration with the dance program and across campus. As mentioned in Part A, Mendieta is already doing a collaboration with the School of Medicine and with off campus organizations. One collaborative course we would like to consider adding would be a “translation course”. How do movements from different genres translate across lines? For example, students often move in and out of the floor with ease in modern but if they are asked to roll in a jazz class, they suddenly cannot do it. It should be the same physical ideas with perhaps a qualitative shift. Concepts about dynamic alignment are virtually the same in ballet and modern. Why can’t students translate these concepts?

Are we current in terms of dance and technology with regard to technical innovation in creative work for students and faculty, and course offerings such as training for students in screendance?

We acknowledge that becoming a leader in technology is not practical but we value innovation and each of us as individuals seeks collaborations with members of DXARTS primarily. We value the highly successful collaborative courses with DXARTS but they have the same problem we do in terms of resources. One of our graduate students recently taught our Comp 3 course as her thesis course in “new media.” This was highly productive and successful. This course explored art making on ones own smart device.

We have on faculty and in the Seattle community, major screen dance/film makers. The problem with most screen dance courses is they are one semester or quarter and only offer a short experience in writing, editing, and directing, among other things. Our goal would be to offer, in concert with DXARTS, a three part course allowing students to spend an entire quarter on development, story-boarding, and planning, another quarter on directing and production, and another on editing and final production. We have many students who desire this training.

How are we addressing the rising international population?

Some of this was addressed in Part A. We are trying to maintain diversity in our courses and are proud of the fact that we serve a large population of international students in our movement fundamentals courses (Dance 102) and in our online courses (Dance 100, 101). However, we got to the point where 80-90% of enrollment was international students in Dance 102. We are taking measures to increase equal opportunity to register. The results were encouraging this year. We have developed several pedagogical techniques for working with our International students, including having names of body parts in Chinese

on studio, since a majority of our international students are from China. We also have classes do body part and vocabulary sessions with us.

How can we offer more diverse residency offerings on a more regular basis to expose students to the major artists in our field in deep and resonant ways rather than just “one-off” master class situations?

See Part A under fundraising and development.

Is it possible for us to be able to develop and maintain Study Abroad opportunities/partnerships for our students?

As mentioned in Part A, we recently signed an MOU with the Universidad Nacional de las Artes in Buenos Aires to develop a study abroad program. This could serve as a model and will help us see if we can sustain study abroad programs.

Teaching and Mentoring Outside the Classroom

Are we mentoring students (undergraduate and graduate) to the best of our abilities?

See Part A.

Technology/Production/Facilities

Are we current in terms of technological needs for production?

With the exception of the recent Student Technology Fund grant which enables us to purchase a much needed high powered projector for production and experimental use for students, we are behind technologically. We have an adequate light board. With that said, often, collaborations with DXARTS PhD candidates help us expand our technological potential.

Career Preparation

How do we keep students connected to the larger world of dance?

We offer students guest classes from Meany Center for the Performing Arts. Local dance artists teach master classes and teach part time for us. We require students to see concerts in the greater Seattle area. In individual courses such as The Creative Process (Dance 251) and Cross Cultural Studies (Dance 250), Contemporary Dance History (Dance 345/545), we expose students to myriad forms and styles of dance through viewings, and discussions. Dance 250 and 251 have many guests.

The current director began doing quarterly town halls. During fall quarter the director does a summer festival orientation and talks to students about the value of going to summer and winter programs. We provide partial funding to scholarship applicants. CDC exposes our students, several of whom dance in roles in the professional repertory company, to the modern dance canon. All students are required to see our dance concerts during a given quarter. Is this enough? Are their resources we are not utilizing in the dance field?

How do we prepare students for a career in dance?

In addition to encouraging them to take classes at Velocity Dance Center, and to take advantage of all master classes, auditions, and workshops by professional artists, we

include a senior seminar in our curriculum (for details, refer to Part A). Each of us has students whom we mentor on an individual basis. We have many connections around the world and help them network. Most of us are professional choreographers and performers and model professional behavior and create professional work environments for the students.

How do we prepare students for careers in other fields related to dance (Physical therapy, arts leadership, teaching)?

In addition to Senior Seminar where students are required to shadow a person in a field of interest, we offer an internship course (DANCE 450). We have seen many alums successfully pursue careers in other fields. The BA revision allows them to use some of their outside courses as electives. For example, students who go on to medical school to become doctors or physical therapists, have a tremendous edge when they graduate.

Faculty Research/Teaching/Service

How do we balance academic and creative scholarship?

We are all scholar/practitioners. Our creative work at the UW, on students, is considered service but we often utilize our time with them to do research for a larger project we might do elsewhere. As mentioned in Part A, much of our scholarly research is intertwined with our teaching thus the writing is coming from a pedagogical perspective. Faculty agree that the only productive writing time is during summer or sabbaticals which are rare. It is easier to conduct creative research on a more regular basis but with heavy teaching loads, still challenging.

Is faculty research financially supported sufficiently?

See Part A under “Describe any fund raising/development plan, or grant/contract-getting strategies used to seek additional funding”

Are our teaching loads in alignment with other programs of our size (taking into account the quarter system)?

Many dance departments around the country are small and faculty teach higher loads than most other departments. We tend to be generalists and can teach a variety of subjects well. The question is, is it in the best interest of the students and faculty to be teaching such high loads?

Is our teaching load allowing for us to conduct our research successfully on a continual basis?

In short, no. Those of us who write find it very difficult to write during the year unless on sabbatical or over the summer. Faculty are often required to possess other employment in the summer hindering their productivity, although much of the employment is related in some way. We often teach at well known festivals and workshops during the summer. We must often leave for one to two weeks to do guest commissions requiring multiple substitute teachers to cover for classes, taxing resources. When scheduling, the director does her best to give faculty one or two days off a week in at least one of three quarters a year but this is not always possible. We would like to be able to reduce each faculty

members load to 5 – 6 courses per year with one quarter where they only teach one class or perhaps none. Our current out hire budget does not allow for this.

How are teaching and mentoring duties assigned and shared among faculty members and are they equitable?

TEACHING:

The teaching duties are assigned taking into account several things:

- Instructor's areas of expertise
- What they have taught in the past and what they would like to teach in the future
- Schedule requests by faculty for any number of reasons (child care, research time, a class they might want to take, health reason, etc)
- For graduate students, scheduling around their seminars and sometimes requests from them to not teach during a time an outside course they want to take is happening. Depending on their comfort in a given genre, the director plugs them first into things they are more comfortable in, then genres or levels they are wanting to learn to teach.
- For the most part, the technique faculty teach the upper level technique classes although an exception is made for a second year graduate student when we are in need and they are qualified.
- The weight of preparation for the course – for example, dance history has extensive preparation time involved and requires continual work. If a course is new, the director will also try to have them teach one other technique course which they are comfortable teaching.
- If someone has a heavy quarter the director will try to make the next quarter lighter

In conclusion, the director would like to have faculty teach less and perhaps have opportunities for interdisciplinary teaching and collaboration.

Mentorship:

In short, there is no formula. The addition of our 75% advisor has helped tremendously with some of the immediate student needs. Recently we revised how graduate students choose their thesis advisors to avoid one faculty member in a given year from mentoring two graduates through their thesis process. We look at what the student's interest is, and which faculty member has the most expertise in the area. Then we make sure that the student is comfortable with this suggested faculty member.

The GPC spends a substantial time mentoring the first year graduate students and the thesis advisors do not just advise on the thesis for the second year students. They often serve as an ongoing advisor to the student. We all choose to mentor students and feel it is a privilege. For both graduates and undergraduates, mentorship is most often a result of students taking a course with one of us and then pursuing further research in that area. We have an "open door" policy with our students and try our best to serve them.

Are our administrative duties assigned and shared among faculty members realistic for our size and ambitions?

A year ago, the faculty was performing a disproportionate amount of service and

administrative duties resulting in exhaustion at the end of the year. Last year, the director chose not to delegate tasks that they could perhaps perform well and faster given her other duties, because she was worried about burn out. They have encouraged her to delegate more but this does not solve the problem of the faculty taking on too many administrative duties. See Future Directions in Part A

How are part-time lecturers appointed, trained, and integrated into the department?

Part-time faculty are appointed in consultation with the faculty. Our advisor and program manager and I have discussed the idea of a quarterly orientation for all new part time people in addition to the all-faculty meeting we hold every fall. They need more individual mentorship initially. We have a very particular climate that has to do with safe, healthy and non-discriminatory practices. We all teach differently but generally feel the same about the climate of the classroom being supportive and student centered. Should each part-timer have a faculty mentor they can consult with? In larger dance programs there is sometimes a part time employee who serves as the liaison with the department.

Visibility, Advancement, and Perception

What is our impact outside of our walls?

We all have connections with the various organizations in Seattle's rich artistic community, however, we continually fight the "ivory tower" perception. I have served on the board of Velocity Dance Center and am still on the advisory board. Former chair and faculty member Betsy Cooper, until last year, worked closely with Pacific Northwest Ballet, doing lectures for them and teaching there. Several of us teach at festivals all over the world, including local festivals. We serve as artistic mentors for local choreographers, providing feedback and guidance. We take classes in the community and go to contact jams. We attend concerts. We moderate talk backs and lead discussions for arts organizations. Our students attend concerts and are encouraged to take workshops and classes at local dance organizations. They are also encouraged to volunteer at OtB and VDC among others for events, which often leads to internships and employment. The recent development of the bst Residency program is having a greater impact each year.

Is the dance program able to market and publicize our program, accomplishments, concerts and other projects in an efficient and successful way?

See Part A. We would like to have a much more robust profile in the community in terms of publicity and marketing.

In terms of recruitment, we are currently working on having a day when we invite high school students to come in and take class all day. This would help with recruiting higher level dance students.

Are our alumni and archival systems working efficiently and accurately? How can we maintain these more successfully?

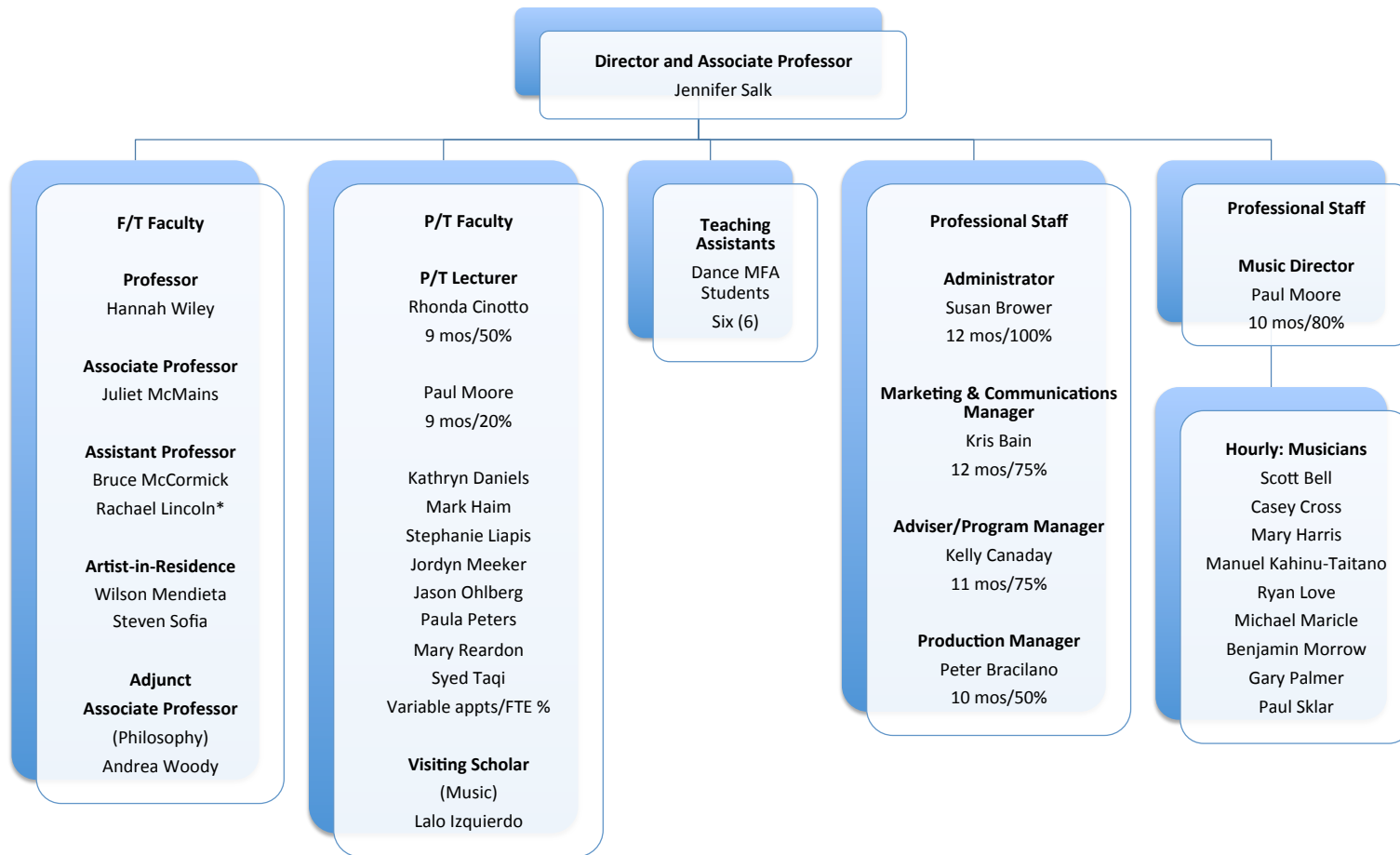
We have not had the resources to build and maintain a proper alumni base and to address alumni relations. We need to make our alums more visible. Our archives are not organized and no one is able to keep them up to date.

A General Over Arching Question

What can we stop doing? What are things that are either not relevant any longer or a waste of our resources as individuals and departments?

It is clear that we are all doing as much as we can at this point and that our program is thriving. We are not sure what would be the productive things to let go of.

**University of Washington Dance Program Organizational Structure
Autumn 2015 - Summer 2016**



*Lincoln's appointment effective 9/16/16

APPENDIX B: BUDGET SUMMARY

UW DANCE PROGRAM	Biennium 2009 2009-2011	Biennium 2011 2011-2013	Biennium 2013 2013-2015	Biennium 2015 2015-2017 (to date)
State Appropriation (GOF, DOF, RCR)				
<i>Budgeted Amount</i>	\$1,647,335	\$1,902,762	\$2,007,240	\$2,072,982
<i>Total Personnel</i>	\$1,437,525	\$1,688,481	\$1,894,966	\$1,264,107
<i>Operations</i>	\$76,812	\$156,111	\$108,807	\$38,289
Total Transactions	\$1,514,338	\$1,844,591	\$2,003,773	\$1,302,396
<i>Remaining Budget</i>	\$132,997	\$58,171	\$3,467	\$770,586
Revenue & Self-sustaining				
<i>Budgeted Amount</i>	\$228,551	\$287,740	\$370,449	\$253,378
<i>Course fees</i>	\$82,408	\$100,326	\$139,577	\$85,376
<i>Ticket revenue</i>	\$60,278	\$48,751	\$135,653	\$68,372
<i>Other revenue</i>	\$5,091	\$20,186	\$11,941	\$8,094
Total Transactions	\$147,777	\$169,263	\$287,171	\$161,842
<i>Remaining Budget</i>	\$80,774	\$118,477	\$83,278	\$91,536
Grants, Contracts & UW Programs				
<i>Budgeted Amount / Total Transactions</i>	\$1,500	\$36,098	\$10,498	\$38,660
Gifts & Discretionary				
<i>Budgeted Amount</i>	\$135,473	\$196,393	\$230,093	\$133,576
<i>Gifts and Discretionary</i>	\$50,777	\$37,925	\$85,360	\$50,959
<i>Faculty Support & Gifts</i>	\$12,000	\$76,051	\$65,846	\$29,410
<i>Scholarships</i>	\$10,671	\$22,610	\$12,200	\$7,026
Total Transactions	\$73,448	\$136,587	\$163,405	\$87,395
<i>Remaining Budget</i>	\$62,024	\$59,807	\$66,688	\$46,181
Musical Theater Program (Dance)				
<i>Budgeted Amount</i>	\$0	\$0	\$199,999	\$225,585
Total Transactions	\$0	\$0	\$176,831	\$108,066
<i>Remaining Budget</i>	\$0	\$0	\$23,168	\$117,519
Summer Quarter (Provost / PCE)				
<i>Budgeted Amount / Total Transactions</i>	\$139,568	\$176,168	\$244,024	\$193,215
GRAND TOTAL				
<i>Budgeted Amount</i>	\$2,152,427	\$2,599,160	\$3,062,303	\$2,917,397
Total Transactions	\$1,876,631	\$2,362,706	\$2,885,702	\$1,891,574
<i>Remaining Budget</i>	\$275,796	\$236,454	\$176,601	\$1,025,823

APPENDIX B: BUDGET SUMMARY
DANCE PROGRAM INCOME (Fees, ticket revenue, awards, gifts)

UW DANCE PROGRAM	Biennium 2009	Biennium 2011	Biennium 2013	Biennium 2015
	2009-2011	2011-2013	2013-2015	2015-2017 (to date)
Revenue & Self-sustaining				
<i>Course fees</i>	\$86,334	\$118,204	\$145,001	\$113,519
06-9399 Course fees	\$86,334	\$118,204	\$145,001	\$113,519
<i>Ticket revenue</i>	\$77,805	\$77,826	\$87,754	\$44,578
02-9327 Ticket revenue	\$44,749	\$53,931	\$56,888	\$28,356
02-9301 CDC ticket revenue	\$33,056	\$23,895	\$30,866	\$16,222
<i>Other Revenue</i>	\$7,887	\$10,935	\$19,217	\$12,004
06-9124 Dance extcr fees	\$3,335	\$8,128	\$12,169	\$5,940
14-9406 Locks & consumables	\$0	\$0	\$4,787	\$4,708
65-1681 CDC Archives	\$4,277	\$1,964	\$1,809	\$1,160
65-5539 Salk royalties	\$275	\$843	\$452	\$196
Total Revenue & Self-Sustaining	\$172,026	\$206,966	\$251,972	\$170,101
Grants, Contracts & UW Programs				
National Endowment for the Arts	\$0	\$30,000	\$0	\$0
Grad School Top Scholar Award	\$1,500	\$6,098	\$10,498	\$5,300
Campus Sustainability Fund Award	\$0	\$0	\$0	\$5,350
Student Technology Fund Award	\$0	\$0	\$0	\$28,010
Total Grants, Contracts & UW Programs	\$1,500	\$36,098	\$10,498	\$38,660
Gifts and Faculty Support				
<i>Gifts and Discretionary</i>	\$70,914	\$32,762	\$89,962	\$15,441
63-6107 Chamber Dance Company	\$10,501	\$12,979	\$27,894	\$5,279
64-1193 Friends of Dance	\$60,413	\$19,783	\$60,361	\$9,146
65-6739 Kraus Guest Artist Endowment	\$0	\$0	\$1,708	\$1,016
<i>Faculty Support & Gifts</i>	\$12,000	\$82,000	\$72,655	\$45,000
65-6564 Jones Endowed Chair - Wiley	\$0	\$50,000	\$25,000	\$0
65-6564 Jones Endowed Chair - Salk	\$0	\$0	\$12,500	\$25,000
68-0262 An attic an exit - Lincoln	\$0	\$0	\$0	\$20,000
80-0035 Wyckoff Faculty Fellowship - Cooper	\$8,000	\$4,000	\$0	\$0
65-4452 Petersen Endowed Professorship - Salk	\$0	\$12,000	\$21,394	\$0
80-0223 Petersen Endowed Fellowship - Koch	\$0	\$4,000	\$1,761	\$0
80-2216 Petersen Endowed Fellowship - Salk	\$4,000	\$8,000	\$0	\$0
80-2216 Petersen Endowed Fellowship - McMains	\$0	\$4,000	\$12,000	\$0
<i>Scholarships</i>	\$14,794	\$19,607	\$13,618	\$6,648
80-5119 Dance Program Fellowship	\$6,035	\$8,265	\$1,557	\$195
82-0432 Eve Green Dance Scholarship	\$6,044	\$7,512	\$8,044	\$4,285
82-2035 Fesalbon Endowed Scholarship	\$0	\$214	\$883	\$911
82-2090 Dance Scholarship	\$1,238	\$1,853	\$1,295	\$295
82-2370 Mary Aid DeVries Scholarship	\$1,477	\$1,763	\$1,839	\$961
Total Gifts and Faculty Support	\$97,708	\$134,369	\$176,235	\$67,089
GRAND TOTAL				
Total Income Received	\$271,234	\$377,432	\$438,705	\$275,849

Sample Fiscal Year Budget Planner

Expense Category	TOTAL BUDGET 2015-16 (3%+)	06-0427 FUNDING Gen'l Oper Funds	06-0429 Dean's Ofc Musical Theater	06-9399 Course Fees	02-9327 Dance Perfmnc Tickets	02-9301 CDC Tickets	64-1193 Friends of Dance	63-6107 CDC Donations	Multiple Scholarship Funds	Multiple Faculty Support Funds	75-1704 TopScholar Grad School	Other Funds	BALANCE REMAINING
TOTAL Projected Funding:	1,629,346	1,234,260	123,168	81,000	69,000	16,000	30,000	18,000	6,400	25,000	5,300	21,218	0
SALARIES & BENEFITS	1,353,655	1,195,750	87,012	52,005	12,948	-	-	-	-	-	-	5,940	0
Faculty - F/T	685,575	598,563	87,012	-	-	-	-	-	-	-	-	-	0
P/T Lecturers (Outhires):	128,234	128,234	-	-	-	-	-	-	-	-	-	-	0
Grads (6 MFAs & online)	181,310	181,310	-	-	-	-	-	-	-	-	-	-	0
Pro Staff	292,497	272,095	-	7,455	12,948	-	-	-	-	-	-	-	0
Hourly	66,039	15,549	-	44,550	-	-	-	-	-	-	-	5,940	0
Productions:	81,500	15,000	-	-	34,250	13,750	3,000	13,000	-	1,000	-	1,500	0
Faculty Dance Concert (FDC)	20,000				19,500		500						0
Chamber Dance Concert (CDC)	48,000	15,000			3,000	13,000	1,500	13,000		1,000		1,500	0
Dance Majors Concert (DMC)	5,000				4,500		500						0
MFA Concert	6,000				5,500		500						0
Gen Equip/Supplies	2,500				1,750	750							0
Special Projects:	70,475	3,200	4,000	6,500	8,500	2,000	20,025	5,000	6,400	9,550	5,300	-	0
Honoraria - Guest Lect/Music	8,500		1,500	6,500			250			250			0
Marketing/PR (Bain-Concerts)	18,000	500			8,500	2,000	1,000	5,000		1,000			0
Faculty Conference Registration	700	700											0
Grad Conference Registration	975						275		700				0
Faculty Travel	4,500		2,500							2,000			0
Grad Student Travel	600								300	300			0
Director Discretionary (\$2K/yr)	2,000	2,000											0
MFA Candidate Travel (TopSch)	1,200										1,200		0
Grad Block Grants (Top Scholar)	4,100										4,100		0
Scholarships & Awards	6,400						1,000		5,400				0
50th Anniversary	23,500						17,500			6,000			0
Operations:	33,025	15,425	1,800	7,250	2,950	250	1,350	-	-	3,500	-	500	0
Phone/UWATS/Telecom/IT	1,825	1,825											0
Website (filming, etc)	4,000	500	250		2,750	150	350						0
Advertising	2,500	1,500	1,000										0
Insurance	2,000	2,000											0
Memberships	600	400	200										0
Copy/Printing/Postage etc)	1,100	600	200		200	100							0
Facilities Services/Trucking	4,250	4,250											0
Studio Maintenance	5,000			5,000									0
Equipment	4,000			1,500						2,500			0
Travel	4,000	2,000					1,000			1,000			0
Guest Parking	750			750									0
Supplies/Materials	2,500	1,850	150									500	0
Course Evaluations	500	500											0
TOTAL Projected Expenses:	1,538,655	1,229,375	92,812	65,755	58,648	16,000	24,375	18,000	6,400	14,050	5,300	7,940	0
Surplus or (Deficit):	90,691	4,885	30,356	15,245	10,352	0	5,625	0	0	10,950	0	13,278	

NOTES:

GOF column includes temporary funding, such as for outhires, online instructors, additional TA funding, costuming assistance from Dean.

Hourly staff budget amount includes costuming allocation as well as new faculty relocation incentive.

Chamber Dance Concert budget higher than normal due to special program celebrating CDC's 25th anniversary and Dance's 50th anniversary.

Academic and Administrative Structure					
Faculty		<i>Service Period</i>	<i>FTE</i>	<i>Funding</i>	<i>Split %</i>
Director and Associate Professor	<i>Jennifer Salk</i>	11 months	100%	Perm	
Professor	<i>Hannah Wiley*</i>	9 months	100%	Perm	
Associate Professor	<i>Juliet McMains*</i>	9 months	100%	Perm	
Assistant Professor	<i>Bruce McCormick</i>	9 months	100%	Perm	
Assistant Professor (<i>eff. 9/16/16</i>)	<i>Rachael Lincoln*</i>	9 months	100%	Perm	
Artist-in-Residence	<i>Wilson Mendieta*</i>	9 months	100%	Temp	
Artist-in-Residence	<i>Steven Sofia*</i>	9 months	100%	Temp	
<i>* Also teaches summer</i>		variable	variable	Summer	
P/T Faculty**					
Lecturer, P/T	<i>Rhonda Cinotto</i>	9 months	50%	Outhire	
Lecturer, P/T	<i>Paul Moore</i>	9 months	20%	Outhire	
Lecturer, P/T (<i>previously 9 months @ 50%</i>)	<i>Jeff Curtis</i>	variable	variable	Outhire	
Lecturer, P/T	<i>Kathryn Daniels</i>	variable	variable	Outhire	
Lecturer, P/T	<i>Mark Haim</i>	variable	variable	Outhire	
Lecturer, P/T	<i>Stephanie Liapis</i>	variable	variable	Outhire	
Lecturer, P/T	<i>Jordyn Meeker</i>	variable	variable	Outhire	
Lecturer, P/T	<i>Jason Ohlberg</i>	variable	variable	Outhire	
Lecturer, P/T	<i>Paula Peters</i>	variable	variable	Outhire	
Lecturer, P/T	<i>Mary Reardon</i>	variable	variable	Outhire	
Lecturer, P/T	<i>Syed Taqi</i>	variable	variable	Outhire	
Visiting Scholar	<i>Lalo Izquierdo</i>	variable	variable	Outhire	
<i>**PT Lecturers may also teach summer</i>		variable	variable	Summer	
Adjunct Faculty					
Associate Professor (<i>Philosophy</i>)	<i>Andrea Woody</i> (<i>Philosophy</i>)	9 months	0%	No Salary	
Graduate Teaching Assistants					
Teaching Assistant	<i>Six (6) TA appointments</i>	9 months	50%	Perm	
		2 months	50%	Summer	
Administration					
Administrator	<i>Susan Brower</i>	12 months	100%	Perm	
Program Manager	<i>Kelly Canaday</i>	11 months	25%	Perm	
Academic Advising (Undergraduate)					
Adviser	<i>Kelly Canaday</i>	11 months	50%	Perm	
Adviser - Summer	<i>Kelly Canaday</i>	1 month	50%	Summer	
Marketing					
Marketing & Communications Manager	<i>Kris Bain</i>	12 months	75%	Perm	18.00%
<i>**Temporary funding ends FY16</i>				Temp	57.00%
Instructional Support					

Music Director	<i>Paul Moore</i>	10 months	80%	Perm	68.97%
				Dance	11.03%
Production Manager	<i>Peter Bracilano</i>	10 months	50%	Perm	39.06%
				Dance	10.94%
Musician	<i>Scott Bell</i>	A-W-Sp-Sum	Hourly	Course Fees	
Musician	<i>Casey Cross</i>	A-W-Sp-Sum	Hourly	Course Fees	
Musician	<i>Mary Ann Harris</i>	A-W-Sp-Sum	Hourly	Course Fees	
Musician	<i>Manuel Kahinu-Taitano</i>	A-W-Sp-Sum	Hourly	Course Fees	
Musician	<i>Ryan Love</i>	A-W-Sp-Sum	Hourly	Course Fees	
Musician	<i>Michael Maricle</i>	A-W-Sp-Sum	Hourly	Course Fees	
Musician	<i>Paul Moore</i>	Summer	Hourly	Course Fees	
Musician	<i>Ben Morrow</i>	A-W-Sp-Sum	Hourly	Course Fees	
Musician	<i>Gary Palmer</i>	A-W-Sp-Sum	Hourly	Course Fees	
Musician	<i>Paul Sklar</i>	A-W-Sp-Sum	Hourly	Course Fees	

Ticket Type Sold	Regular Adult	UW Employee	Student	Senior	UW Alumni Assoc.	\$5	Other Discount	Revenue	Comments
Chamber Dance									
FY 2011	168	57	697	140	n/a	n/a	17	\$ 12,578.00	
FY 2012	212	44	552	156	15	105	0	\$ 12,905.00	
FY 2013	140	36	597	160	15	2		\$ 11,410.00	
FY 2014	221	57	698	198	59	7	10	\$ 16,085.00	
FY 2015	273	59	682	196	23	87	6	\$ 16,074.00	
FY 2016	276	40	622	270	19	55	1	\$ 16,545.00	
Dance Faculty									
FY 2011	145	37	342	52	n/a	n/a	n/a	\$ 6,104.00	
FY 2012	no concert	n/a	n/a	n/a	n/a	n/a	n/a	see MFA	collaboration with MFA & drama
FY 2013	248	67	662	164	52	2	11	\$ 15,372.00	Rite of Spring-campus wide event
FY 2014	134	23	609	106	14	0	0	\$ 10,124.00	Studio
FY 2015	142	43	659	119	11	26	0	\$ 12,126.00	Hall
FY 2016	287	36	533	47	5	6	0	\$ 10,706.00	Studio
Dance Majors									
FY 2011	147	51	566	29	n/a	n/a	2	\$ 8,143.00	
FY 2012	120	14	551	46	12	0	0	\$ 8,560.00	
FY 2013	94	21	497	26	9	0	0	\$ 7,200.00	
FY2014	122	16	612	42	5	0	0	\$ 8,700.00	
FY 2015	134	13	620	50	7	1	0	\$ 9,085.00	A&B
FY 2016	203	6	470	24	7	2	1	\$ 7,961.00	
MFA									
FY 2011	213	32	549	58	n/a	n/a	n/a	\$ 8,902.00	
FY 2012	151	27	718	69	7	0	139	\$ 12,306.00	collaboration; see above
FY 2013	206	41	654	76	22	0	2	\$ 11,482.00	
FY 2014	126	22	604	58	8	4	0	\$ 8,988.00	
FY 2015	229	17	485	65	4	4	2	\$ 8,748.00	
FY 2016	247	8	576	64	6	11	3	\$ 10,254.00	

Applicants who meet the following requirements are accepted during autumn, winter, spring and summer quarters on a rolling basis.

1. Minimum 2.00 cumulative GPA.
2. Successful completion of six credits in any of the required core courses for the major.
3. Be registered in or have successfully completed at least one technique course.

Interested students are encouraged to contact the Dance Program’s Academic Advisor for more information at danceadv@uw.edu. To learn more about Dance Major options, visit the UW Dance Program website: <http://dance.washington.edu/undergrad.html>

Required Core Courses (Minimum of 54-56 credits in dance as follows)

(all of the following)

Dance 166	Dance Composition I.....	5cr
Dance 242	Music in Relation to Dance.....	3cr
Dance 250	Cross Cultural Dance.....	5cr
Dance 251	Creative Process.....	5cr
Dance 271	Dance Production Crew.....	1cr
Dance 493	Anatomy for Dance.....	5cr

(any **one** of the following)

Dance 101	Dance and the American Experience.....	5cr
Dance 290	Forces and Figures in American Jazz Dance.....	3cr
Dance 344	Topics in Dance History.....	5cr
Dance 345	Contemporary Dance History.....	5cr

Dance Technique (minimum 15 credits of the following)

Must have at least 15 credits at the 200 level or above representing at least *four different movement idioms*, selected from the following list or other approved special topics courses:

Dance 204-206/304-306/404-406.....	Modern Technique II,III,IV
Dance 201-203/301-303/401-403.....	Ballet Technique II,III,IV
Dance 210-212/310-312.....	Jazz Technique II, III
Dance 225.....	Tap Technique II
Dance 231/241.....	Folk and Social Dance Forms
Dance 234.....	World Dance and Culture
Dance 236.....	Salsa and Latin Dance
Dance 237.....	Ballroom Dance
Dance 238.....	Swing Dance
Dance 239.....	Tango
Dance 245.....	Improvisation
Dance 324.....	Partnering Techniques

Electives (minimum 12 credits or an option selected from the following page:†)

Dance 101	Dance and the American Experience.....	5cr
Dance 234*	World Dance and Culture.....	3-5cr
Dance 266	Dance Composition II.....	3cr
Dance 270*	Dance Performance Activities.....	1cr
Dance 271*	Dance Production Crew.....	1cr
Dance 290	Forces and Figures in American Jazz Dance.....	3cr
Dance 344	Topics in Dance History.....	5cr
Dance 345	Contemporary Dance History.....	5cr
Dance 350	Dance Ethnography <i>offered every other year</i>	3cr
Dance 366	Dance Composition III.....	3cr
Dance 371	Choreography Workshop.....	3cr
Dance 410*	Chamber Dance Production.....	5cr
Dance 414	Dance Research Symposium.....	1cr
Dance 415	Dance Research Methods I.....	3cr
Dance 420	Dance Aesthetics <i>offered every other year</i>	3cr
Dance 450	Dance Internship.....	1-2cr
Dance 480	Senior Seminar.....	3cr
Dance 490	Special Studies in Dance.....	3cr
Dance 494	Dance Teaching Methodologies.....	5cr

*Repeatable for credit towards elective requirements.

†Additional courses are added to the elective list periodically. Courses in outside departments may also count as an elective in dance if approved by the advisor. See following page for suggested elective with a focused career goal.

Dance Major
Suggested Electives for Students With a Focused Career Goal

Performance and Choreography Focus

Dance 266**	Dance Composition II	3 cr
Dance 270*	Performance Activities	1 cr
Dance 366**	Dance Composition III	3 cr
Dance 371*	Choreography Workshop	3 cr
Dance 410*	Chamber Dance Production	1 cr
Drama 212	Theater Tech Practice (lighting)	4 cr
Drama 455	Alexander Technique	3 cr

Production Focus

Dance 271*	Dance Production Crew	1 cr
Drama 210	Theater Technical Practice (set design)	4 cr
Drama 212	Theater Tech Practice (lighting)	4 cr
Drama 415	Costume Design	3 cr
DXArts 198	Seminar.....	1-5 cr
DXArts 450-3	Digital Video Foundations Series	5 cr

Scholarly Dance Studies Focus

Dance 290	Forces and Figures in American Jazz Dance	3 cr
Dance 234*	World Dance and Culture.....	3 cr
Dance 344	Topics in Dance History	5 cr
Dance 345	Contemporary Dance History	5 cr
Dance 350	Dance Ethnography <i>offered every other year</i>	3 cr
Dance 414	Dance Research Symposium	1 cr
Dance 415	Dance Research Methods	3 cr
Dance 420	Dance Aesthetics <i>offered every other year</i>	3 cr
ANTH 228	Identities: Race, Class, Gender, and Sexuality in Anthropology	5 cr
ANTH 305	Anthropology of the Body.....	5 cr
Music 250	World Music.....	3 cr

Dance Education Focus

(All courses in this track also count towards Education, Learning, and Society (ELS) Minor)

Dance 494	Dance Teaching Methodologies.....	5 cr
EDPSY 304	Learning & Teaching in our Changing World	5 cr
PSYCH 206	Human Development (prereq: PSYCH 101)	5 cr
AES 340	Race, Ethnicity, and Education	5 cr
EDUC 305	The Purpose of Public Schools in a Democracy	5 cr
EDUC 310	Current Issues in Education	5 cr
ANTH 207	Class and Culture in America	5 cr
EDC&I 351	Teaching as a Profession	5 cr
SOC 222	Sociology of Sport	5 cr

Dance Science Focus

Dance 414	Dance Research Symposium	1 cr
Biol. Struc. 301*	General Anatomy.....	4 cr
Chem 120*	Inorganic Chemistry	5 cr
Chem 142*	General Chemistry	5 cr
Physics 114*	General Physics	4 cr
B H 481	Pursuit of Health	3 cr
B H 401	History of Modern Medicine	3 cr
BIOL 423	Biomechanics.....	5 cr
BIOL 118	Survey of Physiology	5 cr
BIOL 119	Elementary Physiology Laboratory	1 cr
PSYCH 428	Human Motor Control and Learning	5 cr
PSYCH 437	Motor Development	4 cr
NUTR 300	Nutrition for Today	3 cr

*Repeatable for credit towards elective requirements

** The full comp series (Comp I plus 6 credits in Comp II and/or Comp III – both of which may be repeated) is required for those majors interested in choreographing for the Dance Majors Concert.

*Prerequisites for medical school or physical therapy school.

To earn a minor in Dance, a student must complete 25 credits of coursework in the Dance Program. Students who have earned 45 credits at the University of Washington, declared a major, and who have completed any one of the Dance program courses listed below may declare a minor in Dance. Students wanting to declare the Dance Minor must file the paperwork with their major adviser. Dance Advising can answer questions about the courses needed to complete the minor, but the paperwork to declare the minor must be done with the student's major adviser. Additional courses may count toward either academic or technique credit requirements. Please contact adviser at danceadv@uw.edu with any questions.

Academic Coursework to include 10 credits from the following list:

Dance 100	Understanding Dance	5cr
Dance 101	Dance and the American Experience	5cr
Dance 166	Dance Composition I.....	5cr
Dance 234	World Dance and Culture.....	3-5cr
Dance 235	Integrated Dance: Training and Composition.....	3cr
Dance 242	Music for Dance	3cr
Dance 250	Cross-Cultural Dance Studies.....	5cr
Dance 251	Creative Process.....	5cr
Dance 270	Dance Performance Activities	1-3cr
Dance 290	Forces and Figures in American Jazz Dance	3cr
Dance 336	Integrated Dance: History, Methodology and Praxis.....	3cr
Dance 344	Early Dance History	5cr
Dance 345	Late Dance History.....	5cr
Dance 350	Dance Ethnography	3cr
Dance 410	Chamber Dance Production	3cr
Dance 414	Dance Research Symposium	1cr
Dance 420	Dance Aesthetics.....	3cr
Dance 490	Special Studies	3cr
Dance 493	Anatomy for Dance.....	5cr
Dance 494	Teaching Methodologies	5cr

Dance Technique Coursework to include 15 credits from the following list:

Dance 102, 103	Intro to Dance	2-5cr
Dance 104, 105, 106	Modern Technique I.....	2-3cr
Dance 107, 108, 109	Ballet Technique I	2-3cr
Dance 110, 111, 112	Jazz Technique I.....	2-3cr
Dance 125, 225	Tap Technique I/II.....	2-3 cr
Dance 201, 202, 203	Ballet Technique II	2-3cr
Dance 204, 205, 206	Modern Technique II	2-3cr
Dance 210, 211, 212	Jazz Technique II.....	2-3cr
Dance 231, 236-239, 241	Folk and Social Dance Forms.....	2-3cr
Dance 239/339	Tango I/II	2-3cr
Dance 230, 232, 233	Alternative Movement Studies	1-3cr
Dance 301, 302, 303	Ballet Technique III	2-3cr
Dance 304, 305, 306	Modern Technique III	2-3cr
Dance 310, 311, 312	Jazz Technique III.....	2-3cr
Dance 401, 402, 403	Ballet Technique IV	2-3cr
Dance 404, 405, 406	Modern Technique IV	2-3cr

Total Dance Program coursework to complete the Dance Minor: 25 Credits

Admission Requirements

- Completion of 90 college credits, including two courses at the 300 or 400 level in the dance major.
- Identification of faculty advisor prior to submission of the Honors application.
- Submission of Honors application to Dance Program Advisor during the quarter prior to projected commencement of Honors Program study and no later than four quarters prior to graduation.

Requirements for graduation “with distinction” from the Honors Program in dance

- Minimum cumulative UW GPA of 3.3 or above
- Minimum cumulative GPA in dance of 3.5 or above
- Fulfillment of dance major requirements
- An Honors Research Project, not to exceed six quarters of study, including the following:
 - 12-16 credits beyond the requirements of the dance major, including:
 - DANCE 417 HONORS THESIS, totaling 6 – 8 credits, as proposed in the Honors application
 - two courses relating to field of research within or outside of the Dance Program, totaling 6 –8 credits, as proposed in the Honors application
 - Documentation of research in one of the following formats:
 - A 15 – 25 page paper
 - Preliminary research proposal and timeline submitted to faculty advisor during the first week of the first quarter of the Honors Program study
 - Final research proposal and timeline submitted to faculty advisor no later than the last day of the first quarter of the Honors Program study
 - Oral presentation of research no later than six quarters from commencement of Honors Program study
 - Or
 - A significant performance project (choreography, reconstruction, performance, site-specific work, film/video project)
 - Preliminary project proposal and timeline submitted to faculty advisor during the first week of the first quarter of the Honors Program study
 - Final project proposal and timeline submitted to faculty advisor no later than the last day of the first quarter of the Honors Program study
 - Final documentation of the performance project no later than six quarters from commencement of Honors Program study in a format such as:
 - an oral presentation,
 - a 15-page reflective paper,
 - a public lecture demonstration,
 - a blog and video archive of performance activities, or an alternative format as approved by the faculty advisor.

UW Dance Honors-Examples of Honors Projects**Focus: Performance**

Topic: A performance of solo works by various choreographers

- a. Major electives could include: Dance Composition II & III (Dance 266 &366), Performance (Dance 270), Choreography Workshop (Dance 371) Chamber Dance Production (Dance 410)
- b. Honors electives could include: Intro to Theatre (DRAMA 101), Acting (DRAMA 251,252), Western Music History (MUHST 212 or 213) Costume Construction (DRAMA 317), Voice: non majors (MUSICP 300)
- c. Honors Thesis Research could include: Attending a minimum of one performance weekly and

identifying solos to perform

d. Thesis and documentation could include: Performance of a suite of solos by various choreographers with reflections on the differences in choreographic process.

Focus: Choreography

Topic: Exploring Dance for the Camera – the development of a dance film

a. Major electives could include: Dance Composition II & III (Dance 266 & 366), Contemporary Dance History (Dance 345)

b. Honors electives could include: Digital Cinema Production (Drama 406), Digital Video Foundations (DXARTS 450), Perspectives on Film: Introduction (C Lit 270), Perspectives on film – great directors (C Lit 271)

c. Honors Thesis Research could include: Attending one Dance for the Camera Festival, accessing dance for the camera films online, analyzing, comparing and contrasting four dance films.

d. Thesis and documentation could include: Full production of dance for the camera, involving storyboarding, filming, editing and premiering film in Mary Gates Research Symposium.

Focus: Dance Science

Topic: Examining correlations between angle of anteversion and tibial torsion

a. Major electives could include: General Anatomy (Biol. Struc. 301), Intro to Biology (BIOL 180), General Physics (PHYS 114)

b. Honors electives could include: Biomechanics (BIOL 423), Survey of Physiology (BIOL118), Elementary Physiology Laboratory (BIOL 119), Basic Statistics (STAT 220)

c. Honors Thesis Research could include: Survey of literature about angle of anteversion and tibial torsion; gathering of data from dancers and non-dancers to determine if there is a correlation between extreme anteversion and extreme tibial torsion.

d. Thesis and documentation could include: Write a scientific paper evaluating the results of the data and present in the Mary Gates Research Symposium.

Focus: Production

Topic: Exploration of production components required for fully producing a dance concert

a. Major electives could include: Dance Production Crew (Dance 271), Internship with Peter Bracilano (Dance 450) to stage manage concert in dance program

b. Honors electives could include: Theater Technical Practice- set design (Drama 210), Theater Technical Practice – lighting (Drama 212), Digital Cinema Production (Drama 406), Costume Design (Drama 415).

c. Honors Thesis Research could include: Documentation of learning experience via internship, shadowing production manager at a Seattle theater in either dance or drama.

d. Thesis and documentation could include: Written 20 page paper and presentation at the Mary Gates Research Symposium

Focus: Anthropology of Dance

Topic: A Comparison of Tahitian Dance Practice and Performance in Seattle and Tahiti

a. Major electives could include: Dance Ethnography (Dance 350), Identities: Race, Class, Gender, and Sexuality in Anthropology (Anth 228), Comparative Race and Ethnic Relations (AES 462)

b. Honors electives could include: Research Methods (Dance 415), Anthropology of the Body (Anthro 305), Archaeology of Island Southeast Asia and the Pacific (ARCHY 325 A)

c. Honors Thesis Research could include: ethnographic research in Seattle and in Tahiti, facilitated through Discovery Seminar in Tahiti

d. Thesis and documentation could include: Written 20-page paper and presentation at the UG Research Symposium

Program of Study

During the two-year program, a UW student will be expected to enroll full-time (UW rules require a minimum of 10 credits/quarter for Fall, Winter and Spring and 2 credits for summer A/B per TERM) for four quarters each year, (Fall, Winter, Spring, Summer). A student must complete at least 70 credits in order to earn the degree, 35 - 40 of which are in required courses. See page 10 for further details about which course numbers count for credit and grade point average.

Required Course Work for All M.F.A. Candidates

Total credits listed in the description. For schedule and credits per quarter see chart on following page.

DANCE 510 Chamber Dance Production. Study of dance production in a university environment. Includes rehearsing, rehearsal and performance of Chamber Dance Company repertoire. (12 cr total)

DANCE 515 Dance Research Methods. Seminar in problem identification and definition, theory development and research design. Practice in writing for dance journals. (3 cr)

DANCE 516 Dance Research Methods Seminar – Continuation of Dance 515. Seminar will focus on designing an original research project, conducting research, and writing a scholarly paper suitable for publication in a juried journal and/or conference presentation. Practice in conference presentation. (3 cr)

DANCE 520 Dance in Higher Education. Discussion, writing and observation of dance in higher education. (3 cr)

DANCE 521 Dance Administration. Readings and discussion relating to dance administration in the university setting. Topics include: curricular development, academic advising, personnel issues, faculty searches and issues related to dance as a performing art within the university structure. (3 cr)

DANCE 530 Graduate Dance Composition

A seminar class exploring issues in dance composition. *Students are required to take this their first year but may opt out their second year. (2,2 cr) Keep in mind that if you opt out of taking this course your second year, you must make up the credit hours towards your total to graduate.*

DANCE 531 MFA Concert Production

Public performance of MFA choreography. *We support collaborative projects with other departments and can help you find contacts if you are interested. It can be a collaboration with anyone from another discipline. (3,3 cr) Students may also opt out of choreographing their second year. You may be interested in research in other areas at*

that point, or you may want to work backstage in some capacity (Assistant to the Artistic Director, or Stage Manager, etc.). If you choose to choreograph for the concert during your second year, faculty reserve the right to require you to take Dance 530 during your second year if we feel you need more experience choreographing prior to the second MFA concert. Keep in mind that if you opt out of doing the concert you must make up the credit hours towards your total to graduate.

DANCE 590 Dance Teaching Methodologies

Seminar in dance teaching methodologies offering a basic understanding of a variety of methods as applied to diverse populations. Learning styles, motor learning, and issues regarding best practices in the classroom are explored. (3 cr)

DANCE 595 - Master's Project: Teaching an academic course in an area of specialization. (3 cr)

DANCE 600 Independent Study – Other independent study option. You may register for as many of these as you want during your time here. There are multiple reasons for doing independent studies with a faculty member in the Dance Program or elsewhere on campus. Contact GPA for further information.

Course work or Competency

Students must have taken the following courses as an undergraduate, or have mastered the content of the following courses through practical experience, or complete these courses during their two years in the Program:

DANCE 544 Topics in Dance History (3 -5 cr)

DANCE 545 Contemporary Dance History (3-5 cr)

DANCE 493 Anatomy for Dancers (5 cr)

If you have already taken these courses as an undergraduate, or you feel you have competency in any of these areas, you must fill out a course waiver form by the **end of the fifth week of the academic year – MEANING AUTUMN- of your first year.** Turn this in to the GPA. If you have taken an undergraduate course, you need only to write the name of the course on your course waiver form. If your professional experiences have educated you in one of these areas, you need to provide information to substantiate your level of achievement.

If you do not need to take one or some of these courses, you still must take an equivalent number of credits in other subjects. These may, but do not have to be in your area of specialization.

Specialization Courses

At least 20 credits must be in your area of specialization. These are courses that are not in our core curriculum for the MFA degree.

Think creatively and expansively. If you have an idea about your course of study that does not necessarily fit into the prescribed mold, propose it to one of the faculty. Perhaps an innovative project will result! The faculty on campus generally love having the graduate students from our program join their courses. If you cannot take the class for full credit because you fear the load will be too intensive, there are other, creative ways to take the course. Speak to the GPC, if you want to brainstorm ideas. Nothing is impossible. Ultimately, you are responsible for making sure all your requirements are met. You have eight funded quarters to meet the requirements.

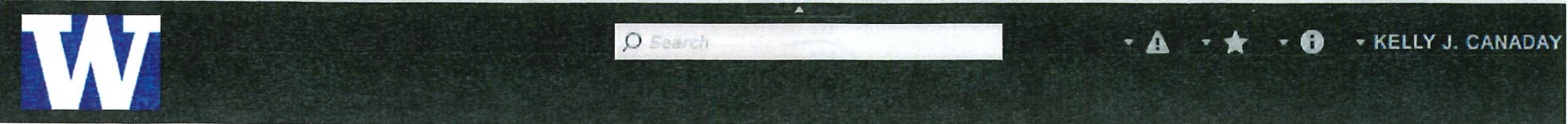
If you have any questions regarding graduation, or Graduate School rules and regulations, consult with the GPC.

Majors and Graduation Rates

YEAR	AUTUMN				WINTER				SPRING				YEARLY AVG
	Dance	CS	DS	ALL	Dance	CS	DS	ALL	Dance	CS	DS	ALL	
2006	26	N/A	N/A	26	31	N/A	N/A	31	33	N/A	N/A	33	30
2007	24	N/A	N/A	24	36	N/A	N/A	36	46	N/A	N/A	46	35
2008	40	N/A	N/A	40	44	N/A	N/A	44	55	N/A	N/A	55	46
2009	45	N/A	N/A	45	46	N/A	N/A	46	49	N/A	N/A	49	47
2010	41	N/A	N/A	41	37	2	2	41	36	4	5	45	42
2011	13	7	6	26	9	12	6	27	10	14	8	32	28
2012	6	22	8	36	6	25	8	39	6	32	9	47	41
2013	2	30	7	39	1	25	7	33	1	32	6	39	37
2014	1	25	5	31	4	24	4	32	18	21	4	43	35
2015	22	8	1	31	29	6	0	35	34	4	0	38	35
**2016	39	1	0	40	50	1	0	51	60	1	0	61	61

**This is an estimate based on intended/pre majors working on CORE classes to declare, as well as incoming freshman who have expressed an interest in declaring.

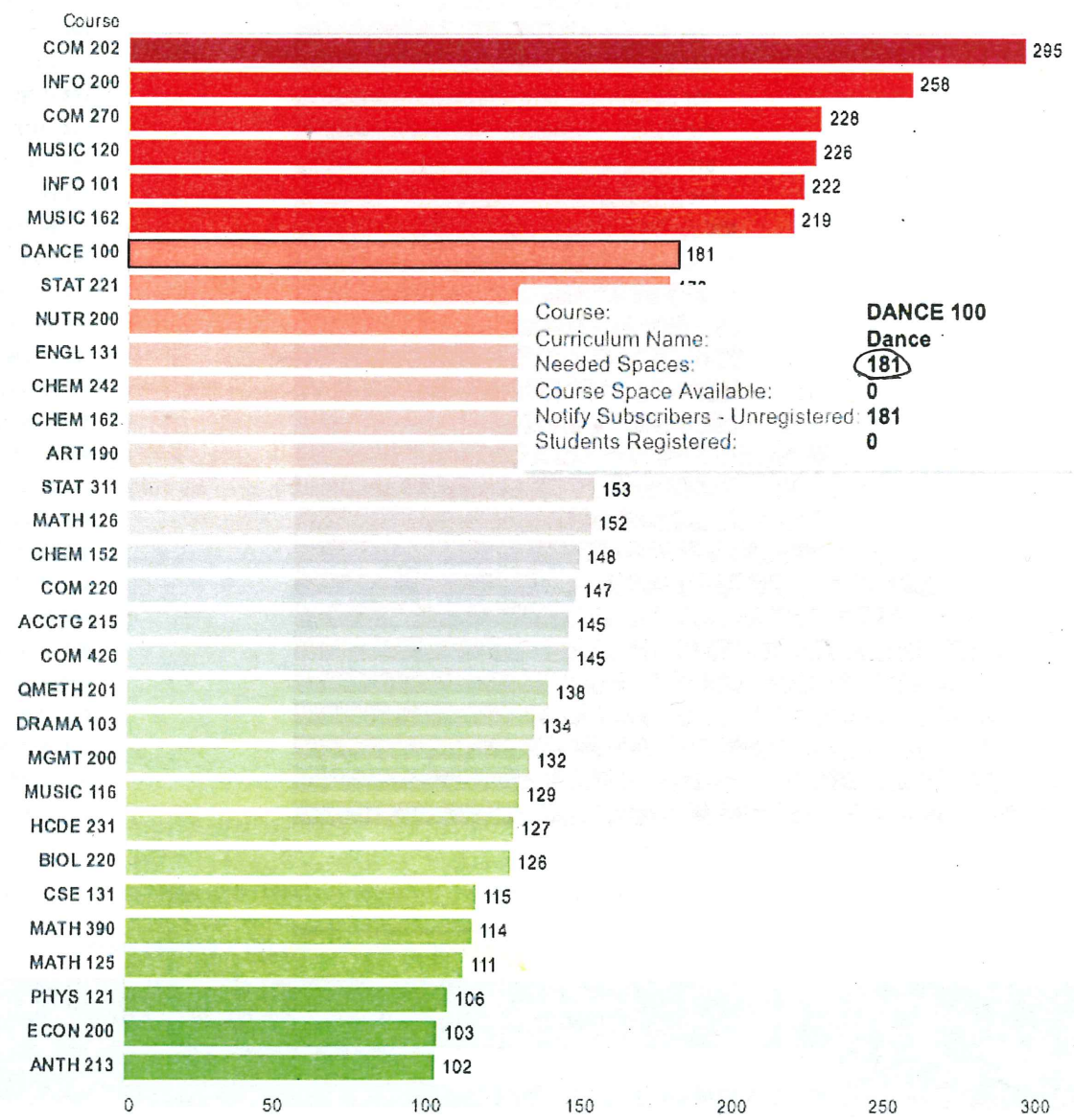
	Status	Fall 2015			Winter 2016			Spring 2016			Total 2015-2016		
		COURSES	CREDITS	SCH	COURSES	CREDITS	SCH	COURSES	CREDITS	SCH	COURSES	CREDITS	SCH
Cinotto	PT Lecturer	1	5	705	1	5	680	1	5	695	3	15	2080
Curtis	PT Lecturer	1	5	400	1	5	420	1	5	460	3	15	1280
Daniels	PT Lecturer	0	0	0	1	3	9	0	0	0	1	3	9
Haim	PT Lecturer	0	0	0	1	2	46	0	0	0	1	2	46
Izquierdo	PT Lecturer	1	2	40	0	0	0	0	0	0	1	2	40
Liapis	PT Lecturer	2	5	144	0	0	0	1	2	70	3	7	214
Lincoln	FT	2	5	21	3	8	133	3	8	107	8	21	261
McCormick	FT	2	5	120	2	5	71	3	8	147	7	18	338
McMains	FT	2	5	143	2	7	189	3	8	174	7	20	506
Meeker	PT Lecturer	0	0	0	0	0	0	1	3	33	1	3	33
Mendieta	FT	1	3	60	1	3	84	1	3	51	3	9	195
Moore	PT Lecturer	1	3	42	1	3	57	1	3	18	3	9	117
Ohlberg	PT Lecturer	1	2	34	0	0	0	1	2	56	2	4	90
Parker	PT Lecturer	1	3	111	0	0	0	0	0	0	1	3	111
Peters	PT Lecturer	1	2	46	2	6	153	1	3	60	4	11	259
Reardon	PT Lecturer	1	3	54	0	0	0	1	2	72	2	5	126
Salk	FT	1	5	90	3	11	84	2	8	182	6	24	356
Sofia	FT	3	7	139	3	8	92	3	8	123	9	23	354
Taqi	PT Lecturer	0	0	0	0	0	0	1	3	72	1	3	72
Wiley	FT	3	10	245	3	8	163	1	3	60	7	21	468
Woody	Philosophy	0	0	0	1	3	39	0	0	0	1	3	39
*ALL FACULTY		24	70	2394	25	77	2220	25	74	2380	74	221	6994
<p>**These totals exclude the classes taught by our 6 graduate students and is therefore not a complete total of our courses, credits or SCH. graduates teach 4-5 credits per quarter to class enrollment of average of 25 students totalling approximately 750 SCH/quarter x 4 quarters = 3000 SCH/year</p>													
<p>***Note that as of 2013 Salk reduced load due to director duties</p>													
<p>**** Online courses generate more FTE than our entire live curriculum combined and we had to recently eliminate one of those courses and cut enrolment in another.</p>													



Share Remember my changes



Needed Spaces



DANCE 100
 Course: Dance
 Curriculum Name:
 Needed Spaces: 181
 Course Space Available: 0
 Notify Subscribers - Unregistered: 181
 Students Registered: 0

Academic Yr / Qtr

- 2014 - 3 (Summer)
- 2014 - 4 (Autumn)
- 2015 - 1 (Winter)
- 2015 - 2 (Spring)
- 2015 - 3 (Summer)
- 2015 - 4 (Autumn)
- 2016 - 1 (Winter)
- 2016 - 2 (Spring)

Needed Spaces



Campus

- (All)
- Bothell Campus
- Seattle Campus
- Tacoma Campus

Colleges/Schools

- (All)
- Built Environments
- Business
- Center for University ...
- College of Arts and S...
- College of Education
- College of Engineering
- College of the Enviro...

Curriculum

- (All)
- A A
- AAS
- ACCTG
- AES
- AFRAM
- AIS
- AMATH



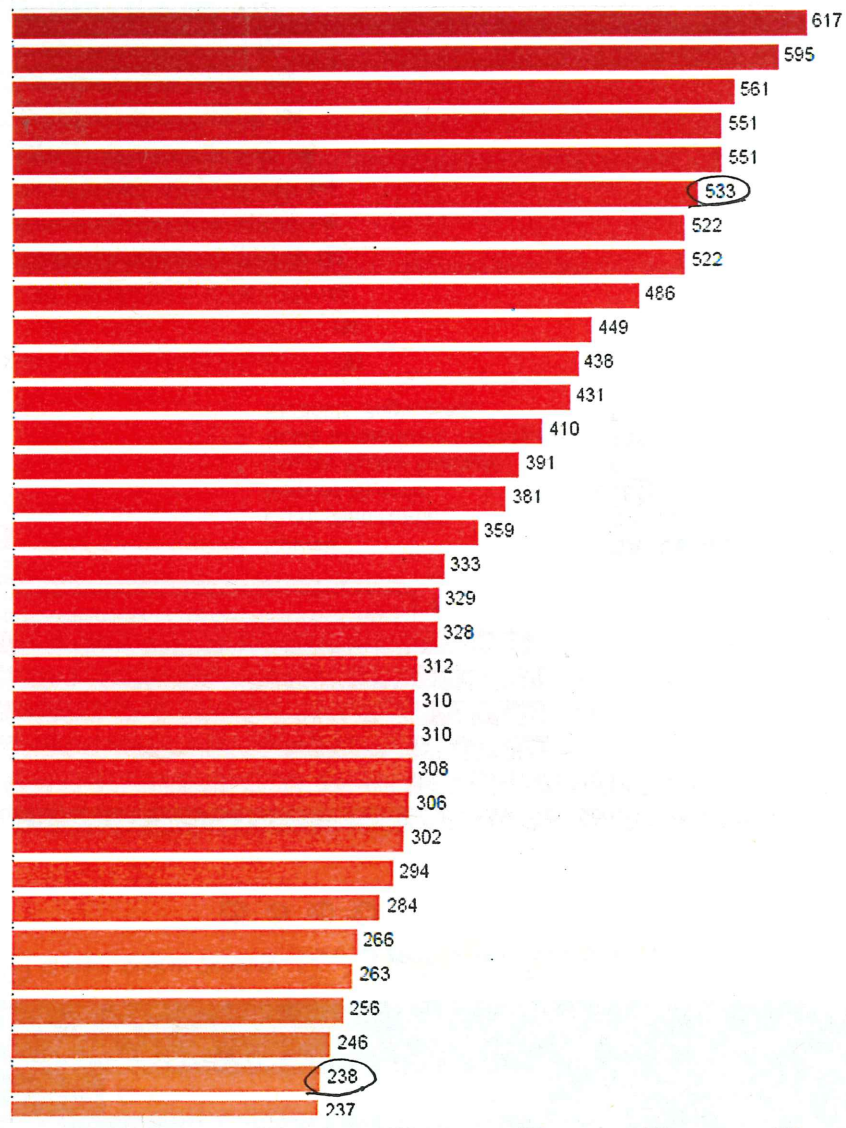
Share Remember my changes



Needed Spaces



- Course
- INFO 101
- MATH 126
- MUSIC 162
- ART 190
- COM 202
- DANCE 100
- COM 220
- STAT 311
- ECON 200
- STAT 221
- ACCTG 215
- NUTR 200
- DANCE 102
- MUSIC 120
- MATH 390
- PHYS 121
- MUSIC 116
- CLAS 101
- ECON 201
- CHEM 162
- GENOME 361
- MGMT 200
- QMETH 201
- COM 300
- BIOL 440
- HCDE 231
- CSE 131
- CHEM 152
- BIS 313
- COM 351
- COM 389
- DANCE 101
- CSE 154



can't incr enrollment →

→

Academic Yr / Qtr

- 2014 - 2 (Spring)
- 2014 - 3 (Summer)
- 2014 - 4 (Autumn)
- 2015 - 1 (Winter)
- 2015 - 2 (Spring)
- 2015 - 3 (Summer)
- 2015 - 4 (Autumn)
- 2016 - 1 (Winter)
- 2016 - 2 (Spring)

2014-
Sp16

Needed Spaces



Campus

- (All)
- Bothell Campus
- Seattle Campus
- Tacoma Campus

Colleges/Schools

- (All)
- Built Environments
- Business
- Business Total
- Center for University ...
- College of Arts and S...
- College of Education
- College of Engineering
- College of the Enviro...

Curriculum

- (All)
- AA
- AE
- AS
- AAS
- ACADEM
- ACCTG
- ADMIN
- AES

Student Characteristics by Curriculum

Switch to Visualization 

Select Quarter	Trend in All Student Characteristics by Race/Ethnicity and No breakdown												Select Breakdown	
All	Main Breakdown	Secondary Breakdown	06-07	07-08	08-09	09-10	10-11	11-12	12-13	13-14	14-15	15-16	16-17	Main: Race/Ethnicity
	African American	All	42	60	57	60	65	78	64	49	52	41	21	
	American Indian	All	9	11	16	11	26	22	16	13	12	5	1	
Select Unit / Curriculum	Asian American	All	286	333	356	326	397	428	414	404	430	405	105	Secondary: No breakdown
Campus: Seattle Campus	Caucasian	All	508	575	585	538	707	838	744	713	689	622	95	
	Hawaiian/Pacific Islander	All	5	8	3	12	7	19	4	5	4	9	1	
College: College of Arts and Sciences	Hispanic	All	50	64	70	77	95	105	100	86	111	126	38	
	Two or More Races	All					1	37	51	77	95	106	18	
	Unknown	All	53	61	61	69	60	62	44	41	37	26	7	
Department: Dance	International	All	30	62	76	89	153	306	420	491	525	505	126	

Curriculum:
All

Restrict Data

Course Level:
Multiple values

Tuition/Fee-based:
All

STEM Course:
All

Student Characteristics by Curriculum

Switch to Visualization 

Select Quarter	Trend in All Student Characteristics by Sex and No breakdown												Select Breakdown	
All	Main Breakdown	Secondary Breakdown	06-07	07-08	08-09	09-10	10-11	11-12	12-13	13-14	14-15	15-16	16-17	Main:
	Female	All	782	973	977	964	1,169	1,371	1,400	1,385	1,435	1,349	306	Sex
	Male	All	200	201	246	216	341	523	456	489	519	492	106	Secondary:
														No breakdown

Campus:
 Seattle Campus

College:
 College of Arts and Sciences

Department:
 Dance

Curriculum:
 All

Restrict Data

Course Level:
 Multiple values

Tuition/Fee-based:
 All

STEM Course:
 All

Search	Female	Male	Null Race	Refused to Respond	American Indian	Asian	Black	Hispanic	Pacific Islander	Two or More Races	White	Total
Faculty - Full Time	6	6	3			1		1			7	12
Faculty - Part Time	7	6	3			1		2		1	6	13
Grad TAs	6	3	8								1	9
Hourly Staff	12	13	19								6	25
Professional Staff	3	2								1	4	5

Modern Mid term check in. Please submit this VIA CANVAS by Wednesday, May 4th, at noon and no later. Save as lastnamemidterm.doc please (ex: baxtermidterm.doc)
Thank you

Name: _____

This is meant to be a fun, reflective assignment. I want to check in with you and see how you are. Please answer these questions as fully and honestly as you can.

1. What are your strengths as a mover? What do you do well? What are you learning that is new and exciting? One must learn to appreciate what one does well (Good at rhythm? Picking up movement fast? Direction change? Slow movement? Focus? Jumping?).

2. What do you feel you need to work on? What are your areas of frustration?

3. What are things that help you learn in class?

4. Are there things that I can do to help you learn better that I may not be doing?

5. Where do you see dance fitting into your life

a) NOW

b) in one year

c) in 5 years

d) later in life?

How many absences do you have?

How many Tardies do you have (if I call your name and you are not in the room you are late)

At this point in the quarter, what grade would you give yourself on the 4.0 scale?

Department Ratings Summary

	Dance			Arts			Univ. of Washington, Seattle		
	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians
SUMMATIVE ITEMS:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty				10	4.6 (0.17)	4.4 (0.30)	119	4.4 (0.63)	4.4 (0.60)
Lower level, TAs				7	3.7 (0.37)	3.5 (0.41)	303	4.2 (0.67)	4.2 (0.63)
Upper level				11	4.8 (0.25)	4.5 (0.19)	354	4.3 (0.62)	4.2 (0.58)
Graduate level							261	4.3 (0.66)	4.2 (0.63)
TOTAL				28	4.5 (0.50)	4.2 (0.53)	1037	4.3 (0.65)	4.2 (0.61)
Course as a whole was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty				10	4.5 (0.26)	4.3 (0.36)	119	4.3 (0.64)	4.3 (0.60)
Lower level, TAs				7	3.6 (0.42)	3.4 (0.49)	303	4.1 (0.71)	4.1 (0.67)
Upper level				11	4.7 (0.37)	4.4 (0.29)	354	4.3 (0.65)	4.1 (0.60)
Graduate level							261	4.2 (0.68)	4.1 (0.64)
TOTAL				28	4.4 (0.56)	4.1 (0.58)	1037	4.2 (0.68)	4.1 (0.63)
Instructor's effectiveness in teaching the subject matter was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty				10	4.7 (0.15)	4.4 (0.31)	119	4.4 (0.73)	4.4 (0.71)
Lower level, TAs				7	3.8 (0.42)	3.6 (0.46)	303	4.2 (0.75)	4.2 (0.72)
Upper level				11	4.8 (0.29)	4.5 (0.30)	354	4.3 (0.71)	4.2 (0.67)
Graduate level							261	4.3 (0.73)	4.2 (0.70)
TOTAL				28	4.5 (0.52)	4.2 (0.53)	1037	4.3 (0.73)	4.2 (0.70)
Expected grade relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty				8	5.8 (0.71)		117	5.1 (0.76)	
Lower level, TAs				7	5.5 (0.68)		303	5.1 (0.79)	
Upper level				8	5.6 (0.75)		346	5.1 (0.70)	
Graduate level							230	5.1 (0.70)	
TOTAL				23	5.7 (0.69)		996	5.1 (0.74)	
Amount of effort to succeed relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty				8	5.7 (0.27)		117	5.5 (0.69)	
Lower level, TAs				7	4.6 (0.45)		303	5.4 (0.76)	
Upper level				8	5.9 (0.60)		346	5.5 (0.72)	
Graduate level							230	5.5 (0.87)	
TOTAL				23	5.5 (0.73)		996	5.5 (0.77)	
Hours spent per week per credit including class sessions:									
Lower level, Faculty				10	1.7 (0.71)		115	2.0 (0.77)	
Lower level, TAs				7	2.3 (1.63)		195	2.0 (0.84)	
Upper level				10	2.8 (1.59)		304	2.5 (1.01)	
Graduate level							227	3.2 (1.95)	
TOTAL				27	2.2 (1.38)		841	2.5 (1.37)	
Grade expected in this course:							0.00 to 4.00		
Lower level, Faculty				8	3.7 (0.19)		117	3.5 (0.32)	
Lower level, TAs				7	3.8 (0.23)		303	3.4 (0.34)	
Upper level				8	3.7 (0.18)		346	3.5 (0.25)	
Graduate level							230	3.7 (0.36)	
TOTAL				23	3.7 (0.20)		996	3.5 (0.32)	

Notes: Means are calculated over all class level evaluation medians for the specified item and time period. Joint and co-taught course statistics are reported for highest course level and highest instructor rank.

Department Ratings Summary

	Dance			Arts			Univ. of Washington, Seattle		
	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians
SUMMATIVE ITEMS:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	14	4.5 (0.52)	4.2 (0.41)	41	4.4 (0.54)	4.2 (0.51)	408	4.3 (0.60)	4.3 (0.53)
Lower level, TAs	10	4.8 (0.12)	4.4 (0.17)	67	4.2 (0.62)	4.0 (0.53)	1078	4.1 (0.69)	4.1 (0.64)
Upper level	9	4.7 (0.23)	4.3 (0.32)	65	4.5 (0.51)	4.2 (0.46)	1544	4.2 (0.67)	4.2 (0.62)
Graduate level	3	4.9 (0.09)	4.2 (0.08)	47	4.6 (0.47)	4.3 (0.48)	1331	4.2 (0.69)	4.2 (0.64)
TOTAL	36	4.7 (0.37)	4.3 (0.32)	220	4.4 (0.55)	4.2 (0.50)	4361	4.2 (0.68)	4.2 (0.62)
Course as a whole was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	14	4.5 (0.52)	4.1 (0.41)	41	4.3 (0.51)	4.1 (0.48)	408	4.2 (0.61)	4.2 (0.52)
Lower level, TAs	10	4.8 (0.13)	4.4 (0.20)	67	4.2 (0.65)	4.0 (0.55)	1078	4.1 (0.70)	4.0 (0.65)
Upper level	9	4.7 (0.27)	4.2 (0.35)	65	4.4 (0.56)	4.1 (0.50)	1544	4.1 (0.69)	4.1 (0.62)
Graduate level	3	4.9 (0.14)	4.2 (0.04)	47	4.5 (0.55)	4.2 (0.54)	1331	4.2 (0.71)	4.1 (0.64)
TOTAL	36	4.7 (0.39)	4.2 (0.34)	220	4.3 (0.59)	4.1 (0.52)	4361	4.1 (0.69)	4.1 (0.63)
Instructor's effectiveness in teaching the subject matter was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	14	4.5 (0.57)	4.2 (0.46)	41	4.4 (0.66)	4.2 (0.63)	408	4.3 (0.70)	4.3 (0.63)
Lower level, TAs	10	4.8 (0.13)	4.4 (0.19)	67	4.2 (0.69)	4.0 (0.57)	1078	4.2 (0.77)	4.1 (0.72)
Upper level	9	4.8 (0.23)	4.3 (0.30)	65	4.4 (0.62)	4.2 (0.60)	1543	4.2 (0.75)	4.1 (0.70)
Graduate level	3	4.9 (0.13)	4.2 (0.06)	47	4.6 (0.48)	4.3 (0.50)	1330	4.2 (0.78)	4.2 (0.73)
TOTAL	36	4.7 (0.39)	4.3 (0.34)	220	4.4 (0.63)	4.1 (0.58)	4359	4.2 (0.76)	4.2 (0.71)
Expected grade relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty	14	6.0 (0.42)		39	5.7 (0.61)		406	5.2 (0.75)	
Lower level, TAs	10	6.3 (0.54)		61	5.7 (0.71)		1072	5.1 (0.74)	
Upper level	9	5.8 (0.92)		61	5.4 (0.73)		1514	5.1 (0.71)	
Graduate level	3	6.5 (0.62)		38	5.3 (1.04)		1289	4.9 (0.73)	
TOTAL	36	6.1 (0.63)		199	5.5 (0.78)		4281	5.1 (0.73)	
Amount of effort to succeed relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty	14	5.4 (0.49)		39	5.6 (0.62)		406	5.2 (0.70)	
Lower level, TAs	10	5.7 (0.78)		61	5.2 (0.89)		1072	5.2 (0.70)	
Upper level	9	5.6 (0.69)		61	5.7 (0.75)		1514	5.4 (0.76)	
Graduate level	3	6.6 (0.27)		38	5.8 (0.89)		1289	5.3 (0.81)	
TOTAL	36	5.7 (0.67)		199	5.6 (0.83)		4281	5.3 (0.76)	
Hours spent per week per credit including class sessions:									
Lower level, Faculty	14	1.7 (0.25)		41	1.9 (0.50)		366	1.7 (0.65)	
Lower level, TAs	8	2.1 (0.47)		27	1.8 (0.88)		297	1.8 (0.83)	
Upper level	8	2.2 (0.62)		62	2.3 (0.85)		1174	2.1 (0.76)	
Graduate level	3	2.1 (0.78)		35	2.5 (2.19)		1196	2.4 (1.13)	
TOTAL	33	2.0 (0.50)		165	2.2 (1.23)		3033	2.1 (0.95)	
Grade expected in this course:							0.00 to 4.00		
Lower level, Faculty	14	3.9 (0.07)		39	3.7 (0.18)		406	3.5 (0.29)	
Lower level, TAs	10	4.0 (0.04)		60	3.7 (0.20)		1071	3.5 (0.27)	
Upper level	9	3.9 (0.13)		61	3.7 (0.30)		1511	3.5 (0.26)	
Graduate level	3	3.9 (0.22)		36	3.7 (0.41)		1281	3.6 (0.38)	
TOTAL	36	3.9 (0.10)		196	3.7 (0.28)		4269	3.5 (0.31)	

Notes: Means are calculated over all class level evaluation medians for the specified item and time period. Joint and co-taught course statistics are reported for highest course level and highest instructor rank.

Department Ratings Summary

	Dance			Arts			Univ. of Washington, Seattle		
	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians
SUMMATIVE ITEMS:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	8	4.5 (0.54)	4.3 (0.47)	37	4.3 (0.55)	4.2 (0.47)	439	4.2 (0.60)	4.3 (0.52)
Lower level, TAs	13	4.7 (0.30)	4.3 (0.22)	79	4.5 (0.48)	4.2 (0.48)	1246	4.2 (0.60)	4.1 (0.56)
Upper level	8	4.8 (0.13)	4.4 (0.23)	107	4.5 (0.59)	4.2 (0.54)	1497	4.2 (0.68)	4.1 (0.64)
Graduate level	2	5.0 (0.00)	4.3 (0.00)	70	4.5 (0.59)	4.2 (0.64)	1398	4.2 (0.65)	4.2 (0.61)
TOTAL	31	4.7 (0.36)	4.3 (0.29)	293	4.5 (0.56)	4.2 (0.54)	4580	4.2 (0.64)	4.2 (0.60)
Course as a whole was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	8	4.4 (0.56)	4.2 (0.45)	37	4.2 (0.57)	4.2 (0.46)	439	4.1 (0.61)	4.2 (0.52)
Lower level, TAs	13	4.7 (0.33)	4.2 (0.23)	79	4.4 (0.49)	4.2 (0.47)	1246	4.1 (0.62)	4.1 (0.57)
Upper level	8	4.8 (0.14)	4.3 (0.24)	107	4.4 (0.62)	4.1 (0.56)	1497	4.1 (0.70)	4.0 (0.65)
Graduate level	2	5.0 (0.00)	4.3 (0.00)	70	4.5 (0.64)	4.1 (0.67)	1398	4.2 (0.67)	4.1 (0.64)
TOTAL	31	4.7 (0.38)	4.3 (0.29)	293	4.4 (0.59)	4.1 (0.55)	4580	4.1 (0.66)	4.1 (0.61)
Instructor's effectiveness in teaching the subject matter was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	8	4.6 (0.56)	4.4 (0.50)	37	4.3 (0.61)	4.2 (0.53)	438	4.2 (0.71)	4.3 (0.63)
Lower level, TAs	13	4.7 (0.29)	4.3 (0.19)	79	4.5 (0.53)	4.3 (0.55)	1246	4.2 (0.68)	4.2 (0.64)
Upper level	8	4.8 (0.16)	4.4 (0.27)	107	4.5 (0.65)	4.2 (0.60)	1497	4.2 (0.77)	4.1 (0.73)
Graduate level	2	5.0 (0.00)	4.2 (0.00)	70	4.5 (0.66)	4.1 (0.67)	1397	4.2 (0.71)	4.2 (0.69)
TOTAL	31	4.7 (0.36)	4.3 (0.30)	293	4.5 (0.62)	4.2 (0.59)	4578	4.2 (0.72)	4.2 (0.68)
Expected grade relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty	8	5.6 (0.55)		34	5.4 (0.65)		436	5.2 (0.71)	
Lower level, TAs	13	6.2 (0.64)		70	5.5 (0.79)		1237	5.1 (0.73)	
Upper level	8	5.9 (0.75)		101	5.4 (0.89)		1461	5.0 (0.72)	
Graduate level	2	6.8 (0.00)		57	5.3 (1.04)		1356	5.0 (0.71)	
TOTAL	31	6.0 (0.69)		262	5.4 (0.87)		4490	5.0 (0.72)	
Amount of effort to succeed relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty	8	5.5 (0.35)		34	5.4 (0.82)		436	5.3 (0.66)	
Lower level, TAs	13	5.4 (0.56)		70	5.3 (0.72)		1237	5.3 (0.65)	
Upper level	8	5.7 (0.76)		101	5.7 (0.94)		1461	5.3 (0.74)	
Graduate level	2	6.4 (0.53)		57	5.8 (1.03)		1355	5.4 (0.81)	
TOTAL	31	5.6 (0.60)		262	5.6 (0.91)		4489	5.3 (0.73)	
Hours spent per week per credit including class sessions:									
Lower level, Faculty	8	1.8 (0.59)		37	2.0 (0.97)		393	1.8 (0.67)	
Lower level, TAs	13	1.9 (0.27)		39	2.0 (0.61)		327	1.8 (0.77)	
Upper level	8	2.0 (0.49)		98	2.7 (1.49)		1115	2.1 (0.86)	
Graduate level	2	1.9 (0.57)		57	3.5 (2.52)		1246	2.5 (1.14)	
TOTAL	31	1.9 (0.43)		231	2.7 (1.74)		3081	2.2 (0.99)	
Grade expected in this course:							0.00 to 4.00		
Lower level, Faculty	8	3.8 (0.16)		34	3.7 (0.21)		436	3.5 (0.28)	
Lower level, TAs	13	3.9 (0.07)		70	3.7 (0.23)		1237	3.5 (0.29)	
Upper level	8	3.9 (0.08)		100	3.7 (0.29)		1459	3.5 (0.26)	
Graduate level	2	4.0 (0.00)		57	3.7 (0.41)		1355	3.6 (0.35)	
TOTAL	31	3.9 (0.11)		261	3.7 (0.30)		4487	3.5 (0.31)	

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Department Ratings Summary

	Dance			Arts			Univ. of Washington, Seattle		
	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians
SUMMATIVE ITEMS:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	9	4.5 (0.41)	4.2 (0.33)	42	4.3 (0.44)	4.1 (0.39)	450	4.2 (0.62)	4.3 (0.54)
Lower level, TAs	13	4.8 (0.17)	4.4 (0.24)	80	4.3 (0.54)	4.1 (0.49)	1325	4.0 (0.66)	4.0 (0.61)
Upper level	8	4.7 (0.48)	4.2 (0.45)	91	4.5 (0.49)	4.3 (0.42)	1472	4.2 (0.65)	4.1 (0.60)
Graduate level	2	3.5 (0.87)	3.3 (0.67)	76	4.7 (0.51)	4.3 (0.55)	1412	4.3 (0.61)	4.2 (0.58)
TOTAL	32	4.6 (0.48)	4.2 (0.43)	289	4.5 (0.52)	4.2 (0.48)	4659	4.2 (0.64)	4.2 (0.59)
Course as a whole was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	9	4.5 (0.42)	4.1 (0.34)	42	4.2 (0.46)	4.1 (0.39)	450	4.1 (0.63)	4.2 (0.52)
Lower level, TAs	13	4.8 (0.12)	4.4 (0.20)	80	4.3 (0.59)	4.1 (0.52)	1325	4.0 (0.67)	4.0 (0.62)
Upper level	8	4.6 (0.65)	4.1 (0.60)	91	4.5 (0.51)	4.2 (0.43)	1472	4.1 (0.66)	4.1 (0.60)
Graduate level	2	3.5 (0.94)	3.3 (0.73)	76	4.6 (0.58)	4.3 (0.61)	1412	4.2 (0.63)	4.2 (0.59)
TOTAL	32	4.6 (0.53)	4.2 (0.47)	289	4.4 (0.56)	4.1 (0.50)	4659	4.1 (0.66)	4.1 (0.60)
Instructor's effectiveness in teaching the subject matter was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	9	4.5 (0.35)	4.2 (0.29)	42	4.3 (0.60)	4.1 (0.56)	450	4.2 (0.74)	4.3 (0.65)
Lower level, TAs	13	4.8 (0.25)	4.4 (0.32)	80	4.3 (0.55)	4.1 (0.52)	1325	4.1 (0.75)	4.0 (0.70)
Upper level	8	4.8 (0.34)	4.3 (0.31)	91	4.5 (0.56)	4.2 (0.52)	1472	4.2 (0.76)	4.1 (0.70)
Graduate level	2	3.5 (0.98)	3.2 (0.76)	76	4.7 (0.55)	4.3 (0.58)	1411	4.3 (0.68)	4.2 (0.65)
TOTAL	32	4.6 (0.47)	4.2 (0.42)	289	4.5 (0.58)	4.2 (0.55)	4658	4.2 (0.73)	4.1 (0.68)
Expected grade relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty	9	6.3 (0.31)		35	5.7 (0.70)		443	5.2 (0.72)	
Lower level, TAs	13	6.2 (0.47)		71	5.4 (0.70)		1316	5.1 (0.71)	
Upper level	8	5.8 (0.90)		83	5.3 (0.83)		1437	5.0 (0.71)	
Graduate level	2	5.3 (0.28)		57	5.4 (0.90)		1358	5.0 (0.70)	
TOTAL	32	6.1 (0.60)		246	5.4 (0.80)		4554	5.0 (0.71)	
Amount of effort to succeed relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty	9	5.5 (0.65)		35	5.5 (0.70)		443	5.3 (0.65)	
Lower level, TAs	13	5.4 (0.67)		71	5.3 (0.73)		1316	5.2 (0.66)	
Upper level	8	5.7 (0.77)		83	5.7 (0.83)		1438	5.4 (0.72)	
Graduate level	2	5.2 (0.35)		57	5.9 (0.92)		1358	5.4 (0.82)	
TOTAL	32	5.5 (0.67)		246	5.6 (0.83)		4555	5.3 (0.73)	
Hours spent per week per credit including class sessions:									
Lower level, Faculty	9	1.9 (0.42)		42	1.9 (0.67)		414	1.8 (0.64)	
Lower level, TAs	13	2.0 (0.45)		46	2.0 (0.94)		349	1.9 (0.83)	
Upper level	6	2.1 (0.16)		84	2.9 (1.58)		1121	2.2 (0.94)	
Graduate level	2	3.0 (1.13)		66	3.1 (2.85)		1273	2.5 (1.50)	
TOTAL	30	2.0 (0.51)		238	2.6 (1.90)		3157	2.2 (1.20)	
Grade expected in this course:							0.00 to 4.00		
Lower level, Faculty	9	3.9 (0.06)		35	3.7 (0.20)		443	3.5 (0.27)	
Lower level, TAs	13	4.0 (0.03)		71	3.7 (0.24)		1315	3.4 (0.30)	
Upper level	8	3.9 (0.12)		83	3.7 (0.35)		1437	3.5 (0.30)	
Graduate level	2	3.7 (0.11)		57	3.8 (0.32)		1359	3.6 (0.36)	
TOTAL	32	3.9 (0.09)		246	3.7 (0.30)		4554	3.5 (0.32)	

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Department Ratings Summary

	Dance			Arts			Univ. of Washington, Seattle		
	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians
SUMMATIVE ITEMS:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	6	4.7 (0.18)	4.3 (0.17)	19	4.5 (0.44)	4.3 (0.34)	136	4.3 (0.59)	4.3 (0.54)
Lower level, TAs				4	4.1 (0.53)	3.8 (0.24)	305	4.2 (0.61)	4.1 (0.56)
Upper level				16	4.6 (0.36)	4.3 (0.31)	394	4.3 (0.65)	4.2 (0.58)
Graduate level				1	4.7 (0.00)	4.6 (0.00)	287	4.2 (0.76)	4.1 (0.71)
TOTAL	6	4.7 (0.18)	4.3 (0.17)	40	4.5 (0.43)	4.2 (0.34)	1122	4.2 (0.66)	4.2 (0.61)
Course as a whole was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	6	4.8 (0.12)	4.3 (0.12)	19	4.6 (0.36)	4.3 (0.27)	136	4.3 (0.59)	4.2 (0.53)
Lower level, TAs				4	4.1 (0.48)	3.8 (0.13)	305	4.1 (0.62)	4.0 (0.56)
Upper level				16	4.6 (0.34)	4.2 (0.32)	394	4.2 (0.66)	4.1 (0.57)
Graduate level				1	4.7 (0.00)	4.6 (0.00)	287	4.1 (0.77)	4.1 (0.72)
TOTAL	6	4.8 (0.12)	4.3 (0.12)	40	4.5 (0.38)	4.2 (0.30)	1122	4.2 (0.67)	4.1 (0.61)
Instructor's effectiveness in teaching the subject matter was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	6	4.7 (0.20)	4.3 (0.19)	18	4.6 (0.42)	4.4 (0.32)	133	4.3 (0.69)	4.2 (0.66)
Lower level, TAs				4	4.0 (0.66)	3.7 (0.42)	299	4.2 (0.69)	4.1 (0.64)
Upper level				16	4.5 (0.54)	4.1 (0.45)	377	4.3 (0.75)	4.1 (0.71)
Graduate level				1	4.8 (0.00)	4.7 (0.00)	283	4.2 (0.79)	4.1 (0.79)
TOTAL	6	4.7 (0.20)	4.3 (0.19)	39	4.5 (0.51)	4.2 (0.42)	1092	4.2 (0.74)	4.1 (0.70)
Expected grade relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty	6	6.5 (0.31)		18	5.9 (0.73)		135	5.1 (0.83)	
Lower level, TAs				3	5.7 (0.48)		303	5.0 (0.77)	
Upper level				14	5.5 (0.71)		389	5.2 (0.71)	
Graduate level				1	5.0 (0.00)		256	5.0 (0.80)	
TOTAL	6	6.5 (0.31)		36	5.7 (0.70)		1083	5.1 (0.77)	
Amount of effort to succeed relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty	6	5.8 (0.49)		18	5.6 (0.66)		135	5.5 (0.73)	
Lower level, TAs				3	4.7 (0.51)		304	5.4 (0.68)	
Upper level				14	5.6 (0.89)		389	5.5 (0.73)	
Graduate level				1	6.0 (0.00)		256	5.4 (0.99)	
TOTAL	6	5.8 (0.49)		36	5.6 (0.77)		1084	5.5 (0.79)	
Hours spent per week per credit including class sessions:									
Lower level, Faculty	6	1.6 (0.48)		19	1.9 (0.49)		134	2.1 (0.88)	
Lower level, TAs				4	1.1 (0.44)		197	2.0 (0.76)	
Upper level				16	2.4 (0.91)		348	2.6 (1.23)	
Graduate level				1	2.3 (0.00)		261	3.2 (1.91)	
TOTAL	6	1.6 (0.48)		40	2.0 (0.76)		940	2.6 (1.42)	
Grade expected in this course:							0.00 to 4.00		
Lower level, Faculty	6	3.9 (0.09)		18	3.8 (0.16)		135	3.5 (0.32)	
Lower level, TAs				3	3.7 (0.05)		302	3.4 (0.36)	
Upper level				14	3.6 (0.31)		389	3.5 (0.28)	
Graduate level				1	3.6 (0.00)		256	3.6 (0.44)	
TOTAL	6	3.9 (0.09)		36	3.7 (0.24)		1082	3.5 (0.36)	

Notes: Means are calculated over all class level evaluation medians for the specified item and time period. Joint and co-taught course statistics are reported for highest course level and highest instructor rank.

Department Ratings Summary

	Dance			Arts			Univ. of Washington, Seattle		
	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians
SUMMATIVE ITEMS:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	12	4.5 (0.52)	4.3 (0.41)	34	4.4 (0.51)	4.2 (0.38)	409	4.2 (0.60)	4.2 (0.52)
Lower level, TAs	7	4.7 (0.21)	4.3 (0.16)	69	4.4 (0.55)	4.2 (0.51)	1109	4.1 (0.61)	4.1 (0.56)
Upper level	11	4.6 (0.56)	4.3 (0.57)	87	4.5 (0.70)	4.2 (0.62)	1521	4.2 (0.67)	4.1 (0.61)
Graduate level				50	4.6 (0.58)	4.3 (0.40)	1295	4.2 (0.69)	4.1 (0.65)
TOTAL	30	4.6 (0.47)	4.3 (0.43)	240	4.5 (0.62)	4.2 (0.52)	4334	4.2 (0.66)	4.1 (0.60)
Course as a whole was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	12	4.5 (0.49)	4.2 (0.38)	34	4.3 (0.50)	4.2 (0.36)	409	4.1 (0.62)	4.2 (0.52)
Lower level, TAs	7	4.6 (0.25)	4.2 (0.19)	69	4.3 (0.59)	4.1 (0.54)	1109	4.0 (0.62)	4.0 (0.57)
Upper level	11	4.5 (0.65)	4.1 (0.66)	87	4.4 (0.74)	4.1 (0.66)	1521	4.1 (0.68)	4.0 (0.62)
Graduate level				50	4.6 (0.56)	4.3 (0.36)	1295	4.1 (0.71)	4.1 (0.66)
TOTAL	30	4.5 (0.50)	4.2 (0.46)	240	4.4 (0.63)	4.1 (0.54)	4334	4.1 (0.67)	4.0 (0.61)
Instructor's effectiveness in teaching the subject matter was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	12	4.5 (0.57)	4.2 (0.46)	30	4.3 (0.57)	4.2 (0.44)	399	4.2 (0.69)	4.2 (0.61)
Lower level, TAs	7	4.7 (0.21)	4.3 (0.14)	69	4.4 (0.56)	4.2 (0.51)	1109	4.1 (0.67)	4.1 (0.63)
Upper level	11	4.6 (0.60)	4.3 (0.63)	86	4.5 (0.76)	4.2 (0.68)	1488	4.2 (0.75)	4.1 (0.70)
Graduate level				50	4.7 (0.58)	4.3 (0.48)	1279	4.2 (0.76)	4.1 (0.72)
TOTAL	30	4.6 (0.51)	4.3 (0.47)	235	4.5 (0.65)	4.2 (0.57)	4275	4.2 (0.73)	4.1 (0.68)
Expected grade relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty	12	6.1 (0.48)		32	5.7 (0.65)		407	5.2 (0.74)	
Lower level, TAs	7	6.3 (0.46)		67	5.7 (0.68)		1107	5.1 (0.73)	
Upper level	11	5.4 (0.52)		79	5.4 (0.83)		1493	5.1 (0.73)	
Graduate level				36	5.6 (0.93)		1249	5.0 (0.73)	
TOTAL	30	5.9 (0.61)		214	5.6 (0.78)		4256	5.0 (0.74)	
Amount of effort to succeed relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty	12	5.6 (0.53)		32	5.6 (0.76)		407	5.2 (0.73)	
Lower level, TAs	7	5.2 (0.37)		67	5.2 (0.81)		1107	5.2 (0.64)	
Upper level	11	5.7 (0.77)		79	5.8 (0.91)		1493	5.3 (0.80)	
Graduate level				36	5.9 (0.94)		1248	5.3 (0.84)	
TOTAL	30	5.5 (0.61)		214	5.6 (0.90)		4255	5.3 (0.77)	
Hours spent per week per credit including class sessions:									
Lower level, Faculty	12	1.8 (0.37)		33	1.9 (0.46)		361	1.8 (0.66)	
Lower level, TAs	7	2.0 (0.19)		29	1.9 (0.78)		299	1.8 (0.76)	
Upper level	9	2.3 (0.36)		79	2.6 (1.34)		1143	2.1 (0.89)	
Graduate level				42	2.6 (1.99)		1174	2.4 (1.12)	
TOTAL	28	2.0 (0.39)		183	2.4 (1.38)		2977	2.1 (0.98)	
Grade expected in this course:							0.00 to 4.00		
Lower level, Faculty	12	3.9 (0.12)		32	3.7 (0.21)		406	3.5 (0.28)	
Lower level, TAs	7	3.9 (0.04)		67	3.7 (0.20)		1107	3.5 (0.29)	
Upper level	11	3.8 (0.14)		78	3.7 (0.21)		1490	3.5 (0.25)	
Graduate level				36	3.7 (0.51)		1247	3.7 (0.32)	
TOTAL	30	3.9 (0.12)		213	3.7 (0.28)		4250	3.5 (0.29)	

Notes: Means are calculated over all class level evaluation medians for the specified item and time period. Joint and co-taught course statistics are reported for highest course level and highest instructor rank.

Department Ratings Summary

	Dance			Arts			Univ. of Washington, Seattle		
	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians
SUMMATIVE ITEMS:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	13	4.6 (0.47)	4.3 (0.36)	44	4.3 (0.62)	4.2 (0.51)	461	4.2 (0.62)	4.2 (0.54)
Lower level, TAs	9	4.6 (0.40)	4.2 (0.38)	81	4.3 (0.60)	4.0 (0.57)	1251	4.0 (0.67)	4.0 (0.62)
Upper level	10	4.8 (0.26)	4.3 (0.29)	108	4.5 (0.56)	4.2 (0.51)	1462	4.2 (0.63)	4.1 (0.57)
Graduate level	1	5.0 (0.00)	4.4 (0.00)	72	4.6 (0.51)	4.3 (0.54)	1339	4.2 (0.67)	4.1 (0.63)
TOTAL	33	4.6 (0.39)	4.3 (0.34)	305	4.4 (0.59)	4.2 (0.54)	4513	4.1 (0.65)	4.1 (0.60)
Course as a whole was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	13	4.5 (0.50)	4.3 (0.38)	44	4.3 (0.66)	4.1 (0.54)	461	4.1 (0.62)	4.1 (0.52)
Lower level, TAs	9	4.5 (0.41)	4.1 (0.36)	81	4.2 (0.56)	4.0 (0.53)	1251	4.0 (0.66)	3.9 (0.61)
Upper level	10	4.8 (0.23)	4.3 (0.26)	108	4.5 (0.58)	4.1 (0.53)	1462	4.1 (0.64)	4.0 (0.58)
Graduate level	1	5.0 (0.00)	4.3 (0.00)	72	4.6 (0.61)	4.1 (0.66)	1339	4.1 (0.69)	4.1 (0.65)
TOTAL	33	4.6 (0.41)	4.2 (0.33)	305	4.4 (0.61)	4.1 (0.56)	4513	4.1 (0.66)	4.0 (0.61)
Instructor's effectiveness in teaching the subject matter was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	13	4.6 (0.46)	4.3 (0.34)	41	4.3 (0.69)	4.1 (0.59)	447	4.2 (0.69)	4.2 (0.61)
Lower level, TAs	9	4.5 (0.48)	4.1 (0.47)	79	4.3 (0.68)	4.0 (0.66)	1249	4.1 (0.76)	4.0 (0.71)
Upper level	10	4.7 (0.30)	4.2 (0.35)	107	4.5 (0.63)	4.2 (0.57)	1404	4.2 (0.70)	4.1 (0.65)
Graduate level	1	5.0 (0.00)	4.4 (0.00)	72	4.6 (0.55)	4.3 (0.59)	1318	4.2 (0.75)	4.1 (0.72)
TOTAL	33	4.6 (0.41)	4.2 (0.38)	299	4.4 (0.65)	4.1 (0.61)	4418	4.1 (0.73)	4.1 (0.69)
Expected grade relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty	13	5.8 (0.32)		43	5.5 (0.68)		460	5.1 (0.69)	
Lower level, TAs	9	6.4 (0.48)		73	5.6 (0.78)		1243	5.0 (0.69)	
Upper level	10	5.9 (0.75)		97	5.4 (0.89)		1427	5.0 (0.70)	
Graduate level	1	6.0 (0.00)		51	5.4 (0.84)		1292	4.9 (0.68)	
TOTAL	33	6.0 (0.58)		264	5.4 (0.82)		4422	5.0 (0.69)	
Amount of effort to succeed relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty	13	5.4 (0.53)		43	5.4 (0.68)		460	5.3 (0.71)	
Lower level, TAs	9	5.5 (0.55)		73	5.2 (0.90)		1243	5.3 (0.64)	
Upper level	10	5.7 (0.81)		97	5.6 (0.85)		1426	5.4 (0.69)	
Graduate level	1	5.2 (0.00)		51	6.0 (0.97)		1292	5.3 (0.81)	
TOTAL	33	5.5 (0.62)		264	5.5 (0.90)		4421	5.3 (0.72)	
Hours spent per week per credit including class sessions:									
Lower level, Faculty	13	1.9 (0.45)		39	1.9 (0.60)		403	1.8 (0.63)	
Lower level, TAs	9	2.0 (0.23)		31	2.0 (0.72)		287	1.9 (0.85)	
Upper level	7	2.2 (0.22)		97	2.6 (1.32)		1131	2.1 (0.87)	
Graduate level	1	2.2 (0.00)		60	3.1 (3.19)		1232	2.4 (1.18)	
TOTAL	30	2.0 (0.35)		227	2.5 (1.92)		3053	2.2 (1.01)	
Grade expected in this course:							0.00 to 4.00		
Lower level, Faculty	13	3.9 (0.11)		43	3.7 (0.22)		460	3.5 (0.27)	
Lower level, TAs	9	3.9 (0.08)		73	3.7 (0.23)		1243	3.4 (0.27)	
Upper level	10	3.9 (0.11)		96	3.7 (0.29)		1426	3.5 (0.27)	
Graduate level	1	4.0 (0.00)		50	3.7 (0.49)		1290	3.6 (0.35)	
TOTAL	33	3.9 (0.10)		262	3.7 (0.32)		4419	3.5 (0.30)	

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Department Ratings Summary

	Dance			Arts			Univ. of Washington, Seattle		
	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians
SUMMATIVE ITEMS:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	9	4.6 (0.49)	4.3 (0.37)	40	4.3 (0.45)	4.1 (0.35)	463	4.2 (0.58)	4.2 (0.50)
Lower level, TAs	8	4.6 (0.54)	4.2 (0.41)	83	4.2 (0.66)	3.9 (0.67)	1275	4.0 (0.62)	4.0 (0.58)
Upper level	5	4.7 (0.13)	4.5 (0.24)	99	4.5 (0.54)	4.2 (0.49)	1416	4.2 (0.63)	4.1 (0.58)
Graduate level	1	4.7 (0.00)	4.3 (0.00)	73	4.7 (0.40)	4.4 (0.44)	1362	4.2 (0.64)	4.2 (0.61)
TOTAL	23	4.6 (0.43)	4.3 (0.35)	295	4.4 (0.57)	4.1 (0.56)	4516	4.1 (0.63)	4.1 (0.59)
Course as a whole was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	9	4.6 (0.46)	4.3 (0.32)	40	4.2 (0.44)	4.1 (0.35)	463	4.1 (0.59)	4.1 (0.49)
Lower level, TAs	8	4.6 (0.55)	4.2 (0.41)	83	4.1 (0.73)	3.7 (0.74)	1275	3.9 (0.63)	3.9 (0.59)
Upper level	5	4.7 (0.13)	4.4 (0.23)	99	4.4 (0.57)	4.1 (0.52)	1416	4.1 (0.63)	4.0 (0.57)
Graduate level	1	4.3 (0.00)	3.9 (0.00)	73	4.7 (0.45)	4.3 (0.47)	1362	4.1 (0.66)	4.1 (0.61)
TOTAL	23	4.6 (0.43)	4.3 (0.34)	295	4.4 (0.62)	4.0 (0.60)	4516	4.1 (0.64)	4.0 (0.59)
Instructor's effectiveness in teaching the subject matter was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	9	4.5 (0.54)	4.2 (0.42)	39	4.3 (0.51)	4.2 (0.40)	458	4.2 (0.68)	4.2 (0.60)
Lower level, TAs	8	4.6 (0.51)	4.2 (0.39)	83	4.2 (0.68)	3.9 (0.70)	1273	4.0 (0.71)	4.0 (0.68)
Upper level	5	4.7 (0.17)	4.5 (0.29)	99	4.5 (0.57)	4.2 (0.54)	1371	4.2 (0.72)	4.1 (0.66)
Graduate level	1	4.9 (0.00)	4.5 (0.00)	73	4.7 (0.41)	4.4 (0.45)	1338	4.2 (0.71)	4.2 (0.67)
TOTAL	23	4.6 (0.45)	4.3 (0.38)	294	4.5 (0.59)	4.2 (0.59)	4440	4.1 (0.71)	4.1 (0.67)
Expected grade relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty	9	6.1 (0.36)		34	5.7 (0.55)		456	5.2 (0.68)	
Lower level, TAs	8	6.2 (0.43)		75	5.6 (0.78)		1267	5.1 (0.69)	
Upper level	5	5.6 (0.65)		88	5.4 (0.85)		1383	5.0 (0.68)	
Graduate level	1	6.0 (0.00)		48	5.1 (0.88)		1302	4.9 (0.67)	
TOTAL	23	6.0 (0.50)		245	5.5 (0.83)		4408	5.0 (0.68)	
Amount of effort to succeed relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty	9	5.6 (0.23)		34	5.5 (0.67)		456	5.2 (0.67)	
Lower level, TAs	8	5.6 (0.58)		75	5.0 (1.01)		1267	5.2 (0.64)	
Upper level	5	5.9 (0.52)		88	5.7 (0.99)		1383	5.4 (0.72)	
Graduate level	1	6.7 (0.00)		48	6.0 (0.90)		1302	5.3 (0.81)	
TOTAL	23	5.7 (0.48)		245	5.5 (1.01)		4408	5.3 (0.73)	
Hours spent per week per credit including class sessions:									
Lower level, Faculty	9	1.7 (0.38)		39	1.9 (0.55)		417	1.8 (0.59)	
Lower level, TAs	8	1.9 (0.50)		40	1.8 (1.02)		331	1.8 (0.82)	
Upper level	5	2.1 (0.27)		92	2.5 (1.20)		1074	2.2 (0.89)	
Graduate level	1	3.2 (0.00)		60	2.9 (2.45)		1221	2.5 (1.34)	
TOTAL	23	1.9 (0.49)		231	2.4 (1.58)		3043	2.2 (1.10)	
Grade expected in this course:							0.00 to 4.00		
Lower level, Faculty	9	3.9 (0.15)		34	3.7 (0.17)		456	3.5 (0.25)	
Lower level, TAs	8	3.9 (0.13)		75	3.7 (0.23)		1267	3.4 (0.27)	
Upper level	5	3.9 (0.11)		87	3.7 (0.26)		1380	3.5 (0.26)	
Graduate level	1	4.0 (0.00)		48	3.7 (0.45)		1302	3.6 (0.37)	
TOTAL	23	3.9 (0.13)		244	3.7 (0.29)		4405	3.5 (0.31)	

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Department Ratings Summary

Dance		Arts			Univ. of Washington, Seattle				
No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	
SUMMATIVE ITEMS:						0 = Very Poor, 5 = Excellent			
			8	4.7 (0.22)	4.4 (0.29)	114	4.3 (0.62)	4.2 (0.55)	
			8	4.6 (0.20)	4.2 (0.16)	274	4.3 (0.53)	4.2 (0.50)	
			19	4.7 (0.31)	4.3 (0.30)	356	4.4 (0.57)	4.2 (0.50)	
	1	5.0 (0.00)	4.9 (0.00)	1	5.0 (0.00)	4.9 (0.00)	253	4.3 (0.57)	4.3 (0.54)
	1	5.0 (0.00)	4.9 (0.00)	36	4.7 (0.27)	4.3 (0.29)	997	4.3 (0.57)	4.2 (0.51)
Course as a whole was:						0 = Very Poor, 5 = Excellent			
			8	4.7 (0.21)	4.3 (0.29)	114	4.2 (0.68)	4.1 (0.60)	
			8	4.6 (0.19)	4.2 (0.14)	274	4.2 (0.53)	4.1 (0.49)	
			19	4.6 (0.33)	4.2 (0.33)	356	4.3 (0.58)	4.1 (0.50)	
	1	5.0 (0.00)	4.9 (0.00)	1	5.0 (0.00)	4.9 (0.00)	253	4.3 (0.61)	4.2 (0.57)
	1	5.0 (0.00)	4.9 (0.00)	36	4.6 (0.28)	4.3 (0.30)	997	4.3 (0.59)	4.2 (0.53)
Instructor's effectiveness in teaching the subject matter was:						0 = Very Poor, 5 = Excellent			
			8	4.7 (0.26)	4.4 (0.33)	107	4.2 (0.75)	4.2 (0.69)	
			8	4.6 (0.20)	4.2 (0.18)	271	4.3 (0.62)	4.2 (0.59)	
			19	4.6 (0.44)	4.3 (0.44)	344	4.4 (0.64)	4.2 (0.58)	
	1	5.0 (0.00)	4.9 (0.00)	1	5.0 (0.00)	4.9 (0.00)	252	4.3 (0.64)	4.3 (0.60)
	1	5.0 (0.00)	4.9 (0.00)	36	4.6 (0.35)	4.3 (0.39)	974	4.3 (0.65)	4.2 (0.60)
Expected grade relative to other courses you have taken:						1 = Much Lower, 7 = Much Higher			
			6	5.9 (0.51)		112	5.1 (0.73)		
			7	6.0 (0.24)		273	5.1 (0.68)		
			18	5.7 (0.68)		345	5.2 (0.72)		
	1	4.2 (0.00)		1	4.2 (0.00)	229	4.9 (0.63)		
	1	4.2 (0.00)		32	5.8 (0.64)	959	5.1 (0.69)		
Amount of effort to succeed relative to other courses you have taken:						1 = Much Lower, 7 = Much Higher			
			6	5.9 (0.81)		112	5.4 (0.66)		
			7	5.6 (0.56)		273	5.4 (0.69)		
			18	5.8 (0.79)		345	5.5 (0.72)		
	1	6.8 (0.00)		1	6.8 (0.00)	229	5.4 (0.82)		
	1	6.8 (0.00)		32	5.8 (0.75)	959	5.4 (0.73)		
Hours spent per week per credit including class sessions:									
			8	2.0 (0.56)		109	1.9 (0.64)		
			8	2.2 (0.59)		199	2.1 (0.82)		
			19	2.7 (1.36)		322	2.5 (1.07)		
	1	4.5 (0.00)		1	4.5 (0.00)	229	3.2 (2.11)		
	1	4.5 (0.00)		36	2.5 (1.13)	859	2.5 (1.42)		
Grade expected in this course:						0.00 to 4.00			
			6	3.7 (0.15)		112	3.5 (0.26)		
			7	3.7 (0.08)		273	3.4 (0.29)		
			18	3.7 (0.17)		345	3.5 (0.28)		
	1	3.8 (0.00)		1	3.8 (0.00)	229	3.7 (0.30)		
	1	3.8 (0.00)		32	3.7 (0.14)	959	3.5 (0.30)		

Notes: Means are calculated over all class level evaluation medians for the specified item and time period. Joint and co-taught course statistics are reported for highest course level and highest instructor rank.

Department Ratings Summary

	Dance			Arts			Univ. of Washington, Seattle		
	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians
SUMMATIVE ITEMS:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	8	4.6 (0.51)	4.3 (0.37)	35	4.2 (0.59)	4.0 (0.54)	351	4.2 (0.67)	4.2 (0.59)
Lower level, TAs	6	4.7 (0.17)	4.4 (0.18)	87	4.3 (0.48)	4.1 (0.42)	966	4.1 (0.54)	4.1 (0.50)
Upper level	6	4.6 (0.60)	4.2 (0.55)	67	4.5 (0.57)	4.2 (0.52)	1415	4.2 (0.64)	4.1 (0.59)
Graduate level	1	4.9 (0.00)	4.8 (0.00)	34	4.6 (0.39)	4.3 (0.43)	1103	4.2 (0.66)	4.2 (0.61)
TOTAL	21	4.6 (0.44)	4.3 (0.39)	223	4.4 (0.53)	4.1 (0.48)	3835	4.2 (0.63)	4.1 (0.57)
Course as a whole was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	8	4.6 (0.46)	4.3 (0.30)	35	4.2 (0.57)	4.0 (0.51)	351	4.1 (0.67)	4.1 (0.57)
Lower level, TAs	6	4.6 (0.25)	4.2 (0.25)	87	4.2 (0.50)	4.0 (0.44)	966	4.0 (0.55)	4.0 (0.51)
Upper level	6	4.5 (0.63)	4.1 (0.57)	67	4.4 (0.55)	4.2 (0.49)	1415	4.1 (0.63)	4.1 (0.58)
Graduate level	1	4.9 (0.00)	4.9 (0.00)	34	4.5 (0.52)	4.2 (0.53)	1103	4.2 (0.69)	4.1 (0.63)
TOTAL	21	4.6 (0.44)	4.2 (0.39)	223	4.3 (0.54)	4.1 (0.49)	3835	4.1 (0.64)	4.1 (0.58)
Instructor's effectiveness in teaching the subject matter was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	8	4.6 (0.56)	4.3 (0.41)	34	4.2 (0.70)	4.0 (0.68)	342	4.2 (0.78)	4.2 (0.70)
Lower level, TAs	6	4.8 (0.18)	4.4 (0.20)	86	4.3 (0.53)	4.1 (0.47)	963	4.2 (0.62)	4.1 (0.57)
Upper level	6	4.6 (0.67)	4.2 (0.61)	66	4.4 (0.69)	4.2 (0.64)	1386	4.2 (0.73)	4.1 (0.69)
Graduate level	1	4.8 (0.00)	4.7 (0.00)	34	4.6 (0.48)	4.3 (0.52)	1082	4.2 (0.71)	4.1 (0.67)
TOTAL	21	4.6 (0.49)	4.3 (0.43)	220	4.4 (0.61)	4.1 (0.57)	3773	4.2 (0.70)	4.1 (0.66)
Expected grade relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty	8	6.1 (0.43)		32	5.6 (0.65)		345	5.1 (0.80)	
Lower level, TAs	6	6.2 (0.35)		84	5.4 (0.70)		961	5.1 (0.69)	
Upper level	6	6.0 (0.56)		59	5.3 (0.87)		1392	5.0 (0.70)	
Graduate level	1	4.2 (0.00)		25	5.2 (0.87)		1067	4.9 (0.72)	
TOTAL	21	6.0 (0.60)		200	5.4 (0.77)		3765	5.0 (0.72)	
Amount of effort to succeed relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty	8	5.6 (0.61)		32	5.3 (0.81)		345	5.1 (0.72)	
Lower level, TAs	6	5.6 (0.31)		84	5.1 (0.88)		961	5.1 (0.65)	
Upper level	6	5.6 (0.69)		59	5.4 (0.86)		1392	5.2 (0.71)	
Graduate level	1	4.5 (0.00)		25	5.7 (0.77)		1068	5.2 (0.85)	
TOTAL	21	5.5 (0.57)		200	5.3 (0.87)		3766	5.2 (0.74)	
Hours spent per week per credit including class sessions:									
Lower level, Faculty	8	2.1 (0.53)		28	1.9 (0.57)		316	1.8 (0.65)	
Lower level, TAs	6	2.1 (0.29)		28	1.8 (0.79)		284	1.7 (0.69)	
Upper level	6	2.3 (0.50)		58	2.3 (1.02)		1086	2.1 (0.82)	
Graduate level	1	3.2 (0.00)		30	2.2 (2.02)		1014	2.4 (1.08)	
TOTAL	21	2.2 (0.50)		144	2.1 (1.21)		2700	2.1 (0.92)	
Grade expected in this course:							0.00 to 4.00		
Lower level, Faculty	8	3.9 (0.12)		31	3.6 (0.19)		344	3.5 (0.26)	
Lower level, TAs	6	3.9 (0.02)		84	3.6 (0.22)		961	3.5 (0.25)	
Upper level	6	3.9 (0.13)		59	3.6 (0.23)		1392	3.5 (0.27)	
Graduate level	1	3.9 (0.00)		25	3.7 (0.22)		1067	3.6 (0.35)	
TOTAL	21	3.9 (0.10)		199	3.6 (0.22)		3764	3.5 (0.30)	

Notes: Means are calculated over all class level evaluation medians for the specified item and time period. Joint and co-taught course statistics are reported for highest course level and highest instructor rank.

Department Ratings Summary

	Dance			Arts			Univ. of Washington, Seattle		
	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians
SUMMATIVE ITEMS:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	12	4.7 (0.42)	4.5 (0.39)	48	4.4 (0.49)	4.2 (0.39)	413	4.2 (0.59)	4.2 (0.49)
Lower level, TAs	10	4.7 (0.27)	4.4 (0.26)	73	4.4 (0.50)	4.2 (0.47)	1099	4.1 (0.59)	4.1 (0.54)
Upper level	4	4.7 (0.39)	4.4 (0.40)	94	4.5 (0.63)	4.2 (0.61)	1264	4.2 (0.61)	4.1 (0.56)
Graduate level	2	4.6 (0.46)	4.3 (0.53)	66	4.6 (0.60)	4.3 (0.56)	1119	4.2 (0.65)	4.2 (0.60)
TOTAL	28	4.7 (0.35)	4.4 (0.34)	281	4.5 (0.57)	4.2 (0.53)	3895	4.2 (0.62)	4.1 (0.56)
Course as a whole was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	12	4.7 (0.41)	4.4 (0.37)	48	4.3 (0.53)	4.1 (0.42)	413	4.1 (0.59)	4.2 (0.46)
Lower level, TAs	10	4.7 (0.29)	4.3 (0.28)	73	4.3 (0.68)	4.0 (0.66)	1099	4.0 (0.60)	4.0 (0.55)
Upper level	4	4.6 (0.52)	4.3 (0.49)	94	4.4 (0.61)	4.1 (0.59)	1263	4.1 (0.62)	4.0 (0.57)
Graduate level	2	4.5 (0.52)	4.3 (0.60)	66	4.6 (0.59)	4.3 (0.55)	1119	4.1 (0.65)	4.1 (0.60)
TOTAL	28	4.7 (0.37)	4.4 (0.36)	281	4.4 (0.62)	4.1 (0.58)	3894	4.1 (0.62)	4.1 (0.57)
Instructor's effectiveness in teaching the subject matter was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	12	4.7 (0.42)	4.5 (0.39)	47	4.4 (0.52)	4.2 (0.42)	400	4.2 (0.69)	4.2 (0.59)
Lower level, TAs	10	4.7 (0.29)	4.4 (0.27)	73	4.5 (0.48)	4.2 (0.45)	1096	4.1 (0.67)	4.1 (0.62)
Upper level	4	4.8 (0.36)	4.5 (0.37)	91	4.5 (0.71)	4.2 (0.71)	1231	4.2 (0.69)	4.1 (0.64)
Graduate level	2	4.5 (0.64)	4.2 (0.71)	66	4.6 (0.68)	4.3 (0.60)	1101	4.2 (0.72)	4.1 (0.68)
TOTAL	28	4.7 (0.37)	4.4 (0.36)	277	4.5 (0.62)	4.2 (0.58)	3828	4.2 (0.69)	4.1 (0.64)
Expected grade relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty	12	5.7 (0.55)		40	5.5 (0.66)		405	5.1 (0.70)	
Lower level, TAs	10	6.1 (0.42)		66	5.4 (0.84)		1092	5.0 (0.69)	
Upper level	4	5.7 (0.68)		83	5.3 (0.79)		1222	4.9 (0.68)	
Graduate level	2	4.7 (0.24)		52	5.3 (0.91)		1086	4.9 (0.70)	
TOTAL	28	5.8 (0.61)		241	5.4 (0.81)		3805	5.0 (0.69)	
Amount of effort to succeed relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty	12	5.4 (0.41)		40	5.2 (0.81)		405	5.2 (0.68)	
Lower level, TAs	10	5.5 (0.70)		66	4.8 (0.95)		1092	5.1 (0.64)	
Upper level	4	5.9 (0.62)		83	5.4 (0.98)		1222	5.2 (0.71)	
Graduate level	2	5.0 (0.71)		52	6.0 (0.90)		1085	5.3 (0.82)	
TOTAL	28	5.5 (0.58)		241	5.3 (1.01)		3804	5.2 (0.72)	
Hours spent per week per credit including class sessions:									
Lower level, Faculty	12	1.9 (0.64)		42	1.9 (0.64)		374	1.8 (0.55)	
Lower level, TAs	10	2.0 (0.27)		26	1.9 (0.51)		299	1.8 (0.69)	
Upper level	4	2.3 (0.22)		85	2.4 (1.15)		1013	2.1 (0.82)	
Graduate level	2	2.4 (0.21)		55	3.2 (2.51)		1033	2.4 (1.11)	
TOTAL	28	2.0 (0.48)		208	2.4 (1.60)		2719	2.1 (0.93)	
Grade expected in this course:							0.00 to 4.00		
Lower level, Faculty	12	3.9 (0.11)		40	3.7 (0.26)		405	3.5 (0.26)	
Lower level, TAs	10	3.9 (0.10)		65	3.6 (0.28)		1091	3.4 (0.25)	
Upper level	4	3.9 (0.18)		84	3.7 (0.30)		1222	3.5 (0.25)	
Graduate level	2	3.8 (0.22)		52	3.8 (0.42)		1085	3.6 (0.32)	
TOTAL	28	3.9 (0.12)		241	3.7 (0.33)		3803	3.5 (0.28)	

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Department Ratings Summary

	Dance			Arts			Univ. of Washington, Seattle		
	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians
SUMMATIVE ITEMS:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	11	4.7 (0.37)	4.4 (0.27)	43	4.4 (0.46)	4.2 (0.38)	409	4.2 (0.60)	4.2 (0.54)
Lower level, TAs	4	4.8 (0.10)	4.4 (0.06)	51	4.2 (0.67)	3.9 (0.69)	1137	4.0 (0.61)	4.0 (0.58)
Upper level	2	5.0 (0.00)	4.4 (0.10)	87	4.5 (0.50)	4.3 (0.47)	1283	4.2 (0.61)	4.1 (0.57)
Graduate level	1	4.7 (0.00)	4.6 (0.00)	49	4.7 (0.46)	4.2 (0.50)	1090	4.3 (0.60)	4.2 (0.57)
TOTAL	18	4.8 (0.31)	4.4 (0.22)	230	4.5 (0.55)	4.2 (0.54)	3919	4.2 (0.62)	4.1 (0.58)
Course as a whole was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	11	4.7 (0.34)	4.3 (0.22)	43	4.4 (0.48)	4.1 (0.41)	408	4.1 (0.58)	4.1 (0.54)
Lower level, TAs	4	4.8 (0.07)	4.3 (0.02)	51	4.2 (0.69)	3.9 (0.71)	1137	3.9 (0.62)	3.9 (0.58)
Upper level	2	4.9 (0.00)	4.3 (0.11)	87	4.5 (0.51)	4.2 (0.45)	1283	4.1 (0.62)	4.1 (0.57)
Graduate level	1	4.7 (0.00)	4.6 (0.00)	49	4.6 (0.47)	4.1 (0.49)	1090	4.2 (0.62)	4.2 (0.58)
TOTAL	18	4.7 (0.27)	4.4 (0.18)	230	4.4 (0.56)	4.1 (0.54)	3918	4.1 (0.62)	4.0 (0.58)
Instructor's effectiveness in teaching the subject matter was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	11	4.7 (0.43)	4.4 (0.32)	39	4.4 (0.53)	4.2 (0.43)	393	4.2 (0.68)	4.2 (0.64)
Lower level, TAs	4	4.8 (0.12)	4.4 (0.08)	51	4.2 (0.74)	3.9 (0.75)	1135	4.0 (0.70)	4.0 (0.67)
Upper level	2	5.0 (0.00)	4.4 (0.10)	87	4.5 (0.60)	4.3 (0.58)	1240	4.2 (0.69)	4.2 (0.65)
Graduate level	1	4.7 (0.00)	4.6 (0.00)	49	4.6 (0.50)	4.2 (0.57)	1067	4.2 (0.68)	4.2 (0.65)
TOTAL	18	4.8 (0.35)	4.4 (0.26)	226	4.5 (0.62)	4.2 (0.62)	3835	4.2 (0.69)	4.1 (0.66)
Expected grade relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty	11	6.1 (0.38)		37	5.8 (0.52)		403	5.2 (0.73)	
Lower level, TAs	4	6.4 (0.30)		42	5.5 (0.62)		1128	5.0 (0.69)	
Upper level	2	6.6 (0.29)		76	5.2 (0.75)		1246	4.9 (0.68)	
Graduate level	1	4.8 (0.00)		33	5.5 (1.05)		1055	4.9 (0.68)	
TOTAL	18	6.2 (0.51)		188	5.5 (0.77)		3832	5.0 (0.69)	
Amount of effort to succeed relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty	11	5.5 (0.68)		37	5.3 (0.76)		403	5.2 (0.67)	
Lower level, TAs	4	5.6 (0.51)		42	4.9 (0.83)		1128	5.1 (0.61)	
Upper level	2	6.6 (0.48)		77	5.6 (0.86)		1247	5.3 (0.70)	
Graduate level	1	6.2 (0.00)		34	6.2 (0.70)		1056	5.3 (0.78)	
TOTAL	18	5.7 (0.68)		190	5.5 (0.90)		3834	5.2 (0.70)	
Hours spent per week per credit including class sessions:									
Lower level, Faculty	11	3.5 (1.84)		42	2.1 (1.34)		408	1.8 (0.78)	
Lower level, TAs	4	3.6 (2.07)		42	1.7 (1.01)		1128	1.6 (0.66)	
Upper level	2	4.3 (3.04)		83	2.9 (1.70)		1274	2.4 (1.60)	
Graduate level	1	3.4 (0.00)		45	3.7 (3.53)		1072	3.2 (2.55)	
TOTAL	18	3.6 (1.83)		212	2.7 (2.18)		3882	2.3 (1.79)	
Grade expected in this course:							0.00 to 4.00		
Lower level, Faculty	11	3.9 (0.10)		37	3.7 (0.20)		402	3.5 (0.26)	
Lower level, TAs	4	3.9 (0.05)		42	3.6 (0.24)		1128	3.4 (0.26)	
Upper level	2	4.0 (0.01)		75	3.6 (0.31)		1245	3.5 (0.26)	
Graduate level	1	3.4 (0.00)		34	3.7 (0.41)		1055	3.6 (0.33)	
TOTAL	18	3.9 (0.15)		188	3.7 (0.30)		3830	3.5 (0.29)	

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Department Ratings Summary

Dance				Arts			Univ. of Washington, Seattle			
		No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians
SUMMATIVE ITEMS:										0 = Very Poor, 5 = Excellent
Lower level, Faculty					12	4.6 (0.29)	4.4 (0.22)	128	4.3 (0.61)	4.3 (0.50)
Lower level, TAs					5	4.2 (0.56)	3.8 (0.31)	238	4.2 (0.56)	4.2 (0.52)
Upper level					13	4.7 (0.23)	4.4 (0.26)	335	4.4 (0.62)	4.2 (0.57)
Graduate level		1	5.0 (0.00)	4.8 (0.00)	1	5.0 (0.00)	4.8 (0.00)	199	4.3 (0.60)	4.2 (0.56)
TOTAL		1	5.0 (0.00)	4.8 (0.00)	31	4.6 (0.37)	4.3 (0.34)	900	4.3 (0.60)	4.2 (0.54)
Course as a whole was:										0 = Very Poor, 5 = Excellent
Lower level, Faculty					12	4.6 (0.29)	4.4 (0.20)	128	4.2 (0.62)	4.2 (0.49)
Lower level, TAs					5	4.1 (0.62)	3.7 (0.40)	238	4.1 (0.59)	4.1 (0.53)
Upper level					13	4.7 (0.27)	4.3 (0.28)	335	4.3 (0.65)	4.2 (0.58)
Graduate level		1	4.8 (0.00)	4.6 (0.00)	1	4.8 (0.00)	4.6 (0.00)	199	4.2 (0.61)	4.2 (0.57)
TOTAL		1	4.8 (0.00)	4.6 (0.00)	31	4.6 (0.39)	4.3 (0.35)	900	4.2 (0.62)	4.1 (0.55)
Instructor's effectiveness in teaching the subject matter was:										0 = Very Poor, 5 = Excellent
Lower level, Faculty					12	4.6 (0.38)	4.4 (0.33)	124	4.3 (0.72)	4.2 (0.63)
Lower level, TAs					5	4.1 (0.64)	3.7 (0.40)	236	4.3 (0.63)	4.2 (0.60)
Upper level					12	4.7 (0.24)	4.4 (0.26)	317	4.3 (0.74)	4.2 (0.69)
Graduate level		1	5.0 (0.00)	4.9 (0.00)	1	5.0 (0.00)	4.9 (0.00)	197	4.3 (0.65)	4.3 (0.61)
TOTAL		1	5.0 (0.00)	4.9 (0.00)	30	4.6 (0.44)	4.3 (0.42)	874	4.3 (0.69)	4.2 (0.64)
Expected grade relative to other courses you have taken:										1 = Much Lower, 7 = Much Higher
Lower level, Faculty					12	5.4 (0.69)		128	5.0 (0.67)	
Lower level, TAs					4	5.5 (0.32)		237	5.0 (0.76)	
Upper level					11	5.5 (0.60)		316	5.1 (0.68)	
Graduate level		1	4.2 (0.00)		1	4.2 (0.00)		182	5.0 (0.66)	
TOTAL		1	4.2 (0.00)		28	5.4 (0.63)		863	5.0 (0.70)	
Amount of effort to succeed relative to other courses you have taken:										1 = Much Lower, 7 = Much Higher
Lower level, Faculty					12	5.7 (0.62)		128	5.4 (0.66)	
Lower level, TAs					4	5.0 (0.33)		237	5.3 (0.69)	
Upper level					11	5.8 (0.55)		317	5.4 (0.71)	
Graduate level		1	7.0 (0.00)		1	7.0 (0.00)		184	5.4 (0.90)	
TOTAL		1	7.0 (0.00)		28	5.7 (0.65)		866	5.4 (0.74)	
Hours spent per week per credit including class sessions:										
Lower level, Faculty					12	2.1 (0.66)		128	2.2 (0.81)	
Lower level, TAs					5	3.6 (1.20)		238	2.1 (1.06)	
Upper level					13	2.5 (0.94)		335	2.8 (2.63)	
Graduate level		1	7.3 (0.00)		1	7.3 (0.00)		193	4.2 (4.30)	
TOTAL		1	7.3 (0.00)		31	2.7 (1.31)		894	2.8 (2.76)	
Grade expected in this course:										0.00 to 4.00
Lower level, Faculty					12	3.6 (0.18)		128	3.4 (0.26)	
Lower level, TAs					4	3.6 (0.20)		237	3.4 (0.29)	
Upper level					11	3.6 (0.17)		317	3.5 (0.31)	
Graduate level		1	3.9 (0.00)		1	3.9 (0.00)		182	3.7 (0.37)	
TOTAL		1	3.9 (0.00)		28	3.6 (0.18)		864	3.5 (0.33)	

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Department Ratings Summary

	Dance			Arts			Univ. of Washington, Seattle		
	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians
SUMMATIVE ITEMS:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	7	4.7 (0.16)	4.4 (0.15)	35	4.4 (0.48)	4.2 (0.44)	351	4.2 (0.58)	4.2 (0.50)
Lower level, TAs	7	4.8 (0.17)	4.4 (0.16)	63	4.4 (0.45)	4.2 (0.42)	974	4.1 (0.56)	4.1 (0.54)
Upper level	9	4.7 (0.24)	4.3 (0.37)	62	4.5 (0.56)	4.2 (0.54)	1309	4.2 (0.63)	4.2 (0.58)
Graduate level	1	4.7 (0.00)	4.7 (0.00)	29	4.5 (0.53)	4.3 (0.47)	951	4.2 (0.70)	4.2 (0.66)
TOTAL	24	4.7 (0.19)	4.4 (0.26)	189	4.4 (0.50)	4.2 (0.47)	3585	4.2 (0.63)	4.1 (0.58)
Course as a whole was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	7	4.6 (0.16)	4.2 (0.16)	35	4.3 (0.48)	4.1 (0.46)	351	4.1 (0.59)	4.1 (0.50)
Lower level, TAs	7	4.8 (0.13)	4.4 (0.12)	63	4.3 (0.48)	4.1 (0.44)	974	4.1 (0.58)	4.0 (0.55)
Upper level	9	4.7 (0.28)	4.3 (0.39)	62	4.4 (0.55)	4.2 (0.51)	1309	4.1 (0.63)	4.1 (0.59)
Graduate level	1	4.6 (0.00)	4.6 (0.00)	29	4.4 (0.57)	4.3 (0.53)	951	4.1 (0.74)	4.1 (0.69)
TOTAL	24	4.7 (0.22)	4.3 (0.27)	189	4.4 (0.52)	4.1 (0.48)	3585	4.1 (0.65)	4.1 (0.60)
Instructor's effectiveness in teaching the subject matter was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	7	4.8 (0.16)	4.4 (0.16)	35	4.4 (0.52)	4.2 (0.50)	342	4.2 (0.67)	4.2 (0.59)
Lower level, TAs	7	4.8 (0.22)	4.4 (0.21)	63	4.5 (0.44)	4.2 (0.42)	971	4.2 (0.62)	4.1 (0.60)
Upper level	9	4.7 (0.23)	4.3 (0.38)	61	4.5 (0.64)	4.2 (0.63)	1243	4.2 (0.68)	4.2 (0.64)
Graduate level	1	4.6 (0.00)	4.6 (0.00)	29	4.5 (0.54)	4.3 (0.47)	924	4.2 (0.76)	4.2 (0.72)
TOTAL	24	4.7 (0.20)	4.4 (0.27)	188	4.4 (0.54)	4.2 (0.51)	3480	4.2 (0.68)	4.2 (0.65)
Expected grade relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty	7	6.2 (0.40)		32	5.5 (0.79)		348	5.1 (0.75)	
Lower level, TAs	7	6.3 (0.40)		59	5.5 (0.80)		970	5.1 (0.68)	
Upper level	9	5.7 (0.61)		52	5.3 (0.66)		1282	5.0 (0.70)	
Graduate level	1	4.4 (0.00)		22	4.9 (0.82)		919	4.8 (0.71)	
TOTAL	24	5.9 (0.63)		165	5.4 (0.78)		3519	5.0 (0.71)	
Amount of effort to succeed relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty	7	5.3 (0.61)		32	5.5 (0.83)		348	5.1 (0.73)	
Lower level, TAs	7	5.6 (0.57)		59	5.1 (0.79)		970	5.1 (0.66)	
Upper level	9	5.3 (0.77)		52	5.4 (0.82)		1282	5.2 (0.74)	
Graduate level	1	5.8 (0.00)		22	5.5 (0.94)		919	5.2 (0.84)	
TOTAL	24	5.4 (0.64)		165	5.3 (0.84)		3519	5.1 (0.75)	
Hours spent per week per credit including class sessions:									
Lower level, Faculty	7	3.1 (1.07)		35	2.3 (1.39)		348	1.9 (0.98)	
Lower level, TAs	7	4.0 (1.28)		60	1.7 (1.07)		924	1.6 (0.78)	
Upper level	9	4.5 (2.12)		62	3.2 (1.95)		1307	2.4 (1.84)	
Graduate level	1	3.7 (0.00)		28	4.9 (5.86)		941	3.0 (2.44)	
TOTAL	24	3.9 (1.61)		185	2.8 (2.86)		3520	2.3 (1.84)	
Grade expected in this course:							0.00 to 4.00		
Lower level, Faculty	7	3.8 (0.15)		31	3.7 (0.20)		346	3.5 (0.25)	
Lower level, TAs	7	3.9 (0.08)		59	3.6 (0.27)		970	3.4 (0.25)	
Upper level	9	3.8 (0.13)		52	3.7 (0.21)		1281	3.5 (0.22)	
Graduate level	1	3.9 (0.00)		23	3.8 (0.42)		921	3.6 (0.39)	
TOTAL	24	3.9 (0.12)		165	3.6 (0.27)		3518	3.5 (0.29)	

Notes: Means are calculated over all class level evaluation medians for the specified item and time period. Joint and co-taught course statistics are reported for highest course level and highest instructor rank.

Department Ratings Summary

	Dance			Arts			Univ. of Washington, Seattle		
	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians
SUMMATIVE ITEMS:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	9	4.6 (0.36)	4.3 (0.31)	35	4.5 (0.36)	4.3 (0.26)	373	4.2 (0.60)	4.3 (0.52)
Lower level, TAs	11	4.8 (0.18)	4.4 (0.14)	70	4.5 (0.36)	4.3 (0.33)	1159	4.1 (0.55)	4.1 (0.52)
Upper level	10	4.7 (0.29)	4.5 (0.15)	96	4.4 (0.58)	4.2 (0.53)	1328	4.2 (0.59)	4.2 (0.55)
Graduate level	1	4.6 (0.00)	4.6 (0.00)	35	4.4 (0.55)	4.1 (0.58)	981	4.2 (0.59)	4.2 (0.55)
TOTAL	31	4.7 (0.27)	4.4 (0.21)	236	4.5 (0.49)	4.2 (0.45)	3841	4.2 (0.58)	4.2 (0.54)
Course as a whole was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	9	4.5 (0.40)	4.2 (0.34)	35	4.4 (0.40)	4.2 (0.30)	373	4.1 (0.60)	4.2 (0.50)
Lower level, TAs	11	4.7 (0.22)	4.3 (0.16)	70	4.5 (0.40)	4.2 (0.37)	1159	4.0 (0.56)	4.0 (0.52)
Upper level	9	4.6 (0.37)	4.4 (0.20)	95	4.3 (0.62)	4.1 (0.54)	1327	4.1 (0.60)	4.1 (0.55)
Graduate level	1	4.8 (0.00)	4.7 (0.00)	35	4.4 (0.65)	4.0 (0.67)	980	4.2 (0.61)	4.1 (0.56)
TOTAL	30	4.7 (0.33)	4.3 (0.26)	235	4.4 (0.54)	4.1 (0.48)	3839	4.1 (0.60)	4.1 (0.54)
Instructor's effectiveness in teaching the subject matter was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	9	4.7 (0.49)	4.4 (0.44)	35	4.5 (0.44)	4.3 (0.33)	362	4.2 (0.71)	4.3 (0.63)
Lower level, TAs	11	4.8 (0.22)	4.4 (0.20)	70	4.6 (0.36)	4.3 (0.34)	1155	4.1 (0.62)	4.1 (0.58)
Upper level	10	4.8 (0.21)	4.6 (0.19)	96	4.4 (0.66)	4.2 (0.64)	1267	4.2 (0.67)	4.2 (0.63)
Graduate level	1	4.8 (0.00)	4.7 (0.00)	35	4.5 (0.55)	4.2 (0.60)	948	4.2 (0.65)	4.2 (0.62)
TOTAL	31	4.8 (0.31)	4.5 (0.30)	236	4.5 (0.54)	4.2 (0.52)	3732	4.2 (0.65)	4.2 (0.61)
Expected grade relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty	9	6.0 (0.50)		29	5.6 (0.63)		367	5.1 (0.72)	
Lower level, TAs	11	6.3 (0.54)		62	5.5 (0.81)		1151	5.0 (0.65)	
Upper level	6	5.4 (0.99)		79	5.2 (0.86)		1283	5.0 (0.66)	
Graduate level	1	4.0 (0.00)		26	4.7 (0.70)		936	4.9 (0.68)	
TOTAL	27	5.9 (0.80)		196	5.3 (0.84)		3737	5.0 (0.67)	
Amount of effort to succeed relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty	9	4.9 (0.38)		29	5.3 (0.71)		367	5.2 (0.64)	
Lower level, TAs	11	5.6 (0.37)		62	5.2 (0.76)		1151	5.2 (0.60)	
Upper level	6	5.5 (0.79)		79	5.5 (0.86)		1283	5.2 (0.70)	
Graduate level	1	5.8 (0.00)		26	5.7 (0.91)		937	5.3 (0.79)	
TOTAL	27	5.3 (0.58)		196	5.4 (0.83)		3738	5.2 (0.69)	
Hours spent per week per credit including class sessions:									
Lower level, Faculty	9	1.9 (0.36)		35	1.9 (0.59)		370	1.8 (0.64)	
Lower level, TAs	11	2.0 (0.25)		60	1.6 (0.55)		1111	1.7 (0.74)	
Upper level	10	2.9 (1.97)		94	2.7 (1.61)		1322	2.2 (1.28)	
Graduate level	1	2.8 (0.00)		35	2.7 (2.26)		969	2.6 (1.61)	
TOTAL	31	2.3 (1.20)		224	2.3 (1.50)		3772	2.1 (1.25)	
Grade expected in this course:							0.00 to 4.00		
Lower level, Faculty	9	3.8 (0.14)		29	3.7 (0.22)		367	3.5 (0.26)	
Lower level, TAs	11	3.9 (0.09)		62	3.6 (0.24)		1151	3.4 (0.23)	
Upper level	6	3.6 (0.78)		79	3.6 (0.34)		1283	3.5 (0.25)	
Graduate level	1	3.9 (0.00)		25	3.7 (0.41)		935	3.6 (0.40)	
TOTAL	27	3.8 (0.38)		195	3.6 (0.31)		3736	3.5 (0.30)	

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Department Ratings Summary

	Dance			Arts			Univ. of Washington, Seattle		
	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians
SUMMATIVE ITEMS:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	6	4.8 (0.27)	4.5 (0.19)	29	4.5 (0.34)	4.3 (0.21)	389	4.2 (0.58)	4.3 (0.48)
Lower level, TAs	9	4.7 (0.23)	4.4 (0.24)	60	4.4 (0.36)	4.2 (0.33)	1148	4.0 (0.59)	4.0 (0.55)
Upper level	2	4.6 (0.53)	4.4 (0.15)	93	4.5 (0.56)	4.3 (0.38)	1322	4.2 (0.58)	4.2 (0.53)
Graduate level	1	4.3 (0.00)	4.1 (0.00)	42	4.4 (0.65)	4.1 (0.65)	967	4.2 (0.66)	4.2 (0.64)
TOTAL	18	4.7 (0.28)	4.4 (0.22)	224	4.5 (0.51)	4.2 (0.42)	3826	4.1 (0.62)	4.1 (0.57)
Course as a whole was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	6	4.8 (0.35)	4.4 (0.26)	29	4.4 (0.37)	4.2 (0.27)	389	4.1 (0.58)	4.2 (0.46)
Lower level, TAs	9	4.7 (0.28)	4.3 (0.28)	60	4.4 (0.40)	4.1 (0.36)	1148	3.9 (0.59)	3.9 (0.54)
Upper level	2	4.4 (0.62)	4.3 (0.22)	93	4.4 (0.60)	4.2 (0.42)	1322	4.2 (0.60)	4.1 (0.54)
Graduate level	1	4.0 (0.00)	3.7 (0.00)	42	4.4 (0.67)	4.0 (0.68)	966	4.1 (0.67)	4.1 (0.65)
TOTAL	18	4.6 (0.36)	4.3 (0.30)	224	4.4 (0.54)	4.1 (0.45)	3825	4.1 (0.62)	4.1 (0.57)
Instructor's effectiveness in teaching the subject matter was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	6	4.8 (0.23)	4.5 (0.15)	28	4.5 (0.36)	4.3 (0.23)	379	4.2 (0.67)	4.3 (0.59)
Lower level, TAs	9	4.7 (0.24)	4.4 (0.25)	60	4.5 (0.40)	4.2 (0.37)	1145	4.0 (0.68)	4.0 (0.65)
Upper level	2	4.5 (0.56)	4.3 (0.16)	93	4.5 (0.60)	4.4 (0.43)	1273	4.2 (0.65)	4.2 (0.60)
Graduate level				41	4.4 (0.68)	4.0 (0.66)	943	4.2 (0.76)	4.2 (0.73)
TOTAL	17	4.7 (0.28)	4.4 (0.21)	222	4.5 (0.54)	4.3 (0.45)	3740	4.1 (0.70)	4.1 (0.65)
Expected grade relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty	6	6.1 (0.40)		21	5.7 (0.55)		381	5.1 (0.68)	
Lower level, TAs	9	6.3 (0.29)		52	5.5 (0.67)		1140	5.0 (0.67)	
Upper level	2	5.1 (1.62)		75	5.2 (0.89)		1277	4.9 (0.67)	
Graduate level	1	5.0 (0.00)		32	5.2 (0.88)		927	4.9 (0.68)	
TOTAL	18	6.0 (0.66)		180	5.4 (0.81)		3725	4.9 (0.68)	
Amount of effort to succeed relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty	6	5.3 (0.53)		21	5.4 (0.62)		381	5.1 (0.63)	
Lower level, TAs	9	5.7 (0.35)		52	5.1 (0.77)		1140	5.1 (0.62)	
Upper level	2	6.2 (0.12)		75	5.7 (0.76)		1277	5.2 (0.69)	
Graduate level	1	5.2 (0.00)		32	5.8 (0.92)		929	5.3 (0.83)	
TOTAL	18	5.6 (0.48)		180	5.5 (0.82)		3727	5.2 (0.71)	
Hours spent per week per credit including class sessions:									
Lower level, Faculty	6	1.8 (0.31)		29	1.9 (0.56)		387	1.8 (0.57)	
Lower level, TAs	9	1.9 (0.23)		52	1.8 (0.66)		1103	1.7 (0.63)	
Upper level	2	1.9 (0.21)		93	3.1 (2.00)		1309	2.2 (1.01)	
Graduate level	1	1.9 (0.00)		41	2.8 (1.93)		962	2.6 (1.42)	
TOTAL	18	1.9 (0.24)		215	2.6 (1.71)		3761	2.1 (1.07)	
Grade expected in this course:							0.00 to 4.00		
Lower level, Faculty	6	3.8 (0.13)		21	3.7 (0.21)		381	3.5 (0.25)	
Lower level, TAs	9	3.9 (0.05)		52	3.6 (0.21)		1140	3.4 (0.24)	
Upper level	2	3.8 (0.20)		75	3.6 (0.30)		1276	3.5 (0.24)	
Graduate level	1	4.0 (0.00)		31	3.8 (0.24)		927	3.6 (0.40)	
TOTAL	18	3.9 (0.11)		179	3.7 (0.26)		3724	3.5 (0.30)	

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Department Ratings Summary

Dance		Arts			Univ. of Washington, Seattle				
No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	
SUMMATIVE ITEMS:						0 = Very Poor, 5 = Excellent			
			12	4.4 (0.46)	4.2 (0.43)	144	4.4 (0.48)	4.4 (0.39)	
			5	4.6 (0.41)	4.3 (0.44)	223	4.3 (0.53)	4.2 (0.47)	
			12	4.8 (0.16)	4.5 (0.22)	350	4.3 (0.62)	4.2 (0.58)	
	1	5.0 (0.00)	4.7 (0.00)	1	5.0 (0.00)	4.7 (0.00)	203	4.2 (0.67)	4.2 (0.64)
	1	5.0 (0.00)	4.7 (0.00)	30	4.6 (0.40)	4.3 (0.36)	920	4.3 (0.59)	4.2 (0.54)
Course as a whole was:						0 = Very Poor, 5 = Excellent			
			12	4.4 (0.42)	4.1 (0.43)	144	4.3 (0.50)	4.3 (0.42)	
			5	4.5 (0.43)	4.2 (0.47)	223	4.2 (0.53)	4.1 (0.47)	
			12	4.8 (0.25)	4.4 (0.28)	350	4.2 (0.64)	4.1 (0.59)	
	1	5.0 (0.00)	4.6 (0.00)	1	5.0 (0.00)	4.6 (0.00)	203	4.2 (0.69)	4.1 (0.65)
	1	5.0 (0.00)	4.6 (0.00)	30	4.6 (0.40)	4.3 (0.38)	920	4.2 (0.61)	4.2 (0.55)
Instructor's effectiveness in teaching the subject matter was:						0 = Very Poor, 5 = Excellent			
			12	4.4 (0.54)	4.3 (0.45)	137	4.4 (0.53)	4.4 (0.45)	
			5	4.6 (0.41)	4.3 (0.41)	217	4.3 (0.60)	4.2 (0.56)	
			12	4.9 (0.14)	4.5 (0.24)	335	4.3 (0.73)	4.2 (0.71)	
	1	5.0 (0.00)	4.7 (0.00)	1	5.0 (0.00)	4.7 (0.00)	197	4.2 (0.74)	4.2 (0.70)
	1	5.0 (0.00)	4.7 (0.00)	30	4.6 (0.43)	4.4 (0.37)	886	4.3 (0.68)	4.2 (0.64)
Expected grade relative to other courses you have taken:						1 = Much Lower, 7 = Much Higher			
			10	5.6 (0.65)		142	5.1 (0.69)		
			4	5.8 (0.25)		222	5.0 (0.74)		
			11	5.8 (0.75)		334	5.0 (0.73)		
	1	5.0 (0.00)	1	5.0 (0.00)		184	4.9 (0.62)		
	1	5.0 (0.00)	26	5.7 (0.64)		882	5.0 (0.70)		
Amount of effort to succeed relative to other courses you have taken:						1 = Much Lower, 7 = Much Higher			
			10	5.7 (0.73)		142	5.4 (0.62)		
			4	4.9 (0.72)		222	5.2 (0.68)		
			11	6.0 (0.72)		334	5.4 (0.72)		
	1	6.8 (0.00)	1	6.8 (0.00)		184	5.4 (0.83)		
	1	6.8 (0.00)	26	5.7 (0.81)		882	5.3 (0.72)		
Hours spent per week per credit including class sessions:									
			12	1.8 (0.66)		144	2.2 (0.87)		
			5	2.3 (0.97)		223	2.1 (1.06)		
			12	2.7 (0.78)		348	2.4 (0.96)		
	1	4.8 (0.00)	1	4.8 (0.00)		202	2.9 (2.14)		
	1	4.8 (0.00)	30	2.3 (0.94)		917	2.4 (1.35)		
Grade expected in this course:						0.00 to 4.00			
			10	3.6 (0.15)		142	3.4 (0.27)		
			4	3.7 (0.17)		222	3.4 (0.27)		
			11	3.7 (0.19)		334	3.5 (0.25)		
	1	3.8 (0.00)	1	3.8 (0.00)		184	3.6 (0.39)		
	1	3.8 (0.00)	26	3.7 (0.17)		882	3.5 (0.30)		

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Department Ratings Summary

	Dance			Arts			Univ. of Washington, Seattle		
	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians
SUMMATIVE ITEMS:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	12	4.7 (0.21)	4.4 (0.20)	36	4.4 (0.47)	4.1 (0.39)	338	4.2 (0.57)	4.3 (0.47)
Lower level, TAs	6	4.8 (0.08)	4.5 (0.09)	66	4.4 (0.49)	4.2 (0.44)	955	4.1 (0.55)	4.1 (0.51)
Upper level	13	4.6 (0.31)	4.3 (0.42)	92	4.4 (0.50)	4.2 (0.48)	1273	4.2 (0.57)	4.2 (0.53)
Graduate level	1	5.0 (0.00)	4.8 (0.00)	27	4.7 (0.46)	4.4 (0.42)	776	4.2 (0.65)	4.2 (0.61)
TOTAL	32	4.7 (0.26)	4.4 (0.30)	221	4.4 (0.49)	4.2 (0.45)	3342	4.2 (0.58)	4.2 (0.54)
Course as a whole was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	12	4.7 (0.23)	4.3 (0.22)	36	4.4 (0.47)	4.1 (0.38)	338	4.2 (0.59)	4.2 (0.48)
Lower level, TAs	6	4.8 (0.11)	4.5 (0.12)	66	4.3 (0.53)	4.1 (0.46)	955	4.0 (0.56)	4.0 (0.51)
Upper level	13	4.5 (0.36)	4.2 (0.44)	92	4.4 (0.51)	4.1 (0.49)	1273	4.2 (0.58)	4.1 (0.53)
Graduate level	1	5.0 (0.00)	4.8 (0.00)	27	4.7 (0.52)	4.3 (0.44)	776	4.1 (0.66)	4.1 (0.61)
TOTAL	32	4.6 (0.30)	4.3 (0.32)	221	4.4 (0.52)	4.1 (0.46)	3342	4.1 (0.60)	4.1 (0.54)
Instructor's effectiveness in teaching the subject matter was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	12	4.7 (0.25)	4.4 (0.24)	36	4.3 (0.51)	4.1 (0.44)	332	4.3 (0.64)	4.3 (0.55)
Lower level, TAs	6	4.9 (0.06)	4.5 (0.07)	66	4.4 (0.51)	4.2 (0.47)	953	4.2 (0.61)	4.2 (0.58)
Upper level	12	4.5 (0.36)	4.3 (0.51)	90	4.4 (0.55)	4.2 (0.53)	1232	4.2 (0.65)	4.2 (0.61)
Graduate level	1	5.0 (0.00)	4.9 (0.00)	27	4.7 (0.58)	4.4 (0.54)	763	4.2 (0.73)	4.2 (0.68)
TOTAL	31	4.7 (0.30)	4.4 (0.34)	219	4.4 (0.54)	4.2 (0.50)	3280	4.2 (0.66)	4.2 (0.61)
Expected grade relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty	12	5.9 (0.44)		30	5.7 (0.55)		332	5.1 (0.68)	
Lower level, TAs	6	6.2 (0.21)		62	5.5 (0.59)		951	5.0 (0.64)	
Upper level	10	5.3 (0.76)		77	5.3 (0.75)		1239	4.9 (0.69)	
Graduate level	1	4.2 (0.00)		23	5.1 (0.86)		745	4.8 (0.67)	
TOTAL	29	5.7 (0.69)		192	5.4 (0.71)		3267	5.0 (0.68)	
Amount of effort to succeed relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty	12	5.4 (0.64)		30	5.6 (0.67)		332	5.2 (0.69)	
Lower level, TAs	6	5.6 (0.56)		62	5.1 (0.70)		951	5.0 (0.62)	
Upper level	10	5.0 (0.69)		77	5.5 (0.77)		1239	5.2 (0.70)	
Graduate level	1	6.5 (0.00)		23	6.0 (0.89)		747	5.2 (0.84)	
TOTAL	29	5.3 (0.69)		192	5.5 (0.80)		3269	5.2 (0.72)	
Hours spent per week per credit including class sessions:									
Lower level, Faculty	12	2.4 (0.84)		36	2.1 (0.75)		336	1.8 (0.74)	
Lower level, TAs	6	2.0 (0.22)		61	1.4 (0.51)		913	1.6 (0.67)	
Upper level	13	2.2 (0.70)		92	2.6 (1.53)		1266	2.1 (1.13)	
Graduate level	1	3.8 (0.00)		27	3.3 (2.22)		775	2.5 (1.37)	
TOTAL	32	2.3 (0.74)		216	2.3 (1.46)		3290	2.0 (1.10)	
Grade expected in this course:							0.00 to 4.00		
Lower level, Faculty	12	3.8 (0.16)		30	3.7 (0.20)		332	3.5 (0.23)	
Lower level, TAs	6	3.9 (0.11)		62	3.6 (0.19)		950	3.4 (0.22)	
Upper level	10	3.8 (0.13)		77	3.7 (0.23)		1237	3.5 (0.23)	
Graduate level	1	3.6 (0.00)		23	3.8 (0.19)		747	3.6 (0.37)	
TOTAL	29	3.8 (0.15)		192	3.7 (0.21)		3266	3.5 (0.28)	

Notes: Means are calculated over all class level evaluation medians for the specified item and time period. Joint and co-taught course statistics are reported for highest course level and highest instructor rank.

Department Ratings Summary

	Dance			Arts			Univ. of Washington, Seattle		
	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians
SUMMATIVE ITEMS:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	5	4.6 (0.46)	4.3 (0.30)	32	4.4 (0.48)	4.2 (0.45)	356	4.2 (0.57)	4.2 (0.48)
Lower level, TAs	7	4.8 (0.11)	4.5 (0.16)	63	4.4 (0.58)	4.1 (0.52)	1059	4.0 (0.56)	4.0 (0.53)
Upper level	7	4.7 (0.28)	4.3 (0.18)	95	4.4 (0.54)	4.2 (0.50)	1248	4.2 (0.62)	4.2 (0.58)
Graduate level	1	4.8 (0.00)	4.4 (0.00)	33	4.4 (0.63)	4.1 (0.57)	803	4.2 (0.65)	4.2 (0.61)
TOTAL	20	4.7 (0.29)	4.4 (0.22)	223	4.4 (0.55)	4.1 (0.51)	3466	4.1 (0.61)	4.1 (0.56)
Course as a whole was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	5	4.6 (0.47)	4.2 (0.31)	32	4.3 (0.49)	4.1 (0.46)	356	4.1 (0.58)	4.1 (0.47)
Lower level, TAs	7	4.8 (0.12)	4.4 (0.18)	63	4.3 (0.58)	4.0 (0.53)	1059	3.9 (0.57)	3.9 (0.53)
Upper level	7	4.6 (0.28)	4.2 (0.16)	95	4.4 (0.54)	4.1 (0.51)	1248	4.1 (0.63)	4.1 (0.58)
Graduate level	1	4.8 (0.00)	4.3 (0.00)	33	4.4 (0.60)	4.0 (0.54)	802	4.1 (0.66)	4.1 (0.62)
TOTAL	20	4.7 (0.29)	4.3 (0.22)	223	4.3 (0.55)	4.1 (0.51)	3465	4.1 (0.62)	4.0 (0.57)
Instructor's effectiveness in teaching the subject matter was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	5	4.5 (0.67)	4.2 (0.48)	32	4.3 (0.54)	4.2 (0.53)	343	4.2 (0.65)	4.2 (0.57)
Lower level, TAs	7	4.8 (0.13)	4.5 (0.18)	63	4.4 (0.65)	4.1 (0.61)	1056	4.1 (0.64)	4.0 (0.61)
Upper level	7	4.7 (0.41)	4.2 (0.35)	94	4.4 (0.59)	4.2 (0.55)	1198	4.2 (0.69)	4.2 (0.65)
Graduate level	1	5.0 (0.00)	4.5 (0.00)	33	4.4 (0.68)	4.1 (0.63)	783	4.2 (0.74)	4.1 (0.70)
TOTAL	20	4.7 (0.42)	4.3 (0.34)	222	4.4 (0.61)	4.2 (0.58)	3380	4.1 (0.68)	4.1 (0.64)
Expected grade relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty	5	6.0 (0.80)		24	5.5 (0.80)		348	5.0 (0.71)	
Lower level, TAs	7	6.2 (0.42)		54	5.6 (0.78)		1049	5.0 (0.67)	
Upper level	5	5.8 (0.65)		76	5.1 (0.86)		1199	4.9 (0.63)	
Graduate level	1	5.5 (0.00)		24	5.2 (0.93)		753	4.8 (0.67)	
TOTAL	18	6.0 (0.59)		178	5.3 (0.85)		3349	4.9 (0.66)	
Amount of effort to succeed relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty	5	5.1 (0.79)		24	5.4 (0.70)		348	5.2 (0.65)	
Lower level, TAs	7	5.7 (0.30)		54	5.4 (0.71)		1049	5.1 (0.62)	
Upper level	5	5.9 (0.74)		76	5.6 (0.86)		1199	5.2 (0.72)	
Graduate level	1	6.0 (0.00)		24	6.0 (0.88)		753	5.2 (0.79)	
TOTAL	18	5.6 (0.65)		178	5.6 (0.82)		3349	5.2 (0.70)	
Hours spent per week per credit including class sessions:									
Lower level, Faculty	5	1.9 (0.43)		32	2.0 (0.72)		356	1.8 (0.71)	
Lower level, TAs	7	2.0 (0.31)		63	1.9 (1.13)		1033	1.7 (0.82)	
Upper level	7	2.1 (0.31)		85	2.7 (1.51)		1234	2.1 (1.13)	
Graduate level	1	1.8 (0.00)		32	2.7 (2.24)		796	2.4 (1.47)	
TOTAL	20	2.0 (0.33)		212	2.4 (1.50)		3419	2.0 (1.14)	
Grade expected in this course:							0.00 to 4.00		
Lower level, Faculty	5	3.9 (0.18)		24	3.7 (0.22)		348	3.5 (0.24)	
Lower level, TAs	7	3.9 (0.03)		54	3.6 (0.27)		1049	3.4 (0.24)	
Upper level	5	3.8 (0.16)		76	3.6 (0.25)		1199	3.5 (0.24)	
Graduate level	1	4.0 (0.00)		24	3.9 (0.19)		753	3.6 (0.28)	
TOTAL	18	3.9 (0.13)		178	3.7 (0.26)		3349	3.5 (0.26)	

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Department Ratings Summary

	Dance			Arts			Univ. of Washington, Seattle		
	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians
SUMMATIVE ITEMS:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	7	4.6 (0.43)	4.4 (0.37)	37	4.2 (0.58)	4.0 (0.57)	347	4.2 (0.57)	4.3 (0.49)
Lower level, TAs	10	4.7 (0.24)	4.4 (0.25)	54	4.4 (0.49)	4.2 (0.45)	1082	4.0 (0.62)	4.0 (0.56)
Upper level	8	4.7 (0.31)	4.4 (0.37)	88	4.5 (0.54)	4.3 (0.43)	1322	4.2 (0.60)	4.2 (0.55)
Graduate level	2	4.4 (0.59)	4.1 (0.26)	32	4.5 (0.57)	4.2 (0.53)	856	4.2 (0.64)	4.2 (0.59)
TOTAL	27	4.7 (0.33)	4.4 (0.31)	211	4.4 (0.55)	4.2 (0.48)	3607	4.1 (0.62)	4.1 (0.57)
Course as a whole was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	7	4.6 (0.45)	4.4 (0.39)	37	4.1 (0.65)	3.9 (0.66)	347	4.1 (0.59)	4.2 (0.49)
Lower level, TAs	10	4.7 (0.29)	4.3 (0.30)	54	4.3 (0.52)	4.0 (0.48)	1082	3.9 (0.62)	3.9 (0.56)
Upper level	8	4.7 (0.36)	4.4 (0.41)	88	4.4 (0.57)	4.2 (0.45)	1322	4.1 (0.60)	4.1 (0.55)
Graduate level	2	4.4 (0.53)	4.1 (0.18)	32	4.3 (0.72)	4.0 (0.68)	856	4.1 (0.66)	4.1 (0.61)
TOTAL	27	4.6 (0.36)	4.3 (0.34)	211	4.3 (0.60)	4.1 (0.54)	3607	4.0 (0.63)	4.0 (0.57)
Instructor's effectiveness in teaching the subject matter was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	7	4.6 (0.40)	4.4 (0.34)	36	4.3 (0.60)	4.1 (0.56)	340	4.2 (0.66)	4.3 (0.57)
Lower level, TAs	10	4.7 (0.28)	4.4 (0.27)	53	4.5 (0.56)	4.2 (0.53)	1077	4.0 (0.70)	4.0 (0.65)
Upper level	8	4.7 (0.24)	4.5 (0.27)	88	4.5 (0.59)	4.4 (0.47)	1269	4.2 (0.68)	4.2 (0.64)
Graduate level	2	4.5 (0.35)	4.2 (0.01)	32	4.4 (0.64)	4.2 (0.61)	824	4.2 (0.72)	4.2 (0.68)
TOTAL	27	4.7 (0.30)	4.4 (0.27)	209	4.4 (0.60)	4.3 (0.53)	3510	4.1 (0.70)	4.1 (0.65)
Expected grade relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty	7	5.7 (0.63)		30	5.4 (0.65)		340	5.1 (0.69)	
Lower level, TAs	10	6.1 (0.76)		49	5.6 (0.72)		1077	4.9 (0.65)	
Upper level	8	5.3 (0.64)		72	5.2 (0.78)		1281	4.9 (0.64)	
Graduate level	2	5.1 (1.27)		23	5.1 (0.95)		819	4.8 (0.68)	
TOTAL	27	5.7 (0.78)		174	5.3 (0.79)		3517	4.9 (0.66)	
Amount of effort to succeed relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty	7	5.2 (0.44)		30	5.2 (0.82)		340	5.2 (0.67)	
Lower level, TAs	10	5.7 (0.23)		49	5.2 (0.55)		1077	5.1 (0.60)	
Upper level	8	5.3 (0.54)		72	5.4 (0.97)		1281	5.2 (0.69)	
Graduate level	2	5.2 (1.06)		24	6.0 (0.85)		819	5.2 (0.81)	
TOTAL	27	5.4 (0.47)		175	5.4 (0.86)		3517	5.2 (0.69)	
Hours spent per week per credit including class sessions:									
Lower level, Faculty	7	1.8 (0.56)		37	2.1 (0.88)		345	1.8 (0.58)	
Lower level, TAs	10	2.0 (0.43)		51	1.8 (0.72)		1055	1.7 (0.70)	
Upper level	8	1.9 (0.35)		88	2.6 (1.52)		1309	2.1 (0.88)	
Graduate level	2	2.7 (0.78)		32	2.8 (2.22)		853	2.5 (1.42)	
TOTAL	27	2.0 (0.48)		208	2.3 (1.45)		3562	2.1 (1.02)	
Grade expected in this course:							0.00 to 4.00		
Lower level, Faculty	7	3.8 (0.15)		30	3.6 (0.22)		340	3.5 (0.25)	
Lower level, TAs	10	3.9 (0.04)		49	3.7 (0.22)		1077	3.4 (0.24)	
Upper level	8	3.8 (0.16)		72	3.6 (0.27)		1281	3.5 (0.23)	
Graduate level	2	3.9 (0.18)		24	3.8 (0.20)		820	3.6 (0.34)	
TOTAL	27	3.8 (0.14)		175	3.7 (0.25)		3518	3.5 (0.28)	

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Department Ratings Summary

Dance			Arts			Univ. of Washington, Seattle		
No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians
SUMMATIVE ITEMS:						0 = Very Poor, 5 = Excellent		
			11	4.5 (0.32)	4.3 (0.27)	137	4.3 (0.49)	4.3 (0.43)
			3	4.5 (0.44)	4.4 (0.27)	245	4.2 (0.52)	4.2 (0.47)
			9	4.2 (0.76)	3.9 (0.62)	324	4.3 (0.56)	4.2 (0.49)
	1	3.7 (0.00)	1	3.7 (0.00)	3.4 (0.00)	168	4.3 (0.58)	4.3 (0.60)
	1	3.7 (0.00)	24	4.3 (0.55)	4.1 (0.49)	874	4.3 (0.54)	4.2 (0.50)
Course as a whole was:						0 = Very Poor, 5 = Excellent		
			11	4.5 (0.34)	4.3 (0.27)	137	4.3 (0.50)	4.2 (0.43)
			3	4.4 (0.48)	4.3 (0.29)	245	4.1 (0.52)	4.1 (0.47)
			9	4.1 (0.73)	3.8 (0.56)	324	4.2 (0.57)	4.1 (0.50)
	1	3.2 (0.00)	1	3.2 (0.00)	2.9 (0.00)	168	4.2 (0.62)	4.2 (0.63)
	1	3.2 (0.00)	24	4.3 (0.58)	4.0 (0.51)	874	4.2 (0.56)	4.2 (0.51)
Instructor's effectiveness in teaching the subject matter was:						0 = Very Poor, 5 = Excellent		
			11	4.4 (0.40)	4.2 (0.40)	131	4.4 (0.56)	4.3 (0.51)
			3	4.8 (0.08)	4.6 (0.12)	241	4.2 (0.58)	4.2 (0.54)
			9	4.1 (0.91)	3.9 (0.78)	305	4.3 (0.68)	4.2 (0.60)
	1	3.0 (0.00)	1	3.0 (0.00)	2.7 (0.00)	162	4.3 (0.64)	4.3 (0.66)
	1	3.0 (0.00)	24	4.3 (0.69)	4.1 (0.67)	839	4.3 (0.63)	4.2 (0.58)
Expected grade relative to other courses you have taken:						1 = Much Lower, 7 = Much Higher		
			9	5.6 (0.62)		135	5.1 (0.68)	
			3	5.1 (0.95)		245	4.9 (0.70)	
			9	5.4 (0.83)		311	4.9 (0.71)	
	1	5.0 (0.00)	1	5.0 (0.00)		150	4.9 (0.67)	
	1	5.0 (0.00)	22	5.4 (0.74)		841	5.0 (0.70)	
Amount of effort to succeed relative to other courses you have taken:						1 = Much Lower, 7 = Much Higher		
			9	6.0 (0.31)		135	5.4 (0.67)	
			3	5.2 (0.80)		245	5.3 (0.71)	
			9	5.4 (0.91)		311	5.4 (0.75)	
	1	6.8 (0.00)	1	6.8 (0.00)		150	5.3 (0.84)	
	1	6.8 (0.00)	22	5.7 (0.75)		841	5.4 (0.74)	
Hours spent per week per credit including class sessions:								
			11	2.2 (0.42)		137	2.1 (0.72)	
			3	2.7 (0.68)		245	2.2 (1.01)	
			9	2.6 (1.74)		322	2.4 (1.09)	
	1	7.3 (0.00)	1	7.3 (0.00)		167	3.1 (1.71)	
	1	7.3 (0.00)	24	2.6 (1.48)		871	2.5 (1.21)	
Grade expected in this course:						0.00 to 4.00		
			9	3.5 (0.11)		135	3.4 (0.22)	
			3	3.6 (0.21)		245	3.4 (0.29)	
			9	3.6 (0.23)		311	3.5 (0.23)	
	1	3.6 (0.00)	1	3.6 (0.00)		150	3.6 (0.45)	
	1	3.6 (0.00)	22	3.6 (0.17)		841	3.5 (0.30)	

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Department Ratings Summary

	Dance			Arts			Univ. of Washington, Seattle		
	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians
SUMMATIVE ITEMS:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	9	4.8 (0.17)	4.5 (0.10)	28	4.4 (0.46)	4.3 (0.39)	318	4.2 (0.59)	4.3 (0.52)
Lower level, TAs	6	4.8 (0.10)	4.5 (0.11)	64	4.2 (0.58)	4.1 (0.53)	953	4.0 (0.57)	4.0 (0.54)
Upper level	9	4.5 (0.49)	4.3 (0.44)	72	4.4 (0.54)	4.3 (0.48)	1278	4.2 (0.58)	4.2 (0.54)
Graduate level	1	4.2 (0.00)	4.2 (0.00)	15	4.6 (0.53)	4.3 (0.48)	710	4.2 (0.66)	4.2 (0.62)
TOTAL	25	4.7 (0.34)	4.4 (0.29)	179	4.4 (0.55)	4.2 (0.50)	3259	4.2 (0.60)	4.1 (0.56)
Course as a whole was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	9	4.7 (0.23)	4.5 (0.11)	28	4.4 (0.45)	4.3 (0.34)	318	4.1 (0.58)	4.2 (0.50)
Lower level, TAs	6	4.7 (0.19)	4.4 (0.11)	64	4.1 (0.58)	4.0 (0.52)	953	4.0 (0.57)	4.0 (0.54)
Upper level	9	4.5 (0.51)	4.2 (0.48)	72	4.3 (0.52)	4.2 (0.44)	1278	4.1 (0.58)	4.1 (0.53)
Graduate level	1	4.0 (0.00)	4.0 (0.00)	15	4.5 (0.58)	4.2 (0.52)	710	4.1 (0.67)	4.1 (0.62)
TOTAL	25	4.6 (0.38)	4.3 (0.32)	179	4.3 (0.55)	4.1 (0.48)	3259	4.1 (0.60)	4.1 (0.55)
Instructor's effectiveness in teaching the subject matter was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	9	4.8 (0.13)	4.6 (0.15)	28	4.5 (0.49)	4.3 (0.46)	308	4.2 (0.68)	4.3 (0.63)
Lower level, TAs	6	4.8 (0.09)	4.5 (0.15)	64	4.3 (0.62)	4.1 (0.59)	953	4.1 (0.64)	4.1 (0.61)
Upper level	9	4.5 (0.57)	4.3 (0.51)	71	4.4 (0.63)	4.3 (0.57)	1230	4.2 (0.64)	4.2 (0.61)
Graduate level	1	4.0 (0.00)	4.0 (0.00)	15	4.6 (0.47)	4.3 (0.42)	694	4.2 (0.74)	4.2 (0.70)
TOTAL	25	4.7 (0.40)	4.4 (0.35)	178	4.4 (0.60)	4.2 (0.56)	3185	4.2 (0.67)	4.2 (0.64)
Expected grade relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty	8	5.8 (0.56)		22	5.5 (0.64)		312	5.0 (0.70)	
Lower level, TAs	3	6.5 (0.24)		58	5.2 (0.81)		947	4.9 (0.65)	
Upper level	7	5.4 (0.89)		61	4.9 (0.84)		1251	4.9 (0.64)	
Graduate level	1	4.2 (0.00)		11	5.1 (1.05)		679	4.8 (0.63)	
TOTAL	19	5.7 (0.80)		152	5.1 (0.83)		3189	4.9 (0.65)	
Amount of effort to succeed relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty	8	5.3 (0.38)		22	5.4 (0.54)		312	5.1 (0.63)	
Lower level, TAs	3	5.5 (0.81)		58	5.2 (0.67)		947	5.0 (0.63)	
Upper level	7	6.0 (0.16)		61	5.4 (0.89)		1252	5.2 (0.73)	
Graduate level	1	6.8 (0.00)		11	5.6 (1.10)		679	5.1 (0.80)	
TOTAL	19	5.7 (0.55)		152	5.3 (0.79)		3190	5.1 (0.71)	
Hours spent per week per credit including class sessions:									
Lower level, Faculty	9	2.0 (0.29)		28	1.9 (0.47)		315	1.8 (0.63)	
Lower level, TAs	6	1.8 (0.29)		55	1.7 (0.65)		919	1.7 (0.95)	
Upper level	9	2.1 (0.74)		72	2.3 (1.15)		1266	2.1 (0.93)	
Graduate level	1	3.5 (0.00)		15	2.7 (1.97)		708	2.3 (1.13)	
TOTAL	25	2.0 (0.58)		170	2.1 (1.07)		3208	2.0 (0.99)	
Grade expected in this course:							0.00 to 4.00		
Lower level, Faculty	8	3.8 (0.14)		22	3.6 (0.20)		312	3.5 (0.24)	
Lower level, TAs	3	3.9 (0.01)		58	3.5 (0.23)		947	3.4 (0.22)	
Upper level	7	3.7 (0.23)		61	3.5 (0.28)		1252	3.5 (0.23)	
Graduate level	1	3.6 (0.00)		11	3.8 (0.31)		679	3.6 (0.35)	
TOTAL	19	3.8 (0.18)		152	3.6 (0.26)		3190	3.5 (0.27)	

Notes: Means are calculated over all class level evaluation medians for the specified item and time period. Joint and co-taught course statistics are reported for highest course level and highest instructor rank.

Department Ratings Summary

	Dance			Arts			Univ. of Washington, Seattle		
	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians
SUMMATIVE ITEMS:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	7	4.5 (0.35)	4.2 (0.37)	33	4.4 (0.49)	4.3 (0.32)	335	4.2 (0.56)	4.2 (0.46)
Lower level, TAs	8	4.8 (0.19)	4.5 (0.19)	58	4.3 (0.45)	4.2 (0.33)	1043	4.0 (0.58)	4.0 (0.55)
Upper level	9	4.7 (0.28)	4.5 (0.19)	98	4.4 (0.51)	4.2 (0.47)	1269	4.2 (0.58)	4.2 (0.54)
Graduate level	1	4.5 (0.00)		39	4.6 (0.55)	4.2 (0.54)	739	4.2 (0.62)	4.2 (0.58)
TOTAL	25	4.7 (0.29)	4.4 (0.29)	228	4.4 (0.50)	4.2 (0.43)	3386	4.1 (0.60)	4.1 (0.55)
Course as a whole was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	7	4.5 (0.42)	4.1 (0.45)	33	4.3 (0.51)	4.3 (0.35)	335	4.0 (0.58)	4.2 (0.46)
Lower level, TAs	8	4.8 (0.19)	4.4 (0.18)	58	4.3 (0.44)	4.1 (0.35)	1043	3.9 (0.59)	3.9 (0.55)
Upper level	9	4.7 (0.36)	4.4 (0.21)	97	4.4 (0.55)	4.1 (0.51)	1268	4.1 (0.58)	4.1 (0.54)
Graduate level	1	4.2 (0.00)		39	4.6 (0.60)	4.1 (0.60)	739	4.1 (0.63)	4.1 (0.58)
TOTAL	25	4.6 (0.34)	4.3 (0.32)	227	4.4 (0.53)	4.1 (0.47)	3385	4.1 (0.60)	4.1 (0.55)
Instructor's effectiveness in teaching the subject matter was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	7	4.5 (0.34)	4.2 (0.36)	33	4.4 (0.51)	4.3 (0.34)	321	4.1 (0.66)	4.2 (0.58)
Lower level, TAs	8	4.8 (0.29)	4.5 (0.28)	58	4.4 (0.49)	4.2 (0.35)	1039	4.0 (0.67)	4.1 (0.63)
Upper level	9	4.8 (0.30)	4.5 (0.20)	98	4.4 (0.57)	4.2 (0.53)	1223	4.2 (0.67)	4.2 (0.63)
Graduate level	1	4.8 (0.00)		39	4.5 (0.63)	4.2 (0.60)	713	4.2 (0.69)	4.2 (0.66)
TOTAL	25	4.7 (0.32)	4.4 (0.32)	228	4.4 (0.56)	4.2 (0.48)	3296	4.1 (0.67)	4.1 (0.63)
Expected grade relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty	7	5.8 (0.44)		24	5.4 (0.67)		326	5.0 (0.73)	
Lower level, TAs	8	6.1 (0.36)		48	5.3 (0.88)		1033	4.9 (0.63)	
Upper level	6	5.4 (0.67)		78	5.3 (0.78)		1227	4.9 (0.66)	
Graduate level				31	5.3 (0.93)		714	4.8 (0.66)	
TOTAL	21	5.8 (0.55)		181	5.3 (0.82)		3300	4.9 (0.66)	
Amount of effort to succeed relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty	7	5.2 (0.37)		24	5.5 (0.79)		326	5.2 (0.67)	
Lower level, TAs	8	5.3 (0.44)		48	5.0 (0.50)		1033	5.1 (0.59)	
Upper level	6	5.5 (0.86)		78	5.5 (0.85)		1227	5.2 (0.68)	
Graduate level				31	5.7 (0.83)		714	5.2 (0.85)	
TOTAL	21	5.3 (0.56)		181	5.4 (0.80)		3300	5.2 (0.70)	
Hours spent per week per credit including class sessions:									
Lower level, Faculty	7	2.4 (0.44)		33	2.3 (0.85)		335	1.9 (0.70)	
Lower level, TAs	8	1.9 (0.32)		51	1.7 (0.93)		1017	1.6 (0.70)	
Upper level	9	2.2 (0.61)		97	2.6 (1.62)		1264	2.1 (0.95)	
Graduate level	1	2.2 (0.00)		38	2.9 (1.84)		738	2.3 (1.14)	
TOTAL	25	2.2 (0.48)		219	2.4 (1.49)		3354	2.0 (0.94)	
Grade expected in this course:							0.00 to 4.00		
Lower level, Faculty	7	3.7 (0.15)		24	3.6 (0.19)		326	3.5 (0.23)	
Lower level, TAs	8	3.9 (0.02)		48	3.6 (0.27)		1033	3.4 (0.23)	
Upper level	6	3.8 (0.16)		78	3.7 (0.33)		1227	3.5 (0.24)	
Graduate level				30	3.8 (0.19)		712	3.6 (0.36)	
TOTAL	21	3.8 (0.14)		180	3.7 (0.29)		3298	3.5 (0.28)	

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Department Ratings Summary

	Dance			Arts			Univ. of Washington, Seattle		
	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians
SUMMATIVE ITEMS:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	7	4.6 (0.37)	4.3 (0.24)	39	4.3 (0.44)	4.2 (0.35)	332	4.1 (0.57)	4.2 (0.48)
Lower level, TAs	7	4.6 (0.45)	4.2 (0.40)	70	4.2 (0.60)	4.1 (0.52)	1067	3.9 (0.63)	3.9 (0.59)
Upper level	5	4.6 (0.49)	4.4 (0.42)	77	4.4 (0.54)	4.3 (0.51)	1239	4.1 (0.58)	4.1 (0.55)
Graduate level	2	4.5 (0.71)	3.8 (0.00)	30	4.5 (0.60)	4.3 (0.52)	768	4.2 (0.64)	4.2 (0.61)
TOTAL	21	4.6 (0.42)	4.3 (0.37)	216	4.3 (0.56)	4.2 (0.49)	3406	4.1 (0.62)	4.1 (0.58)
Course as a whole was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	7	4.4 (0.40)	4.2 (0.25)	39	4.2 (0.41)	4.1 (0.31)	332	4.0 (0.56)	4.1 (0.46)
Lower level, TAs	7	4.5 (0.45)	4.2 (0.40)	70	4.1 (0.62)	4.0 (0.56)	1067	3.8 (0.62)	3.8 (0.57)
Upper level	5	4.5 (0.77)	4.3 (0.70)	77	4.3 (0.59)	4.2 (0.56)	1237	4.1 (0.60)	4.0 (0.55)
Graduate level	1	4.0 (0.00)	3.7 (0.00)	29	4.5 (0.54)	4.2 (0.54)	767	4.1 (0.64)	4.1 (0.61)
TOTAL	20	4.5 (0.50)	4.2 (0.44)	215	4.3 (0.57)	4.1 (0.53)	3403	4.0 (0.62)	4.0 (0.57)
Instructor's effectiveness in teaching the subject matter was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	7	4.6 (0.43)	4.3 (0.28)	39	4.3 (0.52)	4.2 (0.42)	314	4.1 (0.68)	4.2 (0.60)
Lower level, TAs	7	4.7 (0.36)	4.3 (0.30)	65	4.4 (0.58)	4.2 (0.57)	1060	3.9 (0.72)	3.9 (0.68)
Upper level	5	4.7 (0.31)	4.6 (0.26)	76	4.4 (0.59)	4.3 (0.54)	1182	4.1 (0.65)	4.1 (0.63)
Graduate level	1	4.0 (0.00)	3.7 (0.00)	29	4.4 (0.62)	4.2 (0.59)	737	4.2 (0.71)	4.1 (0.71)
TOTAL	20	4.6 (0.38)	4.4 (0.32)	209	4.4 (0.58)	4.2 (0.53)	3293	4.1 (0.70)	4.1 (0.67)
Expected grade relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty	6	5.7 (0.73)		33	5.3 (0.66)		326	5.1 (0.69)	
Lower level, TAs	7	6.2 (0.34)		64	5.1 (0.93)		1061	4.9 (0.65)	
Upper level	5	5.1 (0.70)		64	5.0 (0.77)		1203	4.8 (0.64)	
Graduate level	1	5.5 (0.00)		21	5.1 (0.73)		731	4.8 (0.64)	
TOTAL	19	5.7 (0.70)		182	5.1 (0.81)		3321	4.9 (0.65)	
Amount of effort to succeed relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty	6	5.1 (0.47)		33	5.5 (0.65)		326	5.2 (0.65)	
Lower level, TAs	7	5.2 (0.59)		64	5.2 (0.68)		1061	5.1 (0.62)	
Upper level	5	5.7 (0.83)		64	5.4 (0.77)		1204	5.2 (0.68)	
Graduate level	1	5.8 (0.00)		21	5.8 (0.90)		731	5.2 (0.83)	
TOTAL	19	5.3 (0.64)		182	5.4 (0.76)		3322	5.2 (0.70)	
Hours spent per week per credit including class sessions:									
Lower level, Faculty	7	1.9 (0.36)		39	2.0 (0.63)		332	1.8 (0.52)	
Lower level, TAs	7	1.9 (0.31)		60	1.7 (0.77)		1043	1.7 (0.66)	
Upper level	5	2.2 (0.25)		76	2.8 (1.71)		1228	2.1 (0.93)	
Graduate level	1	2.5 (0.00)		29	3.3 (3.33)		761	2.5 (1.35)	
TOTAL	20	2.0 (0.35)		204	2.4 (1.79)		3364	2.0 (0.99)	
Grade expected in this course:							0.00 to 4.00		
Lower level, Faculty	6	3.8 (0.19)		33	3.6 (0.22)		326	3.5 (0.23)	
Lower level, TAs	7	3.9 (0.04)		64	3.5 (0.31)		1060	3.4 (0.23)	
Upper level	5	3.7 (0.25)		64	3.6 (0.30)		1203	3.5 (0.24)	
Graduate level	1	3.8 (0.00)		21	3.7 (0.47)		730	3.6 (0.35)	
TOTAL	19	3.8 (0.18)		182	3.6 (0.33)		3319	3.5 (0.27)	

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Department Ratings Summary

Dance			Arts			Univ. of Washington, Seattle			
No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	
SUMMATIVE ITEMS:						0 = Very Poor, 5 = Excellent			
			14	4.3 (0.50)	4.0 (0.56)	135	4.3 (0.58)	4.3 (0.52)	
			2	4.6 (0.33)	4.4 (0.23)	246	4.1 (0.57)	4.1 (0.53)	
			10	4.4 (0.42)	4.2 (0.39)	322	4.2 (0.58)	4.2 (0.55)	
	1	4.9 (0.00)	5.0 (0.00)	1	4.9 (0.00)	5.0 (0.00)	186	4.3 (0.56)	4.3 (0.53)
	1	4.9 (0.00)	5.0 (0.00)	27	4.4 (0.46)	4.2 (0.51)	889	4.2 (0.58)	4.2 (0.54)
Course as a whole was:						0 = Very Poor, 5 = Excellent			
			14	4.2 (0.56)	3.8 (0.63)	135	4.2 (0.60)	4.2 (0.54)	
			2	4.5 (0.46)	4.2 (0.34)	246	4.0 (0.57)	4.1 (0.53)	
			10	4.4 (0.46)	4.2 (0.46)	322	4.2 (0.60)	4.1 (0.57)	
	1	4.8 (0.00)	4.8 (0.00)	1	4.8 (0.00)	4.8 (0.00)	186	4.3 (0.58)	4.2 (0.54)
	1	4.8 (0.00)	4.8 (0.00)	27	4.3 (0.51)	4.0 (0.57)	889	4.2 (0.59)	4.1 (0.55)
Instructor's effectiveness in teaching the subject matter was:						0 = Very Poor, 5 = Excellent			
			14	4.3 (0.62)	4.0 (0.69)	129	4.3 (0.65)	4.3 (0.61)	
			2	4.7 (0.34)	4.4 (0.25)	243	4.2 (0.65)	4.2 (0.61)	
			10	4.4 (0.47)	4.2 (0.42)	306	4.2 (0.68)	4.1 (0.65)	
	1	5.0 (0.00)	5.0 (0.00)	1	5.0 (0.00)	5.0 (0.00)	182	4.4 (0.61)	4.3 (0.58)
	1	5.0 (0.00)	5.0 (0.00)	27	4.4 (0.55)	4.2 (0.59)	860	4.2 (0.66)	4.2 (0.62)
Expected grade relative to other courses you have taken:						1 = Much Lower, 7 = Much Higher			
			11	5.5 (0.43)		132	5.0 (0.65)		
			2	6.0 (0.21)		246	4.9 (0.66)		
			8	5.1 (0.61)		313	4.9 (0.60)		
	1	4.2 (0.00)	4.2 (0.00)	1	4.2 (0.00)	167	4.9 (0.66)		
	1	4.2 (0.00)	4.2 (0.00)	22	5.4 (0.60)	858	4.9 (0.64)		
Amount of effort to succeed relative to other courses you have taken:						1 = Much Lower, 7 = Much Higher			
			11	5.4 (0.97)		132	5.4 (0.68)		
			2	5.3 (1.12)		246	5.3 (0.71)		
			8	5.3 (0.90)		313	5.3 (0.69)		
	1	6.0 (0.00)	6.0 (0.00)	1	6.0 (0.00)	167	5.4 (0.83)		
	1	6.0 (0.00)	6.0 (0.00)	22	5.4 (0.89)	858	5.3 (0.72)		
Hours spent per week per credit including class sessions:									
			14	1.9 (0.57)		135	2.1 (0.77)		
			2	1.9 (0.49)		246	2.2 (0.95)		
			10	2.0 (0.74)		321	2.3 (0.91)		
	1	4.8 (0.00)	4.8 (0.00)	1	4.8 (0.00)	186	3.0 (1.83)		
	1	4.8 (0.00)	4.8 (0.00)	27	2.0 (0.82)	888	2.4 (1.20)		
Grade expected in this course:						0.00 to 4.00			
			11	3.5 (0.18)		132	3.4 (0.31)		
			2	3.7 (0.23)		246	3.4 (0.25)		
			8	3.6 (0.13)		313	3.5 (0.23)		
	1	3.2 (0.00)	3.2 (0.00)	1	3.2 (0.00)	167	3.6 (0.41)		
	1	3.2 (0.00)	3.2 (0.00)	22	3.6 (0.18)	858	3.5 (0.30)		

Notes: Means are calculated over all class level evaluation medians for the specified item and time period. Joint and co-taught course statistics are reported for highest course level and highest instructor rank.

Department Ratings Summary

	Dance			Arts			Univ. of Washington, Seattle		
	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians
SUMMATIVE ITEMS:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	6	4.8 (0.13)	4.5 (0.09)	29	4.4 (0.52)	4.3 (0.46)	302	4.2 (0.58)	4.3 (0.52)
Lower level, TAs	2	4.9 (0.01)	4.6 (0.02)	60	4.4 (0.36)	4.2 (0.40)	981	4.0 (0.58)	4.0 (0.53)
Upper level	10	4.6 (0.32)	4.4 (0.34)	81	4.3 (0.66)	4.2 (0.54)	1246	4.2 (0.57)	4.2 (0.52)
Graduate level	1	5.0 (0.00)	5.1 (0.00)	21	4.4 (0.66)	4.2 (0.57)	693	4.2 (0.60)	4.2 (0.56)
TOTAL	19	4.7 (0.28)	4.5 (0.30)	191	4.4 (0.56)	4.2 (0.48)	3222	4.1 (0.58)	4.1 (0.54)
Course as a whole was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	6	4.8 (0.13)	4.5 (0.05)	29	4.3 (0.55)	4.2 (0.45)	302	4.1 (0.58)	4.2 (0.50)
Lower level, TAs	2	4.9 (0.01)	4.6 (0.02)	60	4.3 (0.40)	4.1 (0.45)	981	3.9 (0.58)	4.0 (0.53)
Upper level	10	4.4 (0.37)	4.2 (0.40)	81	4.3 (0.65)	4.1 (0.55)	1244	4.1 (0.59)	4.1 (0.53)
Graduate level	1	5.0 (0.00)	5.1 (0.00)	21	4.4 (0.65)	4.1 (0.56)	693	4.1 (0.62)	4.1 (0.57)
TOTAL	19	4.6 (0.34)	4.4 (0.37)	191	4.3 (0.56)	4.1 (0.50)	3220	4.1 (0.60)	4.1 (0.54)
Instructor's effectiveness in teaching the subject matter was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	6	4.8 (0.16)	4.5 (0.13)	29	4.4 (0.60)	4.3 (0.56)	294	4.2 (0.72)	4.2 (0.65)
Lower level, TAs	2	4.9 (0.00)	4.6 (0.04)	60	4.5 (0.36)	4.3 (0.41)	981	4.1 (0.66)	4.1 (0.62)
Upper level	10	4.6 (0.33)	4.4 (0.35)	81	4.3 (0.73)	4.2 (0.58)	1197	4.2 (0.63)	4.2 (0.58)
Graduate level	1	5.0 (0.00)	5.0 (0.00)	21	4.3 (0.71)	4.2 (0.66)	671	4.2 (0.68)	4.2 (0.65)
TOTAL	19	4.7 (0.29)	4.5 (0.31)	191	4.4 (0.62)	4.2 (0.53)	3143	4.2 (0.66)	4.1 (0.62)
Expected grade relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty	5	5.8 (0.54)		23	5.5 (0.56)		296	5.0 (0.73)	
Lower level, TAs	2	5.9 (0.33)		56	5.5 (0.65)		977	4.9 (0.66)	
Upper level	10	5.1 (0.57)		68	5.2 (0.71)		1209	4.9 (0.65)	
Graduate level	1	4.2 (0.00)		16	5.2 (0.95)		662	4.8 (0.63)	
TOTAL	18	5.3 (0.68)		163	5.3 (0.71)		3144	4.9 (0.66)	
Amount of effort to succeed relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty	5	5.7 (0.44)		23	5.3 (0.84)		296	5.2 (0.68)	
Lower level, TAs	2	5.8 (1.09)		56	5.1 (0.78)		977	5.0 (0.64)	
Upper level	10	5.5 (0.50)		68	5.7 (0.82)		1210	5.2 (0.74)	
Graduate level	1	6.0 (0.00)		16	5.9 (0.57)		663	5.1 (0.82)	
TOTAL	18	5.6 (0.52)		163	5.4 (0.83)		3146	5.1 (0.73)	
Hours spent per week per credit including class sessions:									
Lower level, Faculty	6	2.9 (0.90)		29	2.1 (0.74)		300	1.9 (0.76)	
Lower level, TAs	2	3.8 (0.85)		54	1.8 (0.92)		954	1.6 (0.68)	
Upper level	10	2.9 (1.12)		80	2.7 (1.42)		1233	2.1 (0.94)	
Graduate level	1	3.5 (0.00)		21	2.1 (1.64)		692	2.4 (1.21)	
TOTAL	19	3.0 (0.99)		184	2.3 (1.29)		3179	2.0 (0.97)	
Grade expected in this course:							0.00 to 4.00		
Lower level, Faculty	5	3.8 (0.10)		23	3.7 (0.15)		296	3.5 (0.25)	
Lower level, TAs	2	3.9 (0.12)		56	3.6 (0.22)		977	3.4 (0.24)	
Upper level	10	3.7 (0.17)		68	3.6 (0.24)		1209	3.5 (0.23)	
Graduate level	1	3.3 (0.00)		16	3.8 (0.22)		662	3.6 (0.39)	
TOTAL	18	3.7 (0.18)		163	3.6 (0.23)		3144	3.5 (0.28)	

Notes: Means are calculated over all class level evaluation medians for the specified item and time period. Joint and co-taught course statistics are reported for highest course level and highest instructor rank.

Department Ratings Summary

	Dance			Arts			Univ. of Washington, Seattle		
	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians
SUMMATIVE ITEMS:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	4	4.9 (0.05)	4.6 (0.11)	21	4.4 (0.47)	4.4 (0.33)	350	4.1 (0.59)	4.2 (0.51)
Lower level, TAs	3	4.8 (0.12)	4.6 (0.10)	83	4.3 (0.46)	4.1 (0.49)	1064	4.0 (0.61)	4.0 (0.58)
Upper level	8	4.8 (0.12)	4.6 (0.11)	84	4.4 (0.59)	4.2 (0.53)	1273	4.2 (0.56)	4.1 (0.50)
Graduate level				31	4.5 (0.71)	4.2 (0.71)	732	4.2 (0.68)	4.2 (0.63)
TOTAL	15	4.8 (0.10)	4.6 (0.10)	219	4.4 (0.56)	4.2 (0.53)	3419	4.1 (0.61)	4.1 (0.56)
Course as a whole was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	4	4.8 (0.12)	4.5 (0.17)	21	4.4 (0.51)	4.3 (0.38)	350	4.0 (0.59)	4.1 (0.49)
Lower level, TAs	3	4.8 (0.12)	4.5 (0.09)	83	4.2 (0.49)	4.0 (0.51)	1064	3.9 (0.61)	3.9 (0.57)
Upper level	8	4.7 (0.21)	4.5 (0.20)	84	4.3 (0.65)	4.1 (0.59)	1273	4.1 (0.57)	4.1 (0.50)
Graduate level				31	4.4 (0.72)	4.1 (0.72)	732	4.1 (0.69)	4.1 (0.64)
TOTAL	15	4.8 (0.17)	4.5 (0.16)	219	4.3 (0.60)	4.1 (0.56)	3419	4.0 (0.62)	4.0 (0.56)
Instructor's effectiveness in teaching the subject matter was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	4	4.9 (0.04)	4.6 (0.11)	21	4.4 (0.49)	4.4 (0.36)	327	4.1 (0.70)	4.2 (0.63)
Lower level, TAs	3	4.8 (0.12)	4.6 (0.15)	83	4.3 (0.50)	4.2 (0.52)	1064	4.0 (0.69)	4.0 (0.66)
Upper level	8	4.8 (0.12)	4.6 (0.08)	84	4.5 (0.61)	4.2 (0.57)	1213	4.2 (0.63)	4.2 (0.58)
Graduate level				31	4.5 (0.80)	4.1 (0.80)	711	4.2 (0.75)	4.1 (0.71)
TOTAL	15	4.9 (0.10)	4.6 (0.10)	219	4.4 (0.59)	4.2 (0.57)	3315	4.1 (0.69)	4.1 (0.64)
Expected grade relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty	4	6.1 (0.33)		18	5.3 (0.89)		347	5.0 (0.73)	
Lower level, TAs	3	5.6 (0.66)		74	5.0 (0.72)		1055	4.9 (0.63)	
Upper level	6	5.4 (0.39)		73	5.2 (0.79)		1239	4.8 (0.65)	
Graduate level				25	5.3 (0.91)		696	4.7 (0.66)	
TOTAL	13	5.7 (0.51)		190	5.2 (0.80)		3337	4.8 (0.66)	
Amount of effort to succeed relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty	4	5.7 (0.31)		18	5.4 (0.71)		347	5.2 (0.66)	
Lower level, TAs	3	5.7 (0.71)		74	5.2 (0.70)		1055	5.1 (0.60)	
Upper level	6	5.5 (0.36)		73	5.6 (0.76)		1239	5.2 (0.67)	
Graduate level				25	5.7 (0.96)		696	5.2 (0.81)	
TOTAL	13	5.6 (0.42)		190	5.4 (0.79)		3337	5.2 (0.68)	
Hours spent per week per credit including class sessions:									
Lower level, Faculty	4	2.9 (1.49)		21	2.4 (0.90)		350	1.8 (0.76)	
Lower level, TAs	3	2.8 (1.33)		77	1.6 (0.64)		1024	1.6 (0.66)	
Upper level	8	3.5 (0.84)		84	2.9 (1.78)		1265	2.1 (1.02)	
Graduate level				31	3.1 (2.05)		731	2.4 (1.12)	
TOTAL	15	3.2 (1.09)		213	2.4 (1.57)		3370	2.0 (0.97)	
Grade expected in this course:							0.00 to 4.00		
Lower level, Faculty	4	3.9 (0.06)		18	3.7 (0.24)		347	3.4 (0.24)	
Lower level, TAs	3	3.8 (0.08)		74	3.4 (0.29)		1055	3.4 (0.24)	
Upper level	6	3.8 (0.12)		73	3.6 (0.31)		1240	3.5 (0.24)	
Graduate level				25	3.8 (0.25)		696	3.6 (0.38)	
TOTAL	13	3.8 (0.10)		190	3.6 (0.32)		3338	3.5 (0.28)	

Notes: Means are calculated over all class level evaluation medians for the specified item and time period. Joint and co-taught course statistics are reported for highest course level and highest instructor rank.

Department Ratings Summary

	Dance			Arts			Univ. of Washington, Seattle		
	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians
SUMMATIVE ITEMS:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	7	4.5 (0.37)	4.3 (0.21)	34	4.3 (0.49)	4.2 (0.41)	340	4.1 (0.58)	4.2 (0.52)
Lower level, TAs	3	4.9 (0.08)	4.6 (0.10)	81	4.2 (0.55)	4.1 (0.53)	1110	4.0 (0.59)	4.0 (0.55)
Upper level	6	4.8 (0.19)	4.5 (0.15)	94	4.4 (0.48)	4.3 (0.46)	1297	4.1 (0.58)	4.1 (0.53)
Graduate level	2	4.5 (0.36)	4.5 (0.55)	37	4.7 (0.44)	4.4 (0.51)	791	4.2 (0.64)	4.2 (0.60)
TOTAL	18	4.6 (0.30)	4.4 (0.22)	246	4.4 (0.52)	4.2 (0.49)	3538	4.1 (0.61)	4.1 (0.56)
Course as a whole was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	7	4.4 (0.45)	4.2 (0.25)	34	4.2 (0.51)	4.1 (0.43)	340	4.0 (0.59)	4.1 (0.51)
Lower level, TAs	3	4.9 (0.09)	4.6 (0.10)	81	4.2 (0.60)	4.0 (0.57)	1110	3.9 (0.60)	3.9 (0.55)
Upper level	6	4.7 (0.27)	4.4 (0.09)	94	4.3 (0.52)	4.2 (0.48)	1296	4.1 (0.59)	4.0 (0.54)
Graduate level	2	4.4 (0.57)	4.3 (0.77)	37	4.6 (0.52)	4.3 (0.59)	790	4.1 (0.65)	4.1 (0.61)
TOTAL	18	4.6 (0.40)	4.4 (0.29)	246	4.3 (0.56)	4.1 (0.53)	3536	4.0 (0.61)	4.0 (0.56)
Instructor's effectiveness in teaching the subject matter was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	7	4.5 (0.41)	4.3 (0.31)	34	4.3 (0.57)	4.2 (0.47)	323	4.1 (0.67)	4.2 (0.60)
Lower level, TAs	3	4.9 (0.04)	4.6 (0.07)	81	4.3 (0.62)	4.2 (0.61)	1110	4.0 (0.68)	4.0 (0.64)
Upper level	6	4.8 (0.16)	4.5 (0.12)	94	4.4 (0.55)	4.4 (0.53)	1251	4.1 (0.67)	4.1 (0.63)
Graduate level	2	4.7 (0.09)	4.6 (0.12)	37	4.7 (0.45)	4.4 (0.52)	772	4.1 (0.72)	4.1 (0.68)
TOTAL	18	4.7 (0.30)	4.5 (0.21)	246	4.4 (0.57)	4.3 (0.55)	3456	4.1 (0.69)	4.1 (0.65)
Expected grade relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty	5	5.3 (0.95)		24	5.3 (0.66)		330	5.0 (0.69)	
Lower level, TAs	3	6.0 (0.14)		72	4.9 (0.82)		1098	4.9 (0.65)	
Upper level	5	5.4 (0.48)		77	4.9 (0.62)		1257	4.8 (0.63)	
Graduate level	2	4.6 (0.53)		27	5.2 (0.84)		759	4.8 (0.66)	
TOTAL	15	5.4 (0.71)		200	5.0 (0.75)		3444	4.8 (0.65)	
Amount of effort to succeed relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty	5	5.6 (0.55)		24	5.5 (0.79)		330	5.2 (0.67)	
Lower level, TAs	3	5.9 (0.38)		72	5.1 (0.73)		1098	5.1 (0.62)	
Upper level	5	5.6 (1.05)		77	5.2 (0.80)		1257	5.2 (0.69)	
Graduate level	2	5.5 (0.41)		27	5.8 (0.70)		759	5.2 (0.84)	
TOTAL	15	5.6 (0.67)		200	5.3 (0.79)		3444	5.2 (0.71)	
Hours spent per week per credit including class sessions:									
Lower level, Faculty	7	3.1 (1.25)		34	2.3 (1.04)		338	1.8 (0.64)	
Lower level, TAs	3	2.9 (1.63)		73	1.8 (0.81)		1066	1.7 (0.75)	
Upper level	6	3.0 (0.80)		90	2.3 (1.52)		1287	2.0 (0.89)	
Graduate level	2	2.2 (1.41)		37	2.8 (2.28)		788	2.5 (1.39)	
TOTAL	18	2.9 (1.12)		234	2.2 (1.47)		3479	2.0 (1.01)	
Grade expected in this course:							0.00 to 4.00		
Lower level, Faculty	5	3.7 (0.21)		24	3.6 (0.20)		330	3.5 (0.23)	
Lower level, TAs	3	3.8 (0.11)		72	3.4 (0.31)		1097	3.4 (0.24)	
Upper level	5	3.8 (0.17)		77	3.5 (0.26)		1257	3.5 (0.23)	
Graduate level	2	3.8 (0.13)		26	3.8 (0.18)		758	3.6 (0.36)	
TOTAL	15	3.8 (0.17)		199	3.5 (0.29)		3442	3.5 (0.28)	

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Department Ratings Summary

Dance			Arts			Univ. of Washington, Seattle		
No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians
SUMMATIVE ITEMS:						0 = Very Poor, 5 = Excellent		
			11	4.4 (0.57)	4.4 (0.26)	130	4.2 (0.58)	4.3 (0.42)
			6	4.3 (0.31)	3.9 (0.31)	279	4.1 (0.55)	4.1 (0.51)
			6	4.4 (0.44)	4.2 (0.42)	290	4.2 (0.64)	4.1 (0.57)
	1	4.3 (0.00)	1	4.3 (0.00)	4.1 (0.00)	171	4.2 (0.63)	4.3 (0.55)
	1	4.3 (0.00)	24	4.4 (0.46)	4.2 (0.35)	870	4.2 (0.60)	4.2 (0.53)
Course as a whole was:						0 = Very Poor, 5 = Excellent		
			11	4.3 (0.45)	4.2 (0.30)	130	4.2 (0.52)	4.2 (0.43)
			6	4.1 (0.42)	3.7 (0.45)	279	4.0 (0.55)	4.0 (0.50)
			6	4.3 (0.53)	4.0 (0.50)	289	4.1 (0.61)	4.0 (0.56)
	1	4.0 (0.00)	1	4.0 (0.00)	3.8 (0.00)	170	4.2 (0.62)	4.2 (0.59)
	1	4.0 (0.00)	24	4.2 (0.44)	4.0 (0.43)	868	4.1 (0.58)	4.1 (0.53)
Instructor's effectiveness in teaching the subject matter was:						0 = Very Poor, 5 = Excellent		
			11	4.4 (0.69)	4.4 (0.26)	122	4.3 (0.65)	4.3 (0.50)
			5	4.5 (0.36)	4.1 (0.25)	278	4.2 (0.66)	4.1 (0.62)
			6	4.4 (0.61)	4.1 (0.56)	276	4.2 (0.73)	4.1 (0.67)
	1	5.0 (0.00)	1	5.0 (0.00)	4.9 (0.00)	170	4.2 (0.68)	4.2 (0.61)
	1	5.0 (0.00)	23	4.4 (0.58)	4.3 (0.40)	846	4.2 (0.68)	4.2 (0.62)
Expected grade relative to other courses you have taken:						1 = Much Lower, 7 = Much Higher		
			8	5.6 (0.48)		126	5.0 (0.65)	
			6	5.3 (0.74)		279	5.0 (0.61)	
			5	5.2 (0.78)		280	4.9 (0.60)	
	1	4.0 (0.00)	1	4.0 (0.00)		151	4.9 (0.65)	
	1	4.0 (0.00)	20	5.3 (0.70)		836	4.9 (0.62)	
Amount of effort to succeed relative to other courses you have taken:						1 = Much Lower, 7 = Much Higher		
			8	5.9 (0.51)		127	5.4 (0.66)	
			6	5.1 (0.61)		279	5.3 (0.65)	
			5	5.9 (0.58)		282	5.4 (0.69)	
	1	6.0 (0.00)	1	6.0 (0.00)		152	5.3 (0.92)	
	1	6.0 (0.00)	20	5.7 (0.64)		840	5.3 (0.72)	
Hours spent per week per credit including class sessions:								
			11	1.8 (0.48)		130	2.2 (0.77)	
			6	5.5 (5.50)		275	2.1 (1.16)	
			6	2.6 (0.82)		290	2.5 (1.07)	
	1	3.5 (0.00)	1	3.5 (0.00)		171	3.2 (1.90)	
	1	3.5 (0.00)	24	3.0 (3.02)		866	2.4 (1.33)	
Grade expected in this course:						0.00 to 4.00		
			8	3.7 (0.16)		127	3.4 (0.27)	
			6	3.4 (0.21)		279	3.4 (0.25)	
			5	3.5 (0.19)		281	3.5 (0.24)	
	1	3.6 (0.00)	1	3.6 (0.00)		152	3.6 (0.36)	
	1	3.6 (0.00)	20	3.5 (0.22)		839	3.5 (0.28)	

Notes: Means are calculated over all class level evaluation medians for the specified item and time period. Joint and co-taught course statistics are reported for highest course level and highest instructor rank.

Department Ratings Summary

	Dance			Arts			Univ. of Washington, Seattle		
	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians
SUMMATIVE ITEMS:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	4	4.7 (0.15)	4.5 (0.17)	17	4.3 (0.48)	4.4 (0.41)	298	4.1 (0.61)	4.2 (0.54)
Lower level, TAs	2	4.8 (0.07)	4.4 (0.08)	66	4.3 (0.50)	4.2 (0.44)	1049	4.1 (0.56)	4.1 (0.51)
Upper level	9	4.7 (0.24)	4.5 (0.24)	74	4.4 (0.53)	4.2 (0.46)	1276	4.2 (0.58)	4.1 (0.52)
Graduate level	1	4.7 (0.00)	4.5 (0.00)	30	4.6 (0.47)	4.4 (0.41)	715	4.2 (0.76)	4.2 (0.58)
TOTAL	16	4.7 (0.19)	4.5 (0.19)	187	4.4 (0.51)	4.2 (0.45)	3338	4.1 (0.62)	4.1 (0.53)
Course as a whole was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	4	4.7 (0.16)	4.4 (0.15)	17	4.2 (0.51)	4.3 (0.43)	298	4.0 (0.60)	4.1 (0.52)
Lower level, TAs	2	4.7 (0.11)	4.3 (0.11)	66	4.2 (0.51)	4.1 (0.44)	1049	4.0 (0.56)	4.0 (0.50)
Upper level	9	4.7 (0.33)	4.4 (0.33)	74	4.4 (0.56)	4.1 (0.48)	1276	4.1 (0.59)	4.1 (0.53)
Graduate level	1	4.5 (0.00)	4.3 (0.00)	30	4.6 (0.49)	4.3 (0.44)	699	4.1 (0.63)	4.1 (0.60)
TOTAL	16	4.7 (0.26)	4.4 (0.25)	187	4.3 (0.54)	4.2 (0.46)	3322	4.1 (0.60)	4.1 (0.54)
Instructor's effectiveness in teaching the subject matter was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	4	4.7 (0.21)	4.5 (0.26)	17	4.4 (0.45)	4.4 (0.42)	281	4.1 (0.73)	4.2 (0.65)
Lower level, TAs	2	4.8 (0.04)	4.5 (0.05)	66	4.3 (0.62)	4.1 (0.53)	1035	4.1 (0.63)	4.1 (0.59)
Upper level	9	4.7 (0.31)	4.5 (0.30)	73	4.4 (0.57)	4.2 (0.52)	1226	4.2 (0.65)	4.2 (0.60)
Graduate level	1	5.0 (0.00)	4.9 (0.00)	30	4.6 (0.52)	4.4 (0.47)	678	4.2 (0.69)	4.2 (0.66)
TOTAL	16	4.8 (0.26)	4.5 (0.26)	186	4.4 (0.58)	4.2 (0.52)	3220	4.2 (0.66)	4.1 (0.62)
Expected grade relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty	4	5.6 (0.70)		11	5.5 (0.59)		292	5.0 (0.69)	
Lower level, TAs	2	6.1 (0.04)		58	5.3 (0.81)		1029	4.9 (0.64)	
Upper level	8	5.2 (0.67)		65	5.2 (0.78)		1251	4.8 (0.66)	
Graduate level	1	4.5 (0.00)		25	5.0 (0.83)		656	4.8 (0.63)	
TOTAL	15	5.4 (0.70)		159	5.2 (0.79)		3228	4.9 (0.65)	
Amount of effort to succeed relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty	4	5.8 (0.34)		11	5.5 (0.79)		292	5.2 (0.65)	
Lower level, TAs	2	5.4 (0.31)		58	5.0 (0.77)		1027	5.0 (0.62)	
Upper level	8	5.4 (0.88)		65	5.5 (0.92)		1251	5.2 (0.72)	
Graduate level	1	4.5 (0.00)		25	5.7 (0.72)		666	5.2 (0.83)	
TOTAL	15	5.5 (0.73)		159	5.4 (0.86)		3236	5.1 (0.71)	
Hours spent per week per credit including class sessions:									
Lower level, Faculty	4	3.5 (0.91)		17	2.4 (0.90)		297	1.8 (0.71)	
Lower level, TAs	2	2.9 (0.42)		66	1.6 (0.64)		1002	1.6 (0.56)	
Upper level	9	3.4 (2.12)		74	2.8 (1.54)		1267	2.1 (1.11)	
Graduate level	1	3.5 (0.00)		30	2.9 (1.91)		703	2.5 (1.41)	
TOTAL	16	3.4 (1.61)		187	2.4 (1.43)		3269	2.0 (1.07)	
Grade expected in this course:							0.00 to 4.00		
Lower level, Faculty	4	3.8 (0.11)		11	3.7 (0.14)		292	3.5 (0.23)	
Lower level, TAs	2	3.8 (0.02)		58	3.5 (0.18)		1029	3.4 (0.23)	
Upper level	8	3.7 (0.14)		65	3.6 (0.25)		1252	3.5 (0.23)	
Graduate level	1	3.5 (0.00)		24	3.8 (0.23)		686	3.6 (0.41)	
TOTAL	15	3.7 (0.14)		158	3.6 (0.23)		3259	3.5 (0.28)	

Notes: Means are calculated over all class level evaluation medians for the specified item and time period. Joint and co-taught course statistics are reported for highest course level and highest instructor rank.

Department Ratings Summary

	Dance			Arts			Univ. of Washington, Seattle		
	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians
SUMMATIVE ITEMS:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	7	4.8 (0.13)	4.5 (0.14)	31	4.3 (0.60)	4.2 (0.41)	342	4.1 (0.59)	4.2 (0.50)
Lower level, TAs	7	4.7 (0.19)	4.4 (0.07)	82	4.3 (0.41)	4.1 (0.39)	1123	4.0 (0.57)	4.0 (0.54)
Upper level	7	4.4 (0.25)	4.2 (0.24)	91	4.4 (0.62)	4.2 (0.49)	1293	4.1 (0.62)	4.1 (0.56)
Graduate level				28	4.6 (0.58)	4.4 (0.67)	764	4.2 (0.67)	4.1 (0.64)
TOTAL	21	4.6 (0.24)	4.3 (0.20)	232	4.4 (0.55)	4.2 (0.48)	3522	4.1 (0.61)	4.1 (0.57)
Course as a whole was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	7	4.7 (0.16)	4.4 (0.15)	31	4.2 (0.55)	4.2 (0.36)	342	4.0 (0.58)	4.1 (0.48)
Lower level, TAs	7	4.6 (0.24)	4.2 (0.17)	82	4.2 (0.41)	4.0 (0.41)	1123	3.9 (0.57)	3.9 (0.54)
Upper level	7	4.3 (0.30)	4.0 (0.29)	91	4.3 (0.64)	4.1 (0.51)	1293	4.0 (0.63)	4.0 (0.56)
Graduate level				28	4.5 (0.66)	4.3 (0.75)	760	4.1 (0.68)	4.1 (0.65)
TOTAL	21	4.6 (0.30)	4.2 (0.26)	232	4.3 (0.57)	4.1 (0.50)	3518	4.0 (0.62)	4.0 (0.57)
Instructor's effectiveness in teaching the subject matter was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	7	4.8 (0.07)	4.5 (0.12)	31	4.3 (0.69)	4.2 (0.49)	325	4.1 (0.70)	4.2 (0.62)
Lower level, TAs	7	4.7 (0.24)	4.4 (0.14)	81	4.3 (0.47)	4.1 (0.46)	1117	4.1 (0.64)	4.1 (0.61)
Upper level	6	4.5 (0.28)	4.3 (0.24)	90	4.4 (0.68)	4.2 (0.54)	1243	4.1 (0.71)	4.1 (0.65)
Graduate level				28	4.6 (0.60)	4.4 (0.71)	738	4.1 (0.77)	4.1 (0.74)
TOTAL	20	4.7 (0.25)	4.4 (0.19)	230	4.4 (0.61)	4.2 (0.54)	3423	4.1 (0.70)	4.1 (0.66)
Expected grade relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty	7	6.1 (0.27)		27	5.4 (0.75)		338	5.0 (0.70)	
Lower level, TAs	4	6.0 (0.39)		64	5.4 (0.74)		1105	4.9 (0.64)	
Upper level	7	5.4 (0.60)		78	5.1 (0.92)		1252	4.9 (0.65)	
Graduate level				24	4.9 (0.85)		719	4.8 (0.64)	
TOTAL	18	5.8 (0.55)		193	5.2 (0.84)		3414	4.9 (0.65)	
Amount of effort to succeed relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty	7	5.7 (0.73)		27	5.4 (0.86)		338	5.2 (0.62)	
Lower level, TAs	4	5.6 (0.76)		64	5.0 (0.65)		1105	5.1 (0.58)	
Upper level	7	5.2 (0.48)		78	5.4 (0.91)		1252	5.2 (0.69)	
Graduate level				24	5.7 (0.81)		745	5.2 (0.90)	
TOTAL	18	5.5 (0.65)		193	5.3 (0.84)		3440	5.2 (0.71)	
Hours spent per week per credit including class sessions:									
Lower level, Faculty	7	2.8 (1.10)		31	2.2 (0.83)		342	1.9 (0.72)	
Lower level, TAs	7	2.3 (1.46)		76	1.8 (0.84)		1093	1.7 (0.54)	
Upper level	7	3.2 (1.20)		87	2.5 (1.33)		1281	2.1 (1.01)	
Graduate level				28	2.6 (1.83)		762	2.4 (1.08)	
TOTAL	21	2.8 (1.25)		222	2.2 (1.25)		3478	2.0 (0.92)	
Grade expected in this course:							0.00 to 4.00		
Lower level, Faculty	7	3.8 (0.11)		27	3.6 (0.20)		338	3.5 (0.23)	
Lower level, TAs	4	3.9 (0.12)		64	3.6 (0.23)		1105	3.4 (0.24)	
Upper level	7	3.7 (0.21)		78	3.5 (0.41)		1252	3.5 (0.25)	
Graduate level				24	3.8 (0.19)		746	3.5 (0.45)	
TOTAL	18	3.8 (0.17)		193	3.6 (0.32)		3441	3.5 (0.30)	

Notes: Means are calculated over all class level evaluation medians for the specified item and time period. Joint and co-taught course statistics are reported for highest course level and highest instructor rank.

Department Ratings Summary

Dance		Arts			Univ. of Washington, Seattle			
No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians
SUMMATIVE ITEMS:						0 = Very Poor, 5 = Excellent		
			7	4.6 (0.38)	4.4 (0.46)	134	4.2 (0.49)	4.2 (0.43)
			11	4.1 (0.74)	3.8 (0.70)	219	4.2 (0.53)	4.2 (0.51)
			18	4.6 (0.40)	4.3 (0.42)	329	4.3 (0.57)	4.2 (0.50)
	2	4.3 (0.53)	2	4.3 (0.53)	4.1 (0.50)	144	4.3 (0.59)	4.2 (0.53)
	2	4.3 (0.53)	38	4.4 (0.56)	4.2 (0.57)	826	4.2 (0.56)	4.2 (0.50)
Course as a whole was:						0 = Very Poor, 5 = Excellent		
			7	4.5 (0.39)	4.3 (0.48)	134	4.1 (0.51)	4.1 (0.43)
			11	4.0 (0.64)	3.8 (0.60)	219	4.1 (0.54)	4.1 (0.51)
			18	4.6 (0.42)	4.3 (0.46)	329	4.2 (0.61)	4.1 (0.54)
	2	4.5 (0.71)	2	4.5 (0.71)	4.4 (0.67)	144	4.2 (0.62)	4.2 (0.55)
	2	4.5 (0.71)	38	4.4 (0.54)	4.1 (0.55)	826	4.1 (0.58)	4.1 (0.52)
Instructor's effectiveness in teaching the subject matter was:						0 = Very Poor, 5 = Excellent		
			7	4.7 (0.32)	4.5 (0.33)	129	4.2 (0.56)	4.3 (0.49)
			11	3.9 (1.05)	3.7 (1.01)	216	4.2 (0.65)	4.2 (0.63)
			18	4.6 (0.56)	4.3 (0.57)	316	4.3 (0.65)	4.2 (0.57)
	2	3.9 (0.18)	2	3.9 (0.18)	3.7 (0.20)	138	4.3 (0.66)	4.2 (0.60)
	2	3.9 (0.18)	38	4.4 (0.75)	4.1 (0.75)	799	4.3 (0.64)	4.2 (0.58)
Expected grade relative to other courses you have taken:						1 = Much Lower, 7 = Much Higher		
			6	5.2 (0.77)		133	4.9 (0.60)	
			11	5.4 (0.56)		219	4.9 (0.64)	
			18	5.2 (0.91)		318	4.9 (0.61)	
	2	4.6 (0.53)	2	4.6 (0.53)		126	5.1 (0.67)	
	2	4.6 (0.53)	37	5.2 (0.77)		796	4.9 (0.63)	
Amount of effort to succeed relative to other courses you have taken:						1 = Much Lower, 7 = Much Higher		
			6	5.8 (0.39)		133	5.3 (0.67)	
			11	5.1 (0.84)		219	5.3 (0.67)	
			18	5.8 (0.58)		318	5.4 (0.66)	
	2	6.0 (1.41)	2	6.0 (1.41)		126	5.4 (0.87)	
	2	6.0 (1.41)	37	5.6 (0.75)		796	5.3 (0.70)	
Hours spent per week per credit including class sessions:								
			7	2.7 (0.73)		132	2.1 (0.75)	
			11	3.8 (1.97)		219	2.1 (0.90)	
			18	3.0 (0.66)		326	2.5 (1.09)	
	2	3.7 (3.54)	2	3.7 (3.54)		143	3.2 (2.07)	
	2	3.7 (3.54)	38	3.2 (1.37)		820	2.4 (1.30)	
Grade expected in this course:						0.00 to 4.00		
			6	3.6 (0.09)		133	3.4 (0.23)	
			11	3.6 (0.15)		219	3.4 (0.27)	
			18	3.7 (0.17)		318	3.5 (0.22)	
	2	4.0 (0.00)	2	4.0 (0.00)		124	3.7 (0.29)	
	2	4.0 (0.00)	37	3.6 (0.17)		794	3.5 (0.27)	

Notes: Means are calculated over all class level evaluation medians for the specified item and time period. Joint and co-taught course statistics are reported for highest course level and highest instructor rank.

Department Ratings Summary

	Dance			Arts			Univ. of Washington, Seattle		
	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians
SUMMATIVE ITEMS:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	9	4.7 (0.19)	4.4 (0.15)	26	4.4 (0.43)	4.3 (0.30)	283	4.1 (0.55)	4.3 (0.45)
Lower level, TAs	7	4.8 (0.12)	4.5 (0.20)	67	4.4 (0.42)	4.3 (0.40)	981	4.0 (0.56)	4.0 (0.53)
Upper level	5	4.5 (0.35)	4.3 (0.27)	86	4.4 (0.48)	4.2 (0.43)	1273	4.1 (0.59)	4.1 (0.55)
Graduate level	1	4.1 (0.00)	4.0 (0.00)	28	4.4 (0.68)	4.1 (0.49)	734	4.2 (0.63)	4.2 (0.58)
TOTAL	22	4.7 (0.25)	4.4 (0.23)	207	4.4 (0.48)	4.2 (0.42)	3271	4.1 (0.59)	4.1 (0.54)
Course as a whole was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	9	4.6 (0.27)	4.3 (0.24)	26	4.3 (0.45)	4.2 (0.31)	283	4.0 (0.56)	4.2 (0.44)
Lower level, TAs	7	4.7 (0.22)	4.4 (0.30)	67	4.4 (0.42)	4.2 (0.42)	981	3.9 (0.56)	4.0 (0.53)
Upper level	5	4.5 (0.40)	4.2 (0.35)	86	4.3 (0.51)	4.1 (0.46)	1272	4.1 (0.59)	4.0 (0.54)
Graduate level	1	4.0 (0.00)	3.9 (0.00)	28	4.3 (0.73)	4.0 (0.45)	730	4.1 (0.64)	4.1 (0.58)
TOTAL	22	4.6 (0.30)	4.3 (0.30)	207	4.3 (0.51)	4.1 (0.43)	3266	4.0 (0.60)	4.0 (0.54)
Instructor's effectiveness in teaching the subject matter was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	9	4.7 (0.19)	4.5 (0.14)	26	4.5 (0.45)	4.4 (0.34)	275	4.2 (0.64)	4.3 (0.55)
Lower level, TAs	7	4.8 (0.04)	4.6 (0.15)	67	4.5 (0.47)	4.3 (0.44)	976	4.1 (0.63)	4.1 (0.60)
Upper level	5	4.5 (0.50)	4.2 (0.41)	86	4.4 (0.52)	4.2 (0.50)	1235	4.1 (0.67)	4.1 (0.63)
Graduate level	1	4.0 (0.00)	4.0 (0.00)	28	4.3 (0.89)	4.0 (0.76)	705	4.2 (0.70)	4.1 (0.68)
TOTAL	22	4.7 (0.32)	4.4 (0.28)	207	4.4 (0.56)	4.2 (0.51)	3191	4.1 (0.67)	4.1 (0.63)
Expected grade relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty	7	5.7 (0.41)		22	5.4 (0.70)		279	4.9 (0.67)	
Lower level, TAs	7	5.8 (0.50)		59	5.4 (0.50)		973	4.9 (0.65)	
Upper level	5	5.4 (0.42)		79	5.2 (0.74)		1252	4.9 (0.66)	
Graduate level	1	3.8 (0.00)		21	5.4 (0.99)		690	4.8 (0.64)	
TOTAL	20	5.6 (0.62)		181	5.3 (0.70)		3194	4.9 (0.65)	
Amount of effort to succeed relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty	7	5.7 (0.58)		22	5.5 (0.72)		279	5.2 (0.65)	
Lower level, TAs	7	5.5 (0.36)		59	5.2 (0.60)		973	5.0 (0.61)	
Upper level	5	5.8 (0.74)		79	5.4 (0.93)		1252	5.1 (0.73)	
Graduate level	1	5.8 (0.00)		21	5.7 (1.06)		695	5.2 (0.84)	
TOTAL	20	5.6 (0.53)		181	5.4 (0.84)		3199	5.1 (0.72)	
Hours spent per week per credit including class sessions:									
Lower level, Faculty	9	3.1 (1.15)		26	2.4 (0.93)		283	2.0 (0.87)	
Lower level, TAs	7	2.9 (1.45)		63	1.7 (0.77)		937	1.7 (0.58)	
Upper level	5	2.8 (1.07)		85	2.4 (1.54)		1264	2.1 (1.10)	
Graduate level	1	3.5 (0.00)		28	2.9 (2.55)		747	2.6 (1.42)	
TOTAL	22	3.0 (1.16)		202	2.3 (1.52)		3231	2.1 (1.10)	
Grade expected in this course:							0.00 to 4.00		
Lower level, Faculty	7	3.8 (0.11)		22	3.7 (0.22)		279	3.4 (0.24)	
Lower level, TAs	7	3.8 (0.07)		59	3.6 (0.16)		973	3.4 (0.24)	
Upper level	5	3.8 (0.17)		79	3.6 (0.31)		1251	3.5 (0.26)	
Graduate level	1	3.5 (0.00)		21	3.7 (0.44)		696	3.5 (0.44)	
TOTAL	20	3.8 (0.13)		181	3.6 (0.28)		3199	3.5 (0.30)	

Notes: Means are calculated over all class level evaluation medians for the specified item and time period. Joint and co-taught course statistics are reported for highest course level and highest instructor rank.

Department Ratings Summary

	Dance			Arts			Univ. of Washington, Seattle		
	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians
SUMMATIVE ITEMS:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	5	4.8 (0.12)	4.5 (0.13)	23	4.3 (0.50)	4.2 (0.42)	330	4.1 (0.59)	4.2 (0.50)
Lower level, TAs	9	4.6 (0.52)	4.3 (0.55)	69	4.4 (0.41)	4.2 (0.39)	1073	3.9 (0.62)	3.9 (0.57)
Upper level	5	4.7 (0.39)	4.4 (0.37)	90	4.4 (0.51)	4.2 (0.50)	1279	4.1 (0.60)	4.1 (0.54)
Graduate level	1	4.4 (0.00)	4.1 (0.00)	31	4.5 (0.49)	4.2 (0.43)	760	4.1 (0.70)	4.1 (0.65)
TOTAL	20	4.6 (0.40)	4.3 (0.40)	213	4.4 (0.47)	4.2 (0.45)	3442	4.1 (0.63)	4.1 (0.58)
Course as a whole was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	5	4.7 (0.21)	4.4 (0.23)	23	4.2 (0.45)	4.1 (0.35)	330	4.0 (0.59)	4.1 (0.49)
Lower level, TAs	9	4.5 (0.62)	4.2 (0.60)	69	4.3 (0.41)	4.0 (0.39)	1073	3.8 (0.61)	3.9 (0.56)
Upper level	5	4.6 (0.47)	4.3 (0.43)	90	4.3 (0.53)	4.1 (0.53)	1279	4.0 (0.61)	4.0 (0.54)
Graduate level	1	4.2 (0.00)	4.0 (0.00)	31	4.4 (0.55)	4.1 (0.47)	758	4.1 (0.70)	4.0 (0.66)
TOTAL	20	4.5 (0.48)	4.2 (0.45)	213	4.3 (0.49)	4.1 (0.46)	3440	4.0 (0.64)	4.0 (0.58)
Instructor's effectiveness in teaching the subject matter was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	5	4.8 (0.13)	4.5 (0.13)	23	4.3 (0.59)	4.2 (0.53)	323	4.1 (0.68)	4.2 (0.60)
Lower level, TAs	9	4.6 (0.58)	4.3 (0.61)	69	4.4 (0.46)	4.2 (0.44)	1059	3.9 (0.71)	4.0 (0.67)
Upper level	5	4.7 (0.34)	4.4 (0.32)	90	4.4 (0.62)	4.3 (0.60)	1243	4.1 (0.68)	4.1 (0.63)
Graduate level	1	4.8 (0.00)	4.6 (0.00)	31	4.5 (0.52)	4.3 (0.46)	736	4.1 (0.77)	4.1 (0.73)
TOTAL	20	4.7 (0.42)	4.4 (0.43)	213	4.4 (0.56)	4.2 (0.52)	3361	4.1 (0.71)	4.1 (0.67)
Expected grade relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty	5	5.7 (0.40)		21	5.3 (0.70)		328	5.0 (0.74)	
Lower level, TAs	8	6.1 (0.23)		60	5.5 (0.83)		1064	4.9 (0.66)	
Upper level	5	5.8 (0.33)		78	5.2 (0.72)		1247	4.8 (0.66)	
Graduate level	1	4.2 (0.00)		24	5.1 (0.88)		722	4.8 (0.68)	
TOTAL	19	5.8 (0.52)		183	5.3 (0.79)		3361	4.8 (0.67)	
Amount of effort to succeed relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty	5	5.7 (0.73)		21	5.6 (0.75)		328	5.1 (0.66)	
Lower level, TAs	8	5.6 (0.85)		60	5.0 (0.74)		1064	5.0 (0.59)	
Upper level	5	5.9 (0.59)		78	5.4 (0.87)		1247	5.2 (0.70)	
Graduate level	1	5.0 (0.00)		24	5.7 (0.77)		720	5.2 (0.84)	
TOTAL	19	5.6 (0.72)		183	5.3 (0.84)		3359	5.1 (0.70)	
Hours spent per week per credit including class sessions:									
Lower level, Faculty	5	3.4 (0.51)		23	2.4 (0.77)		330	1.9 (0.93)	
Lower level, TAs	9	2.4 (1.23)		64	1.7 (0.77)		1050	1.7 (0.63)	
Upper level	5	3.3 (0.94)		90	2.6 (1.64)		1275	2.1 (0.94)	
Graduate level	1	2.7 (0.00)		31	3.7 (2.48)		740	2.5 (1.20)	
TOTAL	20	2.9 (1.06)		208	2.4 (1.65)		3395	2.0 (0.97)	
Grade expected in this course:							0.00 to 4.00		
Lower level, Faculty	5	3.8 (0.15)		21	3.6 (0.19)		328	3.4 (0.25)	
Lower level, TAs	8	3.8 (0.10)		60	3.6 (0.18)		1064	3.4 (0.23)	
Upper level	5	3.8 (0.09)		78	3.6 (0.26)		1248	3.5 (0.25)	
Graduate level	1	3.9 (0.00)		24	3.7 (0.24)		727	3.6 (0.40)	
TOTAL	19	3.8 (0.11)		183	3.6 (0.23)		3367	3.5 (0.29)	

Notes: Means are calculated over all class level evaluation medians for the specified item and time period. Joint and co-taught course statistics are reported for highest course level and highest instructor rank.

Department Ratings Summary

	Dance			Arts			Univ. of Washington, Seattle		
	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians
SUMMATIVE ITEMS:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	10	4.7 (0.17)	4.5 (0.16)	39	4.3 (0.58)	4.1 (0.53)	347	4.1 (0.59)	4.2 (0.50)
Lower level, TAs	5	4.5 (0.51)	4.1 (0.50)	75	4.2 (0.59)	3.9 (0.52)	1140	3.9 (0.66)	3.9 (0.60)
Upper level	4	4.8 (0.15)	4.4 (0.02)	93	4.4 (0.63)	4.2 (0.61)	1261	4.1 (0.61)	4.1 (0.55)
Graduate level	2	4.5 (0.71)	4.6 (0.00)	34	4.6 (0.42)	4.4 (0.40)	777	4.2 (0.61)	4.1 (0.58)
TOTAL	21	4.7 (0.33)	4.4 (0.31)	241	4.3 (0.59)	4.1 (0.56)	3525	4.0 (0.63)	4.0 (0.58)
Course as a whole was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	10	4.7 (0.18)	4.4 (0.18)	39	4.3 (0.57)	4.1 (0.52)	347	4.0 (0.59)	4.1 (0.48)
Lower level, TAs	5	4.4 (0.53)	4.0 (0.56)	75	4.2 (0.57)	3.9 (0.51)	1140	3.8 (0.66)	3.8 (0.60)
Upper level	4	4.8 (0.25)	4.3 (0.21)	93	4.3 (0.62)	4.1 (0.58)	1261	4.0 (0.62)	4.0 (0.56)
Graduate level	2	4.5 (0.71)	4.6 (0.00)	33	4.5 (0.51)	4.2 (0.51)	776	4.1 (0.64)	4.1 (0.60)
TOTAL	21	4.6 (0.36)	4.3 (0.34)	240	4.3 (0.59)	4.1 (0.55)	3524	4.0 (0.65)	4.0 (0.58)
Instructor's effectiveness in teaching the subject matter was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	10	4.7 (0.21)	4.5 (0.18)	39	4.3 (0.62)	4.1 (0.57)	337	4.1 (0.69)	4.2 (0.61)
Lower level, TAs	5	4.4 (0.53)	4.0 (0.46)	75	4.2 (0.64)	3.9 (0.57)	1125	3.9 (0.76)	3.9 (0.70)
Upper level	4	4.7 (0.21)	4.3 (0.13)	93	4.3 (0.69)	4.2 (0.69)	1201	4.1 (0.69)	4.1 (0.64)
Graduate level	2	4.8 (0.35)	4.6 (0.00)	33	4.6 (0.46)	4.4 (0.46)	749	4.2 (0.69)	4.1 (0.67)
TOTAL	21	4.7 (0.33)	4.3 (0.32)	240	4.3 (0.64)	4.1 (0.63)	3412	4.0 (0.72)	4.0 (0.67)
Expected grade relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty	10	5.8 (0.51)		35	5.4 (0.63)		343	5.0 (0.72)	
Lower level, TAs	4	5.9 (0.64)		64	5.3 (0.70)		1129	4.9 (0.67)	
Upper level	2	6.0 (0.65)		78	5.1 (0.71)		1226	4.8 (0.64)	
Graduate level	1	5.5 (0.00)		21	5.3 (0.85)		724	4.8 (0.68)	
TOTAL	17	5.9 (0.51)		198	5.2 (0.72)		3422	4.8 (0.67)	
Amount of effort to succeed relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty	10	5.4 (0.39)		35	5.4 (0.61)		343	5.2 (0.60)	
Lower level, TAs	4	5.3 (0.20)		64	4.9 (0.67)		1129	5.1 (0.62)	
Upper level	2	5.7 (0.37)		78	5.3 (0.84)		1226	5.2 (0.68)	
Graduate level	1	7.0 (0.00)		22	5.8 (0.75)		726	5.3 (0.87)	
TOTAL	17	5.5 (0.51)		199	5.2 (0.80)		3424	5.2 (0.70)	
Hours spent per week per credit including class sessions:									
Lower level, Faculty	10	3.2 (0.93)		39	2.4 (1.34)		347	1.9 (0.72)	
Lower level, TAs	5	2.8 (1.00)		71	1.8 (0.80)		1104	1.8 (0.67)	
Upper level	4	2.5 (0.73)		93	2.1 (1.01)		1259	2.1 (1.01)	
Graduate level	2	2.1 (0.28)		33	2.5 (2.30)		761	2.5 (1.27)	
TOTAL	21	2.9 (0.91)		236	2.1 (1.29)		3471	2.1 (1.00)	
Grade expected in this course:							0.00 to 4.00		
Lower level, Faculty	10	3.8 (0.16)		35	3.7 (0.19)		343	3.4 (0.26)	
Lower level, TAs	4	3.9 (0.08)		64	3.6 (0.22)		1129	3.4 (0.24)	
Upper level	2	3.7 (0.28)		78	3.6 (0.24)		1226	3.5 (0.23)	
Graduate level	1	3.8 (0.00)		22	3.7 (0.25)		728	3.6 (0.37)	
TOTAL	17	3.8 (0.15)		199	3.6 (0.23)		3426	3.5 (0.28)	

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Department Ratings Summary

	Dance			Arts			Univ. of Washington, Seattle		
	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians
SUMMATIVE ITEMS:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	1	4.8 (0.00)	4.6 (0.00)	9	4.4 (0.55)	4.0 (0.51)	114	4.2 (0.50)	4.3 (0.47)
Lower level, TAs	3	4.3 (0.04)	3.9 (0.06)	9	4.3 (0.09)	4.0 (0.10)	237	4.1 (0.58)	4.1 (0.53)
Upper level				5	4.8 (0.25)	4.3 (0.28)	323	4.2 (0.59)	4.2 (0.54)
Graduate level							156	4.4 (0.50)	4.3 (0.49)
TOTAL	4	4.4 (0.26)	4.1 (0.31)	23	4.4 (0.40)	4.0 (0.34)	830	4.2 (0.57)	4.2 (0.52)
Course as a whole was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	1	4.7 (0.00)	4.4 (0.00)	9	4.3 (0.48)	4.0 (0.40)	114	4.1 (0.51)	4.2 (0.46)
Lower level, TAs	3	4.3 (0.09)	3.9 (0.14)	9	4.2 (0.15)	3.9 (0.14)	237	4.0 (0.60)	4.0 (0.54)
Upper level				5	4.8 (0.20)	4.3 (0.24)	315	4.1 (0.61)	4.1 (0.55)
Graduate level							149	4.3 (0.53)	4.2 (0.51)
TOTAL	4	4.4 (0.21)	4.0 (0.28)	23	4.4 (0.38)	4.0 (0.30)	815	4.1 (0.59)	4.1 (0.53)
Instructor's effectiveness in teaching the subject matter was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty	1	4.8 (0.00)	4.6 (0.00)	8	4.4 (0.59)	4.1 (0.52)	108	4.3 (0.60)	4.3 (0.58)
Lower level, TAs	3	4.4 (0.02)	4.0 (0.09)	9	4.4 (0.21)	4.1 (0.26)	234	4.1 (0.67)	4.1 (0.62)
Upper level				5	4.7 (0.38)	4.3 (0.43)	303	4.2 (0.66)	4.2 (0.62)
Graduate level							145	4.4 (0.55)	4.3 (0.53)
TOTAL	4	4.5 (0.23)	4.2 (0.30)	22	4.5 (0.42)	4.1 (0.37)	790	4.2 (0.64)	4.2 (0.60)
Expected grade relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty	1	5.8 (0.00)		7	5.7 (0.67)		112	4.9 (0.76)	
Lower level, TAs	3	6.2 (0.32)		9	5.8 (0.48)		237	4.8 (0.73)	
Upper level				3	5.6 (0.61)		305	4.8 (0.63)	
Graduate level							129	4.9 (0.68)	
TOTAL	4	6.1 (0.33)		19	5.8 (0.55)		783	4.9 (0.69)	
Amount of effort to succeed relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty	1	5.9 (0.00)		7	5.8 (0.86)		112	5.4 (0.78)	
Lower level, TAs	3	5.3 (0.65)		9	5.1 (0.58)		237	5.2 (0.66)	
Upper level				3	6.2 (0.33)		305	5.2 (0.74)	
Graduate level							129	5.3 (0.78)	
TOTAL	4	5.5 (0.60)		19	5.5 (0.78)		783	5.3 (0.73)	
Hours spent per week per credit including class sessions:									
Lower level, Faculty	1	3.4 (0.00)		9	2.3 (0.55)		112	2.1 (0.65)	
Lower level, TAs	3	1.4 (0.12)		9	3.5 (2.74)		237	2.0 (0.91)	
Upper level				5	2.7 (0.64)		313	2.5 (1.17)	
Graduate level							147	3.0 (2.29)	
TOTAL	4	1.9 (0.99)		23	2.9 (1.80)		809	2.4 (1.38)	
Grade expected in this course:							0.00 to 4.00		
Lower level, Faculty	1	3.7 (0.00)		7	3.6 (0.10)		112	3.4 (0.30)	
Lower level, TAs	3	3.8 (0.15)		9	3.6 (0.25)		236	3.4 (0.28)	
Upper level				3	3.7 (0.24)		305	3.4 (0.30)	
Graduate level							131	3.6 (0.41)	
TOTAL	4	3.8 (0.13)		19	3.6 (0.20)		784	3.4 (0.33)	

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Department Ratings Summary

	Dance			Arts			Univ. of Washington, Seattle		
	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians
SUMMATIVE ITEMS:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty				1	4.7 (0.00)	4.4 (0.00)	306	4.1 (0.57)	4.2 (0.49)
Lower level, TAs							904	4.0 (0.57)	4.0 (0.54)
Upper level				3	4.3 (0.81)	4.1 (0.85)	1263	4.1 (0.60)	4.1 (0.55)
Graduate level				1	4.9 (0.00)	4.1 (0.00)	792	4.2 (0.64)	4.1 (0.59)
TOTAL				5	4.5 (0.64)	4.2 (0.62)	3265	4.1 (0.60)	4.1 (0.55)
Course as a whole was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty				1	4.6 (0.00)	4.3 (0.00)	306	4.0 (0.57)	4.1 (0.46)
Lower level, TAs							904	3.9 (0.57)	3.9 (0.53)
Upper level				3	4.4 (0.90)	4.1 (0.94)	1256	4.0 (0.60)	4.0 (0.54)
Graduate level				1	5.0 (0.00)	4.1 (0.00)	732	4.2 (0.66)	4.1 (0.61)
TOTAL				5	4.5 (0.69)	4.2 (0.67)	3198	4.0 (0.61)	4.0 (0.55)
Instructor's effectiveness in teaching the subject matter was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty				1	4.9 (0.00)	4.6 (0.00)	293	4.1 (0.65)	4.2 (0.57)
Lower level, TAs							903	4.1 (0.65)	4.1 (0.62)
Upper level				3	4.3 (0.92)	4.1 (0.94)	1217	4.1 (0.68)	4.1 (0.63)
Graduate level				1	4.5 (0.00)	3.7 (0.00)	718	4.2 (0.72)	4.1 (0.67)
TOTAL				5	4.5 (0.69)	4.1 (0.74)	3131	4.1 (0.68)	4.1 (0.63)
Expected grade relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty				1	5.3 (0.00)		304	4.9 (0.73)	
Lower level, TAs							894	4.9 (0.62)	
Upper level				3	5.3 (0.35)		1235	4.9 (0.67)	
Graduate level				1	7.0 (0.00)		685	4.8 (0.70)	
TOTAL				5	5.7 (0.79)		3118	4.9 (0.67)	
Amount of effort to succeed relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty				1	6.8 (0.00)		304	5.1 (0.69)	
Lower level, TAs							894	5.0 (0.58)	
Upper level				3	5.7 (0.46)		1235	5.1 (0.72)	
Graduate level				1	4.0 (0.00)		688	5.1 (0.84)	
TOTAL				5	5.6 (1.04)		3121	5.1 (0.71)	
Hours spent per week per credit including class sessions:									
Lower level, Faculty				1	3.3 (0.00)		304	2.0 (1.10)	
Lower level, TAs							833	1.7 (0.61)	
Upper level				3	2.6 (1.54)		1242	2.0 (1.26)	
Graduate level				1	2.5 (0.00)		725	2.5 (1.21)	
TOTAL				5	2.7 (1.13)		3104	2.0 (1.13)	
Grade expected in this course:							0.00 to 4.00		
Lower level, Faculty				1	3.9 (0.00)		305	3.5 (0.23)	
Lower level, TAs							894	3.4 (0.23)	
Upper level				3	3.5 (0.13)		1235	3.5 (0.24)	
Graduate level				1	4.0 (0.00)		688	3.6 (0.41)	
TOTAL				5	3.7 (0.28)		3122	3.5 (0.29)	

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Department Ratings Summary

	Dance			Arts			Univ. of Washington, Seattle		
	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians
SUMMATIVE ITEMS:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty				1	4.0 (0.00)	3.9 (0.00)	316	4.0 (0.59)	4.2 (0.51)
Lower level, TAs				1	3.6 (0.00)	3.6 (0.00)	1061	3.9 (0.60)	4.0 (0.56)
Upper level				7	4.2 (0.65)	4.2 (0.67)	1260	4.1 (0.63)	4.1 (0.57)
Graduate level							825	4.2 (0.66)	4.1 (0.64)
TOTAL				9	4.1 (0.60)	4.1 (0.60)	3462	4.0 (0.63)	4.1 (0.58)
Course as a whole was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty				1	4.1 (0.00)	4.0 (0.00)	316	3.9 (0.57)	4.1 (0.48)
Lower level, TAs				1	3.8 (0.00)	3.8 (0.00)	1061	3.8 (0.60)	3.9 (0.55)
Upper level				7	4.3 (0.64)	4.2 (0.61)	1252	4.0 (0.62)	4.0 (0.57)
Graduate level							759	4.1 (0.69)	4.1 (0.65)
TOTAL				9	4.2 (0.58)	4.2 (0.55)	3388	4.0 (0.64)	4.0 (0.58)
Instructor's effectiveness in teaching the subject matter was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty							308	4.1 (0.71)	4.2 (0.63)
Lower level, TAs				1	3.3 (0.00)	3.3 (0.00)	1058	4.0 (0.68)	4.0 (0.64)
Upper level				5	3.9 (0.82)	3.9 (0.84)	1207	4.1 (0.72)	4.1 (0.67)
Graduate level							738	4.1 (0.76)	4.1 (0.72)
TOTAL				6	3.8 (0.78)	3.8 (0.78)	3311	4.1 (0.72)	4.1 (0.67)
Expected grade relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty				1	5.0 (0.00)		314	4.9 (0.69)	
Lower level, TAs				1	4.5 (0.00)		1049	4.8 (0.63)	
Upper level				7	4.5 (0.59)		1218	4.8 (0.66)	
Graduate level							718	4.8 (0.66)	
TOTAL				9	4.6 (0.54)		3299	4.8 (0.65)	
Amount of effort to succeed relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty				1	6.0 (0.00)		314	5.1 (0.65)	
Lower level, TAs				1	5.7 (0.00)		1049	5.1 (0.59)	
Upper level				7	5.9 (0.87)		1218	5.2 (0.67)	
Graduate level							718	5.2 (0.86)	
TOTAL				9	5.9 (0.76)		3299	5.1 (0.69)	
Hours spent per week per credit including class sessions:									
Lower level, Faculty				1	2.0 (0.00)		316	1.9 (0.86)	
Lower level, TAs				1	2.1 (0.00)		963	1.7 (0.60)	
Upper level				7	2.8 (0.89)		1243	2.1 (0.98)	
Graduate level							744	2.6 (1.54)	
TOTAL				9	2.7 (0.84)		3266	2.1 (1.08)	
Grade expected in this course:							0.00 to 4.00		
Lower level, Faculty				1	3.6 (0.00)		313	3.4 (0.24)	
Lower level, TAs				1	3.6 (0.00)		1049	3.4 (0.24)	
Upper level				7	3.6 (0.16)		1218	3.5 (0.25)	
Graduate level							717	3.6 (0.38)	
TOTAL				9	3.6 (0.14)		3297	3.4 (0.29)	

Notes: Means are calculated over all class level evaluation medians for the specified item and time period. Joint and co-taught course statistics are reported for highest course level and highest instructor rank.

Department Ratings Summary

	Dance			Arts			Univ. of Washington, Seattle		
	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians	No of Evaluations	Mean(SD) of Combined Medians	Mean(SD) of Adjusted Combined Medians
SUMMATIVE ITEMS:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty				1	3.4 (0.00)	3.6 (0.00)	332	4.0 (0.57)	4.2 (0.49)
Lower level, TAs				4	3.5 (0.61)	3.4 (0.50)	1155	3.9 (0.64)	3.9 (0.61)
Upper level				6	4.2 (0.67)	4.1 (0.70)	1258	4.0 (0.60)	4.0 (0.55)
Graduate level							792	4.2 (0.61)	4.2 (0.58)
TOTAL				11	3.9 (0.70)	3.8 (0.66)	3537	4.0 (0.62)	4.0 (0.58)
Course as a whole was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty				1	3.2 (0.00)	3.4 (0.00)	332	3.9 (0.57)	4.1 (0.48)
Lower level, TAs				4	3.4 (0.66)	3.4 (0.54)	1155	3.8 (0.64)	3.8 (0.60)
Upper level				6	4.3 (0.67)	4.1 (0.71)	1250	4.0 (0.62)	3.9 (0.56)
Graduate level							736	4.1 (0.64)	4.1 (0.59)
TOTAL				11	3.9 (0.76)	3.8 (0.70)	3473	3.9 (0.64)	3.9 (0.58)
Instructor's effectiveness in teaching the subject matter was:							0 = Very Poor, 5 = Excellent		
Lower level, Faculty				1	3.5 (0.00)	3.7 (0.00)	323	4.1 (0.64)	4.2 (0.56)
Lower level, TAs				4	3.6 (0.75)	3.5 (0.62)	1146	3.9 (0.74)	3.9 (0.71)
Upper level				5	4.1 (0.68)	3.9 (0.68)	1222	4.1 (0.69)	4.0 (0.65)
Graduate level							708	4.2 (0.71)	4.1 (0.67)
TOTAL				10	3.8 (0.68)	3.7 (0.61)	3399	4.0 (0.71)	4.0 (0.67)
Expected grade relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty				1	5.0 (0.00)		327	4.9 (0.70)	
Lower level, TAs				4	4.8 (0.53)		1151	4.9 (0.65)	
Upper level				6	5.1 (0.42)		1216	4.8 (0.64)	
Graduate level							696	4.8 (0.65)	
TOTAL				11	5.0 (0.43)		3390	4.8 (0.65)	
Amount of effort to succeed relative to other courses you have taken:							1 = Much Lower, 7 = Much Higher		
Lower level, Faculty				1	4.7 (0.00)		327	5.1 (0.66)	
Lower level, TAs				4	4.7 (0.62)		1151	5.1 (0.63)	
Upper level				6	5.9 (0.92)		1215	5.1 (0.70)	
Graduate level							697	5.2 (0.82)	
TOTAL				11	5.4 (0.99)		3390	5.1 (0.70)	
Hours spent per week per credit including class sessions:									
Lower level, Faculty				1	1.8 (0.00)		329	1.9 (0.59)	
Lower level, TAs				4	1.8 (0.34)		1042	1.8 (0.65)	
Upper level				6	2.5 (0.37)		1236	2.1 (0.82)	
Graduate level							724	2.5 (1.26)	
TOTAL				11	2.2 (0.47)		3331	2.0 (0.92)	
Grade expected in this course:							0.00 to 4.00		
Lower level, Faculty				1	3.5 (0.00)		326	3.4 (0.24)	
Lower level, TAs				4	3.3 (0.18)		1151	3.4 (0.25)	
Upper level				6	3.6 (0.18)		1214	3.4 (0.24)	
Graduate level							698	3.6 (0.35)	
TOTAL				11	3.5 (0.21)		3389	3.4 (0.28)	

Notes: Means are calculated over all class level evaluation medians for the specified item and time period. Joint and co-taught course statistics are reported for highest course level and highest instructor rank.

This is only a preview of the survey. Responses will not be saved. [Close](#)

Graduating Dance Major

Page 1 of 1

Question 1.

What year did you graduate?

Required.

- 2016
- 2015
- 2014
- 2013

Question 2.

Which Dance Major did you graduate with

- Creative Studies Major
- Dance Studies Major
- Dance Major (Standard, new 2014)
- Don't Know

Question 3.

When did you decide to major in Dance? (Please select one)

- Before entering college
- During freshman year of college
- During sophomore year of college
- During junior year of college
- During senior year of college
- As a post-baccalaureate, after receiving my first BA degree

Question 4.

Why did you choose this major? (Please check all that apply)

Select one or more answers.

- I took a course in the major that I found interesting
- I found I could do well in this major.
- Other students recommended this major.
- Advisors suggested I check out this major.
- Faculty suggested this major.
- This has a good reputation as a major.
- Admission to this major is relatively easy.
- I have always been interested in Dance.
- This major leads to the career I want.
- Other: _____

Question 5.

Please check up to six courses that you feel contributed the most to your learning and/or pleasure in the major?

Select one to six answers.

- 166 Dance Composition I
- 234 World Dance and Culture
- 242 Music for Dance
- 250 Cross Cultural Dance
- 251 Creative Process
- 266 Dance Composition II
- 270/271 Dance Performance Activities (crew)
- 270 Dance Performance Activities (perf/chor)
- 336 Integrated Dance
- 344 Early Dance History/Topics in Dance History
- 345 Contemporary Dance History
- 350 Dance Ethnography
- 366 Dance Composition III
- 371 Choreography Workshop
- 415 Dance Research Methods I
- 416 Dance Research Methods II
- 420 Dance Aesthetics
- 480 Senior Seminar
- 493 Anatomy for Dance
- 494 Dance Teaching Methodologies
- 490 Special Topics in Dance: _____

Question 6.

Please rate the following aspects of the Dance major:

Required.

	1 Poor	2 Fair	3 Good	4 Excellent
a. The overall academic rigor of the courses in the major				
b. The overall quality of the instruction you received from faculty in the major				
c. The overall quality of the instruction/help you received from graduate teaching assistants in the major				
d. The level of expertise faculty in the major had about their subjects				
e. The quality of the classrooms/facilities used in the major				
f. The opportunities you had to discuss issues, questions, and ideas with faculty members outside class				
g. The opportunities you had to become involved in experiential learning, such as undergraduate research opportunities with faculty members, internships, study abroad, and service learning				
h. The clarity of the rules for majoring in Dance				
i. The availability of help from the department when you needed it, including help with coursework				
j. The quality of help you received from departmental advising				
k. The quality of help you received from department administration				

Question 7.

Please elaborate on any aspects of question 6

Limit response to 800 characters.

Question 8.

Please rate how much the courses, faculty, and graduate student TAs in the Dance major advanced your learning in the following areas:

Required.

1 Not at all 2 A little 3 Quite a bit 4 Very much

a. Your understanding of dance as a cultural practice, reflecting and affecting local communities and global cultures

b. Your ability to practice the analytic, evaluative, and contextual skills required for critical thinking in Dance

c. Your ability to practice the analytic, evaluative, and contextual skills necessary for kinesthetic understanding

d. Your ability to practice the analytic, evaluative, and contextual skills necessary for personal growth

e. Your development of skill in rhythmic analysis

f. Your development of skill in movement analysis

a. Your development of skills in compositional analysis

b. Your development of research skills to promote and articulate a deeper understanding of dance practice and theory

c. Your ability to communicate your understanding of dance practice and theory effectively

d. Your ability to engage in personal assessment and reflective practices that encourage self-directed learning

e. Your ability to

Question 9.

Due to staff turn-over, please indicate which adviser you worked with most during your time as a major:

Required.

- Kelly Canaday
- George (GK) Morell
- Matt Munday
- Risa Morgan-Lewellyn

Question 10.

Approximately how often did you use the advising services in the Dance Program?

- Never
- Once or twice in total
- Once or twice per year
- About once per quarter
- More than once per quarter

Question 11.

For which of the following reasons, if any, have you seen a departmental adviser? (Please check all that apply)

Required.

- To apply for admission and/or graduation
- To choose courses and register
- To solve a specific problem
- To get career/internship information
- To get graduate school information
- To discuss learning goals and intellectual questions
- To attend a department workshop or information session
- To discuss a personal problem or get referral for personal counseling
- I have not seen a departmental advisor
- Other: _____

Question 12.

Please rate the quality of the following aspects of academic advising in your department:

	1 Poor	2 Fair	3 Good	4 Excellent
Availability (drop-in, email, appointments)				
Accuracy of information provided to you (policy, procedures, curriculum, etc.)				
Quality of help you received in problem-solving and identifying options				
Focus on you and your specific concerns				
Your overall satisfaction with your advising visit(s)				

Question 13.

Please elaborate on any aspects of question 12

Limit response to 900 characters.

Question 14.

Please note the extent to which you agree or disagree with the following statements:

Required.

1 Strongly disagree

2 Somewhat disagree

3 Somewhat agree

4 Strongly agree

a. The department fosters a sense of community among students.

b. Faculty and teaching assistants treat students respectfully, regardless of race, gender, ethnicity, and country of origin.

c. Students in the major treat each other respectfully, regardless of race, gender, ethnicity, and country of origin.

d. Classrooms, studios, and other spaces are accessible to all students.

Question 15.

Please elaborate on any aspect of question 14

Limit response to 900 characters.

Question 16.

Please note the extent to which you agree or disagree with the following statements:

Required.

	1 Strongly disagree	2 Somewhat disagree	3 Somewhat agree	4 Strongly agree
a. I feel like a member of the UW academic community.				
b. I feel as though I belong to the academic community in the Dance major.				
c. I believe the Dance department cares about my success.				
d. For the most part, I have been treated fairly by faculty members in the department.				
e. For the most part, I have been treated fairly by teaching assistants in the department.				
f. For the most part, I have been treated fairly by other students in my Dance courses.				
g. I believe that faculty in the Dance department value the diversity of the students in their courses.				
h. In general, I have found Dance department faculty to be approachable.				
i. In general, I have found teaching assistants in Dance to be approachable.				
j. I feel that other students in the Dance department are welcoming.				

Question 17.

During your final year in the Dance major, how often did you talk with Dance faculty member about something other than course mechanics (e.g., exams, due dates)—such as ideas that emerged from inside class or events outside the class, questions about course material, your personal academic interests or goals, or your life experiences?

Required.

Never

Once or twice

About once a quarter

Monthly

Weekly

Daily

Question 18.

What did you hope to achieve by majoring in Dance? Did this program help you meet that goal?

Required.

Question 19.

What are the strengths of the Dance program?

Required.

Question 20.

How might the Dance program be improved?

Required.

Question 21.

During your time in the Dance major, did you ever feel discriminated against—either in obvious or subtle ways—based on your gender, ethnicity, race, or beliefs?

Required.

No

Maybe

Yes

Question 22.

If you indicated you did feel or maybe felt discriminated against, please explain:

Question 23.

Are you graduating with more than one major?

Required.

- No
- Yes, one major in addition to this one
- Yes, two majors in addition to this one
- Yes, three or more majors in addition to this one

Question 24.

What gender category do you identify with?

- Female
- Male
- Transgender
- Non-Binary
- Other:

Question 25.

What is your race/ethnicity? (Please check all that apply)

- Asian
- Black/African American
- Filipino
- Hawaiian/Pacific Islander
- Hispanic/Latino
- Native American
- White/Caucasian
- Other:

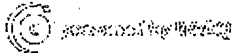
Question 26.

Is there anything else you'd like to tell us about the program and your experiences that was not addressed in the questions?

Submit responses

Questions or Comments?

Contact Kelly Canaday at kcanaday@u.washington.edu



Significant Awards (selected/snapshot 2014 – 16):

Campus Sustainability Award

Jo Blake (MFA) 2016

Dean's Medalist:

Elise Butterfield 2015

Anna Zemke 2013

Alice Gosti 2008

Graduate Medalist in the Arts

Jason Ohlberg 2015

Multiplying Mediums (inaugural year)

Leslie Clark (MFA) 2016

Mary Gates Research Awards:

Angel Langley, Honors Project 2016

Hayoun Oh 2016

Kyki Li 2016

Warren Woo, Honors Project 2016

Charlotte Lee, Honors Project 2015

Also received Mary Gates Conference
Travel Award to present at National
Dance Education Association Conference
and NDEO Scholarship

MacKenzie Miller, Honors Project 2015

Also received Mary Gates Conference
Travel Award to present at National
Dance Education Association Conference
and NDEO Scholarship

Michael Fujimoto 2014

Undergraduate Research Symposium

Angel Langley 2016

Kyki Li	2016
MacKenzie Miller	2015
Charlotte Lee	2015
Hilary Bowen, Honors Project	2015
Michael Fujimoto	2013

For more information on alums see Appendix N: “Opening Doors: Celebrating 50 years of dance at the UW” Program

Selected Employment History of recent MFAs:

Class of 2007

Rhonda Cinotto, Full time faculty, Seattle Academy of Arts & Sciences and Part-time Lecturer, UW Dance Program – “Dance 100” online course

Pamela Pietro, Professor, NYU Tisch School of the Arts, Department of Dance

Class of 2008

Maria Cynthia Anderson, University of Illinois, Urbana- Champaign, currently earning PhD and teaching part time in Department of Dance

Diana Garcia Snyder, UW Bothell, Interdisciplinary Program

Class of 2009

Catherine Cabeen, Assistant Professor, Loyola Marymount

Class of 2010

Matthew Henley, PhD, Assistant Professor, Texas Women’s University, Department of Dance

Tonya Lockyer, Executive Director, Velocity Dance Center

Elizabeth Lentz, Associate Professor, Southern Mississippi University, Department of Dance

Class of 2011

Paula Peters, (long time part time lecturer for the UW and Cornish College), Assistant Professor, S.U.N.Y Fredonia, Department of Dance

Bliss Kohlmyer, Associate Professor, University of South Florida

Brenna Monroe Cook (long time part time lecturer for the UW), Limon Dance Company member

Class of 2012

Chengxin Wei, former Visiting Assistant Professor, Ohio University, Department of Dance. Currently part time faculty, Simon Fraser University Department of Dance

Christy McNeil Chand, California Polytechnic University, Department of Theater and Dance

General MacArthur Hambrick, University of West Virginia, Department of Theater of Dance

Class of 2013

Stephanie Liapis, formerly at Long Island University. Part time faculty at the UW and Velocity Dance Center. Is establishing her own dance company.

Wilson Mendieta, Artist-in-Residence, UW Individualized Study pilot program in Musical Theater, also Program Manager of MT Program

Ryan Corrison, Assistant Professor, James Madison University, Department of Dance

Ilana Goldman, Assistant Professor, Florida State University, Department of Dance

Class of 2014

Megan Brunsvol, Assistant Professor, Southern Utah State

Jamie Johnson, Assistant Professor, Utah Valley University

Natalie Desch, Assistant Professor, Westminster College (SLC, Utah)

Class of 2015

Bruce McCormick, Assistant Professor, University of Washington, Dance Program

Jason Ohlberg, Assistant Professor, Skidmore College, Department of Dance

See also Appendix N: "Opening Doors: Celebrating 50 years of dance at the UW" program

Teaching Assistant Job Description

(*sample* of what you will receive. Subject to change according to teaching assignment)

TA Name:	
Appointment Period:	2016-2017 Academic Year
Course Name:	Dance 102
Faculty Supervisor:	Jennifer Salk, Dance Program Director, Associate Professor

All duties that apply are marked with an asterisk.

- | | |
|---|---|
| <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Attend lectures [all_x_, most___] <input type="checkbox"/> Conduct quiz section meetings <input checked="" type="checkbox"/> Facilitate discussions <input checked="" type="checkbox"/> Prepare lectures for quiz sections <input type="checkbox"/> Prepare review materials for quiz sections <input type="checkbox"/> Hold extra review sessions for exams <input type="checkbox"/> Obtain room for review sessions <input checked="" type="checkbox"/> Request or acquire necessary equipment <input checked="" type="checkbox"/> Hold regular office hours <u> 2 </u> hrs/wk <input type="checkbox"/> Tutor students <input checked="" type="checkbox"/> X Manage and respond to course-related e-mail <input type="checkbox"/> Prepare webpage for course materials <input type="checkbox"/> Maintain (update) webpage for course materials <input type="checkbox"/> Develop and maintain electronic bulletin boards, discussion sites, etc. <input type="checkbox"/> Prepare test questions <input type="checkbox"/> Proctor exams <input type="checkbox"/> Score exams <input checked="" type="checkbox"/> Maintain grading records | <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Maintain records on individual students' assignment completion <input checked="" type="checkbox"/> Calculate quarter grades <input checked="" type="checkbox"/> Request student assessments for course <input checked="" type="checkbox"/> Coordinate with OEA for course evaluations <input checked="" type="checkbox"/> Prepare lecture materials <input checked="" type="checkbox"/> Present lectures <input checked="" type="checkbox"/> Prepare overheads <input checked="" type="checkbox"/> Prepare handout materials <input checked="" type="checkbox"/> Review literature <input checked="" type="checkbox"/> Place course materials on library reserve (see also, "Other specific duties") <input checked="" type="checkbox"/> Attend instructor/TA meetings <input checked="" type="checkbox"/> Act as liaison/mediator between student and professor <input checked="" type="checkbox"/> Review textbooks for use <input type="checkbox"/> Order textbooks |
|---|---|

- x Prepare course attendance records
- x Maintain course attendance records

-contract continued-

Other specific duties:

All first year TA's must attend Dance 102 courses taught by second year TA's during the first and second week of teaching and at least six more times during the 8 week summer quarter.

Other specific duties (cont'd):

- Grade, and return student assignments in a timely fashion.
- Coordinate with the teaching partners to synthesize teaching methodologies of course content, discuss student progress, and strategies for effective teaching.
- Maintain regular contact/dialogue with Faculty Supervisor regarding course progress, student-related issues, and other matters pertaining to the course.

The list above is a general guideline of TA Duties for Dance 102 during the summer. Additional duties may apply when you teach technique courses above the 102-level, TA for Academic dance courses, and teach your Masters Project course. These duties may include, but are not limited to, the following:

- Writing a syllabus including course objectives
- Writing quiz and exam questions
- Designing and implementing movement exams
- Designing and grading written assignments
- Ordering A/V equipment for classroom use
- Compiling course readings and A/V materials
- Advising undergraduate student choreographers in winter/spring prior to Dance Majors Concert as part of your MFA Candidate Advisory duties.



OPENING DOORS
Celebrating 50 Years of Dance at the UW
October 16-20, 2015

OPENING DOORS

Celebrating 50 Years of Dance at the UW
October 16–20, 2015

Greetings Alums!

It is an honor to welcome you to *Opening Doors: 50 years of Dance at the UW*. As we attempted to construct a comprehensive list of graduates of this program, we were inspired and a bit in awe. I have always felt tremendously privileged to walk these halls and teach and create in these beautiful studios.

We celebrate this landmark occasion knowing that we are a vital part of the university and the community at large. With each year we have expanded the diversity of our curriculum and faculty, thus building a more diverse student body. We provide access to thousands of students across campus in myriad ways.

When I go to an event at Velocity Dance Center, On the Boards, or other dance venues I am struck by how many students and former students are there, dancing, choreographing, volunteering and interning. Alums are all over the globe. Many will not be able to join us for this event. I hope those of you who do find many old and new friends here.

The faculty, staff, current students, and I open our doors to welcome you back to this magical place. We look forward to seeing you and hope you have a wonderful and stimulating time.

With Great Respect,



Jennifer Salk

Director

Associate Professor

Floyd & Delores Jones Endowed Chair in the Arts

Opening Doors: Celebrating 50 Years of Dance at the UW was made possible thanks to the generous support of Glenn Kawasaki and the Floyd and Delores Jones Endowed Chair in the Arts.

Opening Doors

SCHEDULE AT A GLANCE

THURSDAY 10/15	FRIDAY 10/16	SATURDAY 10/17	SUNDAY 10/18	MONDAY 10/19	TUESDAY 10/20
 <p>Alice Gosti in Jennifer Salk's <i>Beats Me</i>, 2014. Photo: Tim Summers</p>		9:30–11am 11:15am–12:45pm WORKSHOPS & PANELS Meany Studios	9:30–11am 11:15am–12:45pm WORKSHOPS & PANELS Meany Studios	9–10:20am 10:30am–12:15pm WORKSHOPS & PANELS Meany Studios	9–10:20am 10:30am–12:15pm 12:45–2:15pm WORKSHOPS Meany Studios
		2pm CHOREO-GRAPHERS SHOWCASE I Meany Studio 267	2pm CHAMBER DANCE COMPANY Meany Hall DANCE FILMS II Henry Art Gallery	12:45–2:15pm 2:30–4pm 4:30–6pm WORKSHOPS & PANELS Meany Studios	2:30–4pm CLOSING TEA Savery 408
	5:30–7pm ALUM/FACULTY WELCOME RECEPTION Kane Hall 225	7:30pm CHAMBER DANCE COMPANY Meany Hall	7pm CHOREO-GRAPHERS SHOWCASE II Velocity Dance Center	8pm CHOREO-GRAPHERS SHOWCASE III Velocity Dance Center	Margarita Bali & Joan Skinner, Hutchinson Hall, circa 1960s–70s. Courtesy: Margarita Bali
7:30pm CHAMBER DANCE COMPANY Meany Hall	7:30pm CHAMBER DANCE COMPANY Meany Hall DANCE FILMS I Kane Hall 210	9pm ALUM AFTER PARTY + LIVE MUSIC Meany Studio 267	8:30pm POTLUCK Velocity Dance Center		

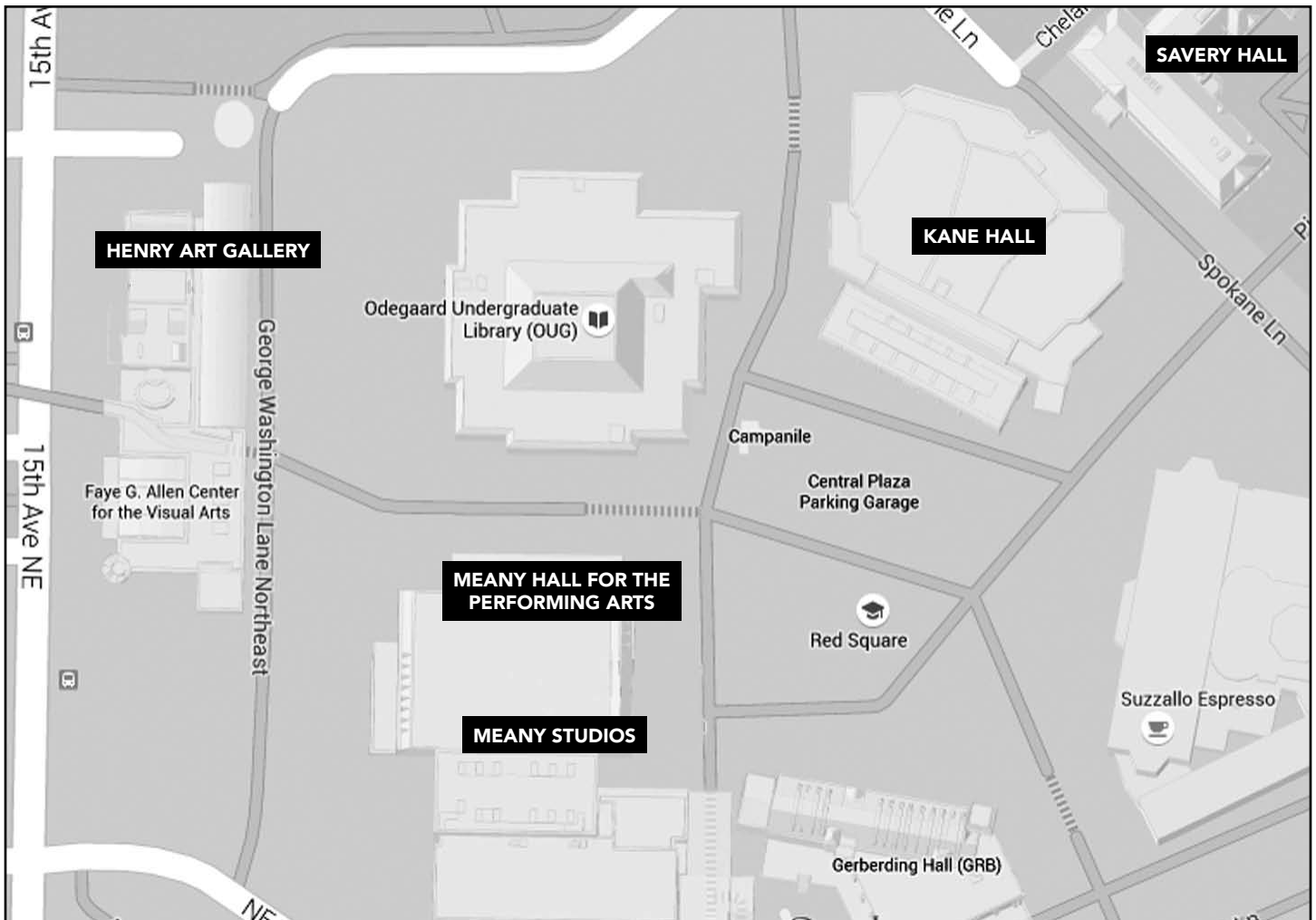
Opening Doors

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Opening Doors

EVENT LOCATIONS



VELOCITY DANCE CENTER 1621 12th Avenue, Capitol Hill, Seattle, 98122
(between E. Pine & E. Olive)

Join our online community!
www.dance.washington.edu
www.facebook.com/UW-Dance-Program

Opening Doors

FRIDAY, OCTOBER 16

TIME	LOCATION	TITLE
5:30–7pm	Kane Hall 225 Walker-Ames Room	Welcome Reception: <i>Alumni and past/present faculty are invited for light appetizers, drinks and mingling with old and new friends.</i>
7:30–9pm	Meany Hall for the Performing Arts	Chamber Dance Company: <i>Celebrate the 25th anniversary of the CDC and 100 years of modern dance! A Century of Modern Dance includes works by Martha Graham, Doug Elkins, Michel Fokine and others.</i>
	Kane Hall 210	Dance Film Screenings I: <i>A variety of dance-for-the-camera films by alums.</i>



Jurg Koch's *From Here*, 2014. Photo: Tim Summers

Opening Doors

SATURDAY, OCTOBER 17

TIME	LOCATION	PRESENTERS	TITLE
9:30–11am	Meany Studio 265	Allie Keppel	Workshop: Yoga for Dancers, Hatha Flow
	Meany Studio 266	Catherine Cabeen	Workshop: Graham Technique in 2015
	Meany Studio 267	Heather Rastovac Akbarzadeh, Paula J. Peters, Rhonda Cinotto, Pamela Geber Handman. Moderator: Tonya Lockyer	Research Panel: Politics, Aesthetics, & Educational Advocacy
11:15am–12:45pm	Meany Studio 265	Amy Chavasse	Workshop: Technique + Choreography—Inseparable Acts
	Meany Studio 266	Pamela Geber Handman	Workshop: Riding the Wave, Finding the Power: Contemporary Technique
	Meany Studio 267	Renee M. Conroy, Ronald M. Moore, Andrea Woody. Moderator: Lodi McClellan	Research Panel: Thinking Through Dance Art
2–4pm	Meany Studio 267	Choreographers Showcase I	
7:30–9pm	Meany Hall for the Performing Arts	Chamber Dance Company	
9–11pm	Meany Studio 267	After Party with Live Music <i>(Open to Alums & Invited Guests)</i>	

Opening Doors

SUNDAY, OCTOBER 18

TIME	LOCATION	PRESENTERS	TITLE
9:30–11am	Meany Studio 265	Michael Foley	Workshop: Modern Dance
	Meany Studio 266	Maria Simpson	Workshop: Intermediate/Advanced Ballet
	Meany Studio 267	Michelle R. Zimmerman, Emma Strong, Catherine Cabeen. Moderator: Juliet McMains	Research Panel: Dance & Education
11:15am–12:45pm	Meany Studio 265	Ryan Corrison	Workshop: Contemporary Dance
	Meany Studio 266	Carolyn Pavlik	Workshop: Float and Fly—Contact Improvisation (with Thai Massage)
	Meany Studio 267	Pamela Cohen Bernstein, Rebecca Gose, Matthew Henley, Maria Simpson	Research Panel: Profiles in Dance Pedagogy
2–4pm	Henry Art Gallery		Dance Film Screenings II
2–3:30pm	Meany Hall for the Performing Arts		Chamber Dance Company
7pm	Velocity Dance Center		Choreographers Showcase II
8:30–10pm	Velocity Dance Center		Potluck

Opening Doors

MONDAY, OCTOBER 19

TIME	LOCATION	PRESENTERS	TITLE
9–10:20am	Meany Studio 265	Peter Kyle	Workshop: Introduction to Slow Tempo
	Meany Studio 267	Beth Graczyk	One-to-One Dialogue: Biochemist Trisha Davis & Dance Artist Beth Graczyk on the Creative Process
10:30am–12:15pm	Meany Studio 265	Bruce McCormick	Workshop: Intermediate/Advanced Ballet
	Meany Studio 267	Fritha Pengelly	Workshop: Somatics, Anatomy, & Feldenkrais®
BREAK			
12:45–2:15pm	Meany Studio 265	Kristin Daley	Workshop: Intermediate/Advanced Contemporary Dance
	Meany Studio 267	Kayti Boulijon, Shannon Barnes	Workshop: Discover Dance
2:30–4pm	Meany Studio 266	Alice Gosti	Workshop: Rounds
	Meany Studio 267	Sheila Farr, Juliana Luke, Allexa Laycock. Moderator: Jennifer Salk	Research Panel: Construction, Deconstruction & Reconstruction
4:30–6pm	Meany Studio 265	Amy “Catfox” Champion	Workshop: Street Dance Styles
	Meany Studio 266	Wilson Mendieta	Workshop: Theatre Dance Styles Through The Decades
8pm	Velocity Dance Center		Choreographers Showcase III

Opening Doors

TUESDAY, OCTOBER 20

TIME	LOCATION	PRESENTERS	TITLE
9–10:20am	Meany Studio 265	Sara Lee Parker Mansare	Workshop: African Dance from Guinea
	Meany Studio 267	Becci Parsons	Workshop: From The Ground Up—Strategies For Creating Dynamic Stability
10:30am–12:15pm	Meany Studio 265	Hannah Wiley	Workshop: Intermediate/Advanced Ballet
	Meany Studio 266	Jessica Anthony	Workshop: Dance & Community Engagement—Practical Tools for Facilitating Dance & Movement
BREAK			
12:45–2:15pm	Meany Studio 265	Liz Maxwell	Workshop: Power of a Name
	Meany Studio 266	Rebecca Gose	Workshop: Moving, Writing, Dancing—Technique for the Reflective Body
	Meany Studio 267	Juliet McMains	Workshop: Argentine Tango
2:30–4pm	Savory 408	Closing Tea	

Opening Doors

SATURDAY, OCTOBER 17
Workshop & Panel
Descriptions

9:30–11am

WORKSHOP: YOGA FOR DANCERS, HATHA FLOW / Allie Keppel

Meany Studio 265

An open level body/mind practice emphasizing balance, breath, and movement, with an emphasis on hip opening. Encouraging awareness of the body, this internally-focused session will include seated, standing, balancing, and inverted postures, as well as yoga nidra (meditative relaxation). Modifications will be offered to accommodate different levels of ability and experience.

WORKSHOP: GRAHAM TECHNIQUE IN 2015 / Catherine Cabeen

Meany Studio 266

Catherine teaches classical Graham technique classes in a way that both honors the history of the theatrical technique and also approaches the strident movement vocabulary with contemporary knowledge about kinesiology and aesthetics, encouraging students to experiment with the clearly defined movement impulses within the Graham technique in ways that are safe for a diverse array of bodies and levels of experience. Catherine's Graham classes focus on what Graham was trying to communicate with her technique and why. This approach offers students history lessons within the movement class and also encourages students to examine their own needs and desires for communication.

RESEARCH PANEL: POLITICS, AESTHETICS, AND EDUCATIONAL ADVOCACY /

Heather Rastovac Akbarzadeh, Paula J. Peters, Rhonda Cinotto, Pamela Geber Handman.

Moderator: Tonya Lockyer

Meany Studio 267

"Fraught Frames of Freedom: Transnational Representations of Émigré Iranian Dancer Afshin Ghaffarian," Heather Rastovac Akbarzadeh

This paper examines tropes of freedom in discourses surrounding émigré Iranian dancers. Because of state-implemented prohibitions on dance performance in Iran, dancers are constructed as "in need of saving" from the oppressive Iranian state, a restriction often erroneously associated with Islam. Specifically, I examine the racialized terms within which transnational media frame dancer Afshin Ghaffarian, who emigrated from Iran to Paris in 2009. While France is lauded as providing Ghaffarian the "freedom to dance," this narrative problematically situates the Islamic Republic of Iran in essentialist terms of "unfreedom," upholding the colonial narrative of the West as the beacon of modernity.

Opening Doors

SATURDAY, OCTOBER 17
Workshop & Panel
Descriptions

9:30–11am, continued

“Jump Start: Community Involved Project for Individuals with Down Syndrome and their Family Members,” Pamela Geber Handman

With a recent interest working with special needs and mixed ability communities, I organized and co-taught a workshop entitled “Jump Start”: a 10-week, dance and story-sharing workshop for individuals with Down Syndrome and their families. I collaborated with locally renowned writer, Melissa Bond, seven University of Utah modern dance students as teaching assistants and hired Twig Media Lab to film and edit a documentary. In this presentation, I will share the film, talk about the background leading up to the project as well as projects that have grown out of Jump Start. My prime interests have been to foster community connections through dance as well as advocate for a more inclusive educational system for those with special needs. I am very interested in networking with other artists and educators doing this type of work.

“Jazz Dance in the 21st Century,” Paula Peters & Rhonda Cinotto

Jazz dance has historically specific characteristics. However, to ensure artistic success of 21st century choreography, jazz dance choreographers must incorporate current movement trends. As long-time jazz dance practitioners, we are interested in how fellow jazz choreographers define “contemporary” versus “traditional” jazz dance characteristics. Our method of inquiry was a survey given to jazz dance professionals in America. Participants responded to a series of questions on the aesthetics of historical and contemporary jazz choreography. We will present research on our findings and offer suggestions on how to integrate past and present aesthetics into contemporary jazz choreography.

11:15am–12:45pm

WORKSHOP: TECHNIQUE + CHOREOGRAPHY—INSEPARABLE ACTS / Amy Chavasse *Meany Studio 265*

Expanding technical limits can promote a curious compositional mind. How can we animate our choices while cultivating specificity and attention to detail and challenge assumptions about sequencing and habitual pathways? Loosening attachments to familiar or recognizable results can offer up surprising qualities, valued in both technique and choreography. Why should these practices be separate? Building extended phrases of idiosyncratic movement with both set and improvised material, we will tap into a physical experience that is rhythmically, intellectually and creatively thick and rich.

Opening Doors

SATURDAY, OCTOBER 17
Workshop & Panel
Descriptions

11:15am–12:45pm, continued

WORKSHOP: RIDING THE WAVE, FINDING THE POWER: CONTEMPORARY TECHNIQUE /

Pamela Geber Handman

Meany Studio 266

Drawing from a myriad of influences including contemporary modern dance, somatics, yoga and kinesiological and exercise/sport science principles, this class will involve full-out, committed play. Building from deep and thorough warm-ups moving between floor sequences and standing, we will explore ways to move with greater efficiency to dance hugely in space. We will experiment with how freely and boldly we can encompass the whole space. We will fine-tune the specific movement initiation and sequential follow-through. We'll be challenged to ride the wave and find the power in full-out, athletic movement sequences.

RESEARCH PANEL: THINKING THROUGH DANCE ART / Renee M. Conroy, Ronald M. Moore,

Andrea Woody. Moderator: Lodi McClellan

Meany Studio 267

"Untangling the Web," Renee M. Conroy

Which aspects of dance art repay philosophical analysis? How should aestheticians address the marked diversity within this art form? What rewards might an analytic approach to dance afford practitioners and audiences? In this presentation, I address intertwined issues of value and methodology within the philosophy of dance by giving sustained attention to an important work in the Chamber Dance Company repertory: Alwin Nikolais' 1953 classic *Tensile Involvement*, referred to colloquially as "Web." I argue that Nikolais' modern masterpiece is a useful metaphor for both the general enterprise of analyzing dance philosophically and the current state of dance aesthetics.

"Missteps, Aesthetic and Moral," Ronald M. Moore

We all assume that a person who has properly appreciated a good dance performance is, because of that, in some sense better off. Part of the sense of being "better off" is simply pleasure. Part of it is a purely aesthetic gain—a deposit made in the bank of fine things. But, another part, it has been alleged, has to do with moral betterment—with the business of learning the right way to live. In this presentation, I will examine this surprising allegation by considering what we make of missteps and blunders in dance-making and performance.

Opening Doors

SATURDAY, OCTOBER 17
Workshop & Panel
Descriptions

11:15am–12:45pm, continued

“Documentation, Notation, Preservation and Reconstruction: What’s at Stake and What Makes Sense?” Andrea Woody

This talk will explore various options available for preserving and reconstructing danceworks, including human transmission, formal notation, and videography. Grounded by consideration of specific examples, the discussion will turn on three questions:

1. What do we aim to do when we transmit or document dances?
2. What are the strengths and weaknesses of each method?
3. What are some implications of our choices (i.e. what is at stake)?

The general aim is to consider how philosophical tools might contribute to ongoing challenges, at once artistic and pragmatic, surrounding preservation and reconstruction.

OTHER EVENTS

2pm: Choreographers Showcase I, Meany Studio 267

Featuring work performed and choreographed by alums and current/former faculty.

7:30–9pm: Chamber Dance Company, Meany Hall for the Performing Arts

Celebrate the 25th anniversary of the CDC and 100 years of modern dance! *A Century of Modern Dance* includes works by Martha Graham, Doug Elkins, Michel Fokine and others.

9–11pm: After Party with Live Music, Meany Studio 267

Alumni and invited guests join members of Chamber Dance Company, faculty and alums for dancing, snacks, dessert and drinks with live music by our amazing musicians.

Opening Doors

SUNDAY, OCTOBER 18
Workshop & Panel
Descriptions

9:30–11am

WORKSHOP: MODERN DANCE / Michael Foley

Meany Studio 265

Using release-based techniques and more traditional concepts of breath and movement, students will develop a clearer understanding of the body on a skeletal and muscular level while enhancing individual creative expression. Core-strengthening exercises and complex physical phrase work, as well as the use of inversions, floor-work, center adagio and Michael's eclectic repertory, will challenge dancers to discover new possibilities in their dancing.

WORKSHOP: INTERMEDIATE/ADVANCED BALLET / Maria Simpson

Meany Studio 266

Maria continues to be inspired by the form of ballet itself—a form that is inherently scientifically sound. She teaches ballet as a stylistically neutral system, enabling dancers to explore their own range of expressive potential, while maintaining a facile body that can move into diverse choreographic challenges. It is rigorous (but fun!). Her intense practice of yoga has found its way into her teaching of ballet technique in challenging dancers to consider the turnings of the mind as a barrier to skillful growth. Live music is always a key collaborator in supporting a rich movement experience in the studio.

RESEARCH PANEL: DANCE AND EDUCATION / Michelle R. Zimmerman, Emma Strong, Catherine Cabeen. Moderator: Juliet McMains

Meany Studio 267

“Neural Loops and the Chicago Slide: Social Relationships and Cross-Age Apprenticeship Teaching,” Michelle Zimmerman

This study sought to gain an understanding of expert third-grade students' experiences as they transitioned from learners of swing dance to teachers of that new physical skill, to apprentice preschool students learning to swing dance. I connect social learning theories with physical, neurological processes of connection forming and discuss how the various inputs to learning, such as touch, sight, and movement, are reflected back, through a lens colored by environmental and sociological factors, to neurological formations that then influence output in terms of action and perception as part of teaching—and thus teachers become learners, and learners become teachers.

Opening Doors

SUNDAY, OCTOBER 18
Workshop & Panel
Descriptions

9:30–11am, continued

“Bridging the Gap Between Theory and Practice: Exploring the Application of Education Theory in Dance Technique Classes,” Emma Strong

The field of education psychology has produced extensive research on how teachers can facilitate learning. In order to utilize this valuable research, educators must have tools to bridge the gap between theories and day-to-day teaching practices. Unfortunately, the design of traditional undergraduate classes often fails to support this connection. This study analyzes the unique learning environment of undergraduate dance technique classes at the UW, and identifies key factors that contribute to learning theory application, in an effort to broaden the range of techniques and strategies utilized by educators in all fields to effectively apply existing education theories.

“In Defense of Embodied Scholarship: The Place of Dance in a Liberal Arts Education,”

Catherine Cabeen

This presentation explores various ways that dance training potentially grounds and deepens other areas of research including the hard and soft sciences, sociology and cultural studies, history, philosophy, language, and the other arts. I propose in this essay that the benefits of dance training come from the classical rigor of the discipline and argue that dance can and should be presented to students in any field of study as a sophisticated and systematized training ground for both the mind and body.

11:15am–12:45pm

WORKSHOP: CONTEMPORARY DANCE / Ryan Corrison

Meany Studio 265

We will focus on the experience of movement through space. We will explore the power that comes from the proper use of our legs and the momentum that is created by the velocity of our limbs. We will laugh, sweat and experience the joy of moving with others being while being surrounded and filled with beautiful music!

Opening Doors

SUNDAY, OCTOBER 18
Workshop & Panel
Descriptions

11:15am–12:45pm, continued

WORKSHOP: FLOAT AND FLY—CONTACT IMPROVISATION (WITH THAI MASSAGE) /

Carolyn Pavlik

Meany Studio 266

Dancers of all levels are invited to explore their bodies in a kinesthetic relationship to other bodies through physical investigations of body manipulation, weight sharing, and the use of gravity and momentum. Beginning with Thai massage, dancers will learn to tune into their own bodies as well as listen and respond to the needs of their partners. Contact improvisation exercises will follow to set the foundation for movement into more spontaneous physical dialogues with partners that range from stillness to highly energetic exchanges that involve rolling, falling, being upside down, following a physical point of contact, and supporting and giving weight.

RESEARCH PANEL: RESEARCH TO PRACTICE, PAST, PRESENT AND FUTURE: PROFILES IN DANCE PEDAGOGY /

Pamela Cohen Bernstein, Rebecca Gose, Matthew Henley, Maria Simpson

Meany Studio 267

It has been nearly 50 years since Kneeland reported her series of ballet investigations in *Dance Magazine*, revealing that scientifically based research in dance could significantly inform pedagogy. Today, a body of peer-reviewed research in the dance sciences has been established and is ever expanding. Exploring the history and future of dance pedagogy as it relates to the translation of research and theoretical principles into practice, this panel will discuss selected issues from their individual research, training, professional and lived perspectives to elucidate trends, challenges and improvements for the field.

OTHER EVENTS

2pm: Dance Films Screening II, Henry Art Gallery

A variety of dance-for-the-camera films by alums.

2pm: Chamber Dance Company, Meany Hall

Celebrate the 25th anniversary of the CDC and 100 years of modern dance! *A Century of Modern Dance* includes works by Martha Graham, Doug Elkins, Michel Fokine and others.

7pm: Choreographers Showcase II, Velocity Dance Center

Featuring work performed and choreographed by alums and current/former faculty.

8:30pm: Potluck, Velocity Dance Center

Join us for supper; bring a dish to share. Come hungry and catch up with friends.

Opening Doors

MONDAY, OCTOBER 19
Workshop & Panel
Descriptions

9–10:20am

WORKSHOP: INTRODUCTION TO SLOW TEMPO / Peter Kyle

Meany Studio 265

Slow Tempo is a slow movement practice that addresses the moment-to-moment fact of one's "being here." Based on the work of Japanese theater director Shogo Ohta, Slow Tempo helps individuals develop improved concentration, sensitivity to the nature of motion, and greater presence in performance. The structured improvisational form allows for free exploration of moving in extreme slowness where Ohta believed "we find fresh expression to defamiliarize our daily experience—to look again." This class is appropriate for all participants, regardless of experience.

RESEARCH PRESENTATION: ONE-TO-ONE DIALOGUE—BIOCHEMIST TRISHA DAVIS AND DANCE ARTIST BETH GRACZYK ON THE CREATIVE PROCESS / Beth Graczyk

Meany Studio 267

Key to both artists and scientists is the process of asking questions that spark a pathway of discovery. Although we encounter fully realized performances or published science research often, we rarely, if ever, have a chance to understand the process of developing the ideas, or modalities in which the work gets generated. In this dialogue we plan to take the time to define our creative process, individually and in concert, to illuminate fundamental aspects that are cross-discipline, as well as define ways in which the processes diverge. The desire is to attract a diverse audience of those interested in generating dialogue in fields seemingly unrelated to their own, breaking down barriers of intimidation, or separateness, so that we can potentially instigate a shared experience and larger understanding of the creative process.

10:30am–12:15pm

WORKSHOP: INTERMEDIATE/ADVANCED BALLET / Bruce McCormick

Meany Studio 265

This class will focus on movement from the classical ballet vocabulary grounded in basic anatomical principles. The aim is to give the participants a movement experience that allows them to connect to rhythm and musicality, while cultivating a kinesthetic awareness. The aesthetic focus of this class connects to the function of the movement, rather than the execution of particular shapes, allowing for a deeper movement experience.

Opening Doors

MONDAY, OCTOBER 19
Workshop & Panel
Descriptions

10:30am–12:15pm, continued

WORKSHOP: SOMATIC PRACTICE AND ANATOMICAL PRINCIPLES: EXPLORING THE

FELDENKRAIS METHOD® / Fritha Pengelly

Meany Studio 267

Feldenkrais Awareness Through Movement® (ATM) lessons utilize the learning potential of the human nervous system to improve posture; enhance recovery from injury; reduce muscular tension; and improve coordination, flexibility, and overall function. This class will combine the experiential practice of the *Feldenkrais Method* with learning anatomy and biomechanics. Focusing on a specific function, we will examine anatomical structures from an experiential point of view through an ATM lesson, and briefly address how to apply knowledge of the details of bones, muscles, and joints involved in the action to deepen our understanding of function.

12:45–2:15pm

WORKSHOP: INTERMEDIATE/ADVANCED CONTEMPORARY DANCE / Kristin Daley

Meany Studio 265

We'll begin with an efficient, dynamic and sensory warm-up and build to full, detailed and physically daring dancing. With sound anatomical alignment and technical versatility, the class will explore ideas of release, momentum, inversion and articulation. Class progresses into rigorous and complex phrase work that is athletic, lush and lyrical. The style and aesthetic of class is greatly informed by Kristen's work with the Doug Elkins Dance Company (NYC), as well as classical and contemporary dance techniques, yoga, martial arts, breakdancing/hip-hop and improvisation. The class is geared toward challenging the dancer in a safe and healthy way and building a sense of community in the space.

WORKSHOP: TEACHING AND ASSESSING THE CREATIVE PROCESS: A MODEL FOR K-8

STUDENTS / Kayti Boulignon, Shannon Barnes

Meany Studio 267

How do you define, teach, and assess the creative process for young students? Through its DISCOVER DANCE in-school residency program, Pacific Northwest Ballet (PNB) has developed a unique approach to the following questions: How can we develop students to become choreographers and collaborators? How can we teach the creative process, in limited time frames, to students with no prior dance knowledge? What is the relevance of choreography-based projects for students in public schools? The workshop will include: 1) an experiential look at PNB's choreography-based curriculum; 2) tools for teaching and assessing the creative process; 3) practical methods for student-centered program design.

Opening Doors

MONDAY, OCTOBER 19
Workshop & Panel
Descriptions

2:30–4pm

WORKSHOP: ROUNDS / Alice Gosti

Meany Studio 266

A movement and imagination workshop against self-censorship and judgment. We will be working on the idea that one's body has inspiration of its own and it is connected to one's imagination. What if we think about our signature movement not as something that we need to avoid and get rid of, but as an unfinished sentence that we never allowed ourselves to deeply and completely realize? What if we give permission and say yes to all of the random impulses and images that pop into our imaginations? What if instead of tricking the mind into being distracted, we trusted the bodies' mind? No, I am not a "non-conformist of the 1960s," I am a post-punk that loves airplanes and airports and thinks that we give too much power to our minds, that's all.

RESEARCH PANEL: CONSTRUCTION, DECONSTRUCTION, AND RECONSTRUCTION /

Sheila Farr, Juliana Luke, Allexa Laycock. Moderator: Jennifer Salk

Meany Studio 267

"Reviving Miss Emily: The Reconstruction of Agnes de Mille's 1971 Ballet, *A Rose for Miss Emily*," Sheila Farr

When "A Rose for Miss Emily" made its American Ballet Theater debut in 1971, the critics were a little disconcerted: What to make of a ballet about a woman who murders her lover and keeps his corpse in her bed? A classic de Mille dance-drama, Miss Emily was dropped from the repertoire and disappeared until the Richmond Ballet reconstructed it in 2007. With information gleaned through interviews with key players, we will go behind the scenes to see the painstaking process—and unexpected hurdles — of bringing the choreography, lighting, costumes, and original Alan Hovhaness score back to stage.

"Movement Generating Form: Connections Between Dance and Architecture," Juliana Luke

The presentation is based on my Master of Architecture thesis in which I designed a theater and a school for a regional dance company. The design applied my theories of relationships between Dance and Architecture. I developed these theories through my experience as a dancer and an Architect, and through extensive study of Dance and Architecture history and theory, philosophy of art and design, and the psychology of art and perception. I also attended a wildly eclectic variety of dance performances and examined architectural projects of a similar scope and program as part of my research. The presentation will discuss my theories and will include slides illustrating those theories and the resultant design project.

Opening Doors

MONDAY, OCTOBER 19
Workshop & Panel
Descriptions

2:30–4pm, continued

“Choreography, Camera, and the Cut: Creating Dance-for-the-Camera Content,”

Allexa Laycock

Gilles Deleuze’s theories of the “movement image” and the “time image” are especially useful for the creation of dance-for-the-camera work. Using the dance-for-the-camera film, *Interval*, as a case study, this discussion will explore how these theoretical underpinnings went in to the content, choreography, cuts and camera work of each frame. By showcasing specific shots of the film in conjunction with the theories that inspired them, the theoretical and the concrete combine to elaborate on a dance based mode of action that highlights the potential of dance-for-the-camera as a specific art form.

4:30–6pm

WORKSHOP: STREET DANCE STYLES / Amy “Catfox” Campion

Meany Studio 265

We’ll learn basic movement vocabulary, technique, and history for three street dance styles that have influenced Hip-Hop Dance including Locking, House Dance, and B-Boying/B-Girling. Thirty minutes will be spent on each including warm-up, traveling movements, choreography, and freestyling. We will cultivate courage, creativity, and self-expression through high energy, funky, and rhythmic movement. While learning technique, participants also learn about the culture and history of the Hip-Hop movement as well as how these artistic practices serve to empower and uplift individuals and communities.

WORKSHOP: THEATRE DANCE STYLES THROUGH THE DECADES / Wilson Mendieta

Meany Studio 266

This is an open level jazz dance course focusing on theatre dance styles of the 1900s. The class explores how historical (social, economic and political) events influenced the way people moved, and how this information has an effect on the “character development” and the “story telling” needed for the musical theatre genre.

OTHER EVENTS

8pm: Choreographers Showcase III, Velocity Dance Center

Featuring work performed and choreographed by alums and current/former faculty.

Opening Doors

TUESDAY, OCTOBER 20
Workshop Descriptions

9–10:20am

WORKSHOP: AFRICAN DANCE FROM GUINEA / Sarah Lee Parker Mansare, Mamady Mansare
Meany Studio 265

This high energy all levels dance class is open to anyone willing to dive in and try the powerful and athletic movements of this West African dance. Joy, self-expression, connection and passion are critical components of this dance, as you explore the grounded, supple and strong movements to live drumming.

WORKSHOP: FROM THE GROUND UP—STRATEGIES FOR CREATING DYNAMIC STABILITY /
Becci Parsons
Meany Studio 267

Our feet are quite the architectural marvel. Strong and flexible, stable and mobile, they are the messengers that carry essential information from the ground through the proprioceptive system to help us skillfully process shifts of weight, changes in skeletal alignment and the many subtle adjustments that make “balancing” a verb. Enhancing our capacity to fully sense what’s happening in the moment from the ground up, affords the opportunity to make adjustments on the fly and gain the level of precision in action required for exquisite, injury-free dancing.

10:30am–12:15pm

WORKSHOP: INTERMEDIATE/ADVANCED BALLET / Hannah Wiley, Paul Moore
Meany Studio 265

Celebrating 20 years of collaboration, Paul and Hannah join forces to create a musically driven, anatomically grounded, contemporary ballet technique class.

WORKSHOP: DANCE AND COMMUNITY ENGAGEMENT: PRACTICAL TOOLS FOR FACILITATING DANCE AND MOVEMENT / Jessica Anthony
Meany Studio 266

This class draws on workshops Jessica has facilitated at the Iowa Juvenile Home in Toledo, Iowa as well as other dance outreach experiences. The class will introduce the participants to a variety of compositional and improvisational prompts that can be used in diverse settings to build community, explore dance concepts, generate material and experiment with personal expression and meaning-making in dance. This work is greatly influenced by Liz Lerman and The Dance Exchange’s Toolbox.

Opening Doors

TUESDAY, OCTOBER 20
Workshop Descriptions

12:45–2:15pm

WORKSHOP: POWER OF A NAME / Liz Maxwell

Meany Studio 265

This interactive, multi-media class uses lecture-demonstration structures to facilitate an exploration of Movement Profile Analysis (MPA) as developed by Rudolf Laban's colleague, Warren Lamb. This master class uses Power Point presentation, live performance, and improvisational studies to illustrate the role of decision making on the creative process. The participants will engage in decision-making activities designed to highlight personal awareness of each individual's unique approach to the creative process. The culmination of these activities will be a performance of a dance that was created by Liz using information from her own, specific MPA profile and will include a question and answer session. This class is aimed to delineate some of the ways Laban Movement Analysis can be applied throughout many fields of study.

WORKSHOP: MOVING, WRITING, DANCING: TECHNIQUE FOR THE REFLECTIVE BODY /

Rebecca Gose

Meany Studio 266

Reflection (from the Latin, *reflectere*, literally meaning "to bend back") allows us to mine deeper understandings of ourselves. In an inquiry-based rather than goal-oriented dance technique WORKSHOP, both writing and moving can be complementary reflective tools helping dancers to listen, reconsider choices and explore new avenues. Adapting Jane Hawley's Four Phases practice (Movement Fundamentals), participants will follow self-initiated lines of inquiry from preparing to move to performance-minded dancing as well as witnessing others through improvisation and structured movement incorporating varied linear and non-linear forms of writing.

WORKSHOP: ARGENTINE TANGO / Juliet McMains

Meany Studio 267

Argentine tango, which shocked and seduced the world one hundred years ago when it burst to international prominence, is currently enjoying a worldwide renaissance. This class will offer an introduction to Argentine tango's most fundamental and addictive features: physical intimacy, improvisation, and walking meditation—all in dialogue with another person and the wail of the bandoneón, the iconic heart of tango music. Live tango music by Ben Thomas Trio.

OTHER EVENTS

2:30–4pm, Closing Tea, Savery 408

Reflect on the celebration, say goodbye and make closing remarks. We'll have tea, coffee and light snacks.

Opening Doors

DANCE FILMS I
Friday, October 16, 7:30pm

*Stay after for a facilitated discussion
with some of the filmmakers,
moderated by Monique Courcy*

ARENA (SAND) (1997) / MARGARITA BALI

Original Music: Marcelo Moguelevsky
Country of Origin: Argentina, filmed in Uruguay
Camera: Martin Sanchez Keenan-Camauer
Editors: Margarita Bali, El atajo, Horacio Cohen
Choreography/Dancers: Nucleodanza Company
dancers Gabriela Prado, Ana Garat, German Szvetaz,
Edgardo Mercado, Gerardo Litvak, Juan Sierra

*An unending peregrination into the sand of a
lost group of shipwrecked dancing souls, a subtle
reference to the "desaparecidos" thrown live from
military planes into the sea where some of them later
surfaced along Argentine beaches.*

PURSUIT (2011) / AMY "CATFOX" CAMPION

Producer: Antics Performance
Director/Composer: Amy "Catfox" Campion
Director of Photography: Jad Meouchy
Assistant Director: Justin Pitman
Editor: Alexander Mercado
Lighting Grips: Jeff Chassler, Ronnie Gotch
Choreography: Amy "Catfox" Campion with Dancers

*Feet pound the pavement at full speed as parkour
artist Danni G races down the sidewalk, flies
over obstacles, and careens through crowds of
breakdancers, salsa dancers, krumpers, and poppers.
Is he being pursued or is he in pursuit?*

WAKING THE GREEN SOUND: A DANCE FILM FOR THE TREES (2015) / YULIA ARAKELYAN

Creators/Performers: Wobbly Dance (Yulia Arakelyan,
Erik Ferguson, Grant Miller)
Cinematography: Ian Lucero
Original Music: Sweetmeat

*Free from the confines of stage, three androgynous
creatures in a wordless landscape tell a new tale,
challenging notions of beauty and embodiment.*

MORE (2013) / ERIKA RANDALL

Co-director/Cinematographer/Editor: Daniel Beahm
Costume Designer: Markas Henry

*Dressed in a gown of 200 milk jugs with a tricked out
1950s vacuum cleaner modified into a breast pump,*

*our heroine is a human machine of hyper-production,
drained and afloat in the liminal space between
dreams and reality.*

CONVERGENCE (2014) / ILANA GOLDMAN

Director/Editor: Ilana Goldman
Choreography: Ilana Goldman with Gabriel Williams
Cinematography: Ilana Goldman, Gabriel Williams
Additional Camera Work: Jason Dietz
Performers: Ilana Goldman, Gabriel Williams
Composer: Dan Smith
Music Performed by: Dan Smith, Jennifer Kathleen
Pittman
Funding: Florida State Univ. First Year Assistant
Professor Award

*The discordant image of train tracks within a
redwood forest serves as the backdrop for the
investigation of mankind's relationship with nature.*

TO KNOT A HARE (2014) / HALLIE M SCOTT

Premiered at Strictly Seattle Dance Festival, 2014
Director/Editor: Hallie Scott
Producers: KT Niehoff, and Velocity Dance Center
Cinematographer: Sebastien Scandiuizzi
Performer: UW 2013 BA Graduate Chloe Goulsby
Music: The Americas
Sound Design: Hallie Scott Special

*Special thanks to KT Niehoff for her tremendous
support.*

QUARANTINE (2008) / GABRI CHRISTA

Director/ Producer: Gabri Christa
Choreographer/Performer: Kyle Abraham
Performer: Marcel Stomp
Music: Vernon Reid & Others

*A young man explores an old abandoned
Quarantine Building for enslaved Africans, while
an elder, looks on (to his younger self). Part of the
ANOTHER BUILDING trilogy, which puts dance and
narrative film in and around historic building and sites
with an historic significance in the Dutch Colonial
history. anotherbuilding.com*

Opening Doors

DANCE FILMS II
Sunday, October 18, 2pm

Stay after for a facilitated discussion
with some of the filmmakers,
moderated by Monique Courcy

INTERVAL (2012) / ALEXA LAYCOCK

Choreography: Allexa Laycock
Dancers: Erin Crall, Sarah Poppe, Eva Malpaya
Landscape, body, element, and form each connected and separated by an Interval.

PURSUIT (2011) / AMY "CATFOX" CAMPION

Producer: Antics Performance
Director/Composer: Amy "Catfox" Campion
Director of Photography: Jad Meouchy
Assistant Director: Justin Pitman
Editor: Alexander Mercado
Lighting Grips: Jeff Chassler, Ronnie Gotch
Choreography: Amy "Catfox" Campion with Dancers
Feet pound the pavement at full speed as parkour artist Danni G races down the sidewalk, flies over obstacles, and careens through crowds of breakdancers, salsa dancers, krumpers, and poppers. Is he being pursued or is he in pursuit?

BIRDS IN WARPED TIME (2014) / CAROLYN PAVLIK

Performers: Amy Burrell, Carolyn Pavlik, Eli Pavlik
Editor: Tobin Del Cuore
Videographers: Heather Mitchell, Whitney Moncrief, Lisa Voorhies

The quiet, decaying attic and roof space of a 100-year-old farmhouse in rural Texas sets the stage for a hauntingly revealing exploration of memory and identity in relation to ancestry, nature and site.

MORE (2013) / ERIKA RANDALL

Co-director/Cinematographer/Editor: Daniel Beahm
Costume Designer: Markas Henry
Dressed in a gown of 200 milk jugs with a tricked out 1950s vacuum cleaner modified into a breast pump, our heroine is a human machine of hyper-production, drained and afloat in the liminal space between dreams and reality.

UNIVERSAL (2015) / JEFFREY CURTIS

Director/Editor: Jeff Curtis
Narrator: Jürg Koch
Music: *Rite of Spring*, composed by Igor Stravinsky, arranged by Josh Parmenter (DXArts)
Choreographer, *Rite of Spring*: Jürg Koch
Camera, *Rite of Spring*: Jeff Curtis, John Mellon, Matthew Jorgensen
Jürg Koch lecture footage: Courtesy of Candoco
A documentary film-in-progress about the research of Jürg Koch in integrated dance and universal design. "Universal" examines ideas of change, rebirth, and community, of what has come before and what we will leave behind.

TO KNOT A HARE (2014) / HALLIE M SCOTT

Premiered at Strictly Seattle Dance Festival, 2014
Director/Editor: Hallie Scott
Producers: KT Niehoff & Velocity Dance Center
Cinematographer: Sebastien Scandiuizzi
Performer: Chloe Goulsby (BA 2013)
Music: The Americas
Sound Design: Hallie Scott Special
Special thanks to KT Niehoff for her tremendous support.

QUARANTINE (2008) / GABRI CHRISTA

Director/ Producer: Gabri Christa
Choreographer/Performer: Kyle Abraham
Performer: Marcel Stomp
Music: Vernon Reid & Others
A young man explores an old abandoned Quarantine Building for enslaved Africans, while an elder, looks on (to his younger self). Part of the ANOTHER BUILDING trilogy, which puts dance and narrative film in and around historic building and sites with an historic significance in the Dutch Colonial history. anotherbuilding.com

Opening Doors

CHOREOGRAPHERS
SHOWCASE I
Saturday, October 17, 2pm

HER STORY REPEATS ITSELF

Choreographers & Dancers: Carol Dilley & Rachel Boggia
Music: David Reeves

CONSPIRACY GOING (AMY NEEDS A LOT OF EMPATHY) (EXCERPT) (2014)

Choreographer & Dancer: Amy Chavasse
Music: Anthony Jurado, Lonnie Holley
Text: Excerpted from *CIA vs The World, Amy Needs A Lot of Help Empathy*—blogger, Amy Chavasse
Costumes: Amy Chavasse & Melody Eggen

Created as part of Sola, Dances by and for Women, touring to five US cities in 2014–15.

A MARRIAGE OF MOVEMENT (2013)

Choreographer & Dancers: Morgan Houghton & Jessica Houghton
Music: "Fellow Feeling," Porter Robinson

4 WORDS

Choreographer: Rhonda Cinotto & Paula J Peters
Dancers: Courtney Brossel, Rhonda Cinotto, Cheryl Delostrinos, Paula J. Peters
Music: "Hip Hip Chin Chin," Club Des Belugas, "Poisson Rouge," Saint Privat, & "Buckjump," Trombone Shorty

UNTETHERED (2015)

Choreographer & Dancer: Catherine Cabeen
Music: Giuseppe Tartini & Westin Portillo

THE HERD (2015)

Choreographer: Alice Gosti
Dancers: Colleen McNeary, Alyza DelPan-Monley, Noelle Chun, Lorraine Lau, Kaitlin McCarthy, Amy Ross, Brittani Karhoff
Music: Hanna Benn & Benjamin Marx

Come see the full-length version of this piece, December 3-5, 2015 in Portland at Performance Works NorthWest.

Opening Doors

CHOREOGRAPHERS
SHOWCASE II
Sunday, October 18, 7pm

FOR DAPPLED THINGS... (2014)

Choreographer: Matthew Henley
Dancers: Sarah Gamblin & Matthew Henley
Music: Keith Fleming

Yeehaw!

MAIBILD (2011)

Choreographer: Peter Kyle
Dancers: Holley Farmer & Peter Kyle
Costumes: Garo Sparo
Music: James Bigbee Garver

DONNA ANNA STUDY (2003)

Choreographer: Mark Haim
Dancers: Kristen Daley, Jared Wiltse, with
Kevin Smythe
Music: Recitativo accompagnato: "Don Ottavio son
morta...!" & Aria: "Or sai chi l'onore" from W.A.
Mozart's "Don Giovanni"

palms (WORKING TITLE)

Choreographer: Paige Barnes
Solo Dancer: Nadia Losonsky
Supporting Dancer: Kaitlyn Dye (KJ)
Costumes: Jme Frank
Music: Paul Walsh

*An excerpt of a new work-in-process to debut at
Northwest Film Forum, July 7-9, 2016.*

CORRESPONDENCE (2015)

Choreographer: Erin Reck/Recked Productions
Dancers: Sarah Gamblin & Erin Reck
Music: Daniel Hope

*This is a new work in which I am exploring aging as
a kind of transformation.*

TRAVELOGUE: AN AUTOBIOGRAPHY IN 9 LITTLE DANCES (EXCERPT)

Choreographer & Dancer: Michael Foley
Music: Frederic Chopin, "Nocturne #2 in E Flat"

ROSE BLUE

Choreographers & Dancers: Beth Gracyzk &
Corrie Befort
Music: Jason E Anderson

GOLD & SKIN (2014)

Choreographer: Cheryl Fortun Delostrinos in
collaboration with Fausto Rivera
Dancers: Cheryl Delostrinos, Fausto Rivera, Hallie
Scott, Austin Nyguen, El Nyberg, Rebecca Smith,
Michael O'Neal Jr., Lorraine Lau, Imana Gunawan,
Randy Ford
Music: "Gold & Skin," Kevin Lavitt
Rehearsal Assistant: Megan Erickson

Opening Doors

CHOREOGRAPHERS
SHOWCASE III
Monday, October 19, 8pm

ME AND HER (WORK-IN-PROGRESS)

Choreographer & Dancer: Stephanie Liapis

This work is in process and part of a larger collaboration entitled Rowing with Jamie Johnson (MFA 2014)

STRANGE WEATHER

Choreographer: Fritha Pengelly

Dancer: Alice Gosti

Music: Tom Waits

RETURN

Choreographer: Liz Maxwell & Bill Young

Director: Bill Young

Dancer: Liz Maxwell

Music: Mio Morales

w.earth

Choreographer & Dancer: Erica Badgeley

LuminUS (2005)

Choreographer & Dancer: Chengxin Wei

Music: "River run," Barry Truax

FREE FLOW INTERCHANGE (2014)

Choreographer: Karin Stevens

Dancers: Naphtali Beyleveil, Philippa Myler,

Karin Stevens

Music: Samantha Boshnack

Musicians: Sam Boshnack Quintet

Opening Doors

BIOGRAPHIES

Heather Rastovac Akbarzadeh (BA 2008) is a PhD candidate in Performance Studies (Designated Emphasis in Gender, Women & Sexuality) at UC Berkeley. She received her BA from the UW in 2008 (majored in NELC, minored in Dance and Anthropology). Heather's research extends upon 15 years as a dancer and choreographer among diasporic Iranian communities in the U.S. Her dissertation examines diasporic Iranian dancers and performance artists in North America and France and investigates racialized economies of Iranian performance in global art markets and among transnational audiences within post-9/11 contexts. Specifically, Heather examines artists' works vis-à-vis Euro-American geo/biopolitics and neoliberal discourses on immigration and war.

Jessica Anthony (BA 2003) is a performer, choreographer and teacher interested in the ways dance empowers us to tell our stories, create community and practice new ways of being in the world. While living in New York, she performed with Jane Comfort and Company, dabbled in choreography, and taught creative movement and dance to young children. In 2013, she received her MFA in Dance from the Univ. of Iowa where she is a Visiting Assistant Professor in Dance.

Yulia Arakelyan (BA 2007) is a Portland-based performance artist and Co-Artistic Director of Wobbly, a multidisciplinary performance project which she founded with her partner Erik Ferguson in 2006. They have created many original short works, a full-length dance theatre production, performed nationally and internationally, were part of a six-month residency at Studio 2, and created their first performance art film. Yulia also works as an independent choreographer and has created original works for Polaris Dance Company as well as several solo works. In 2013, Yulia received an award from the Lilla Jewel Fund for Women Artists to create a new dance work for the MRG Foundation's annual social justice fundraiser.

Erica Badgeley (BA 2011) is from Seattle. She was a 2014/15 member of The Bodhi Project company at SEAD (Salzburg Experimental Academy of Dance), creating and touring works by Matija Ferlin, Moya Michael, Bostjan Antoncic, and Lisa Hinterreithner. After graduating from the UW, she freelanced with Elia Mrak, Kate Wallich | The YC, Danielle Agami/Ate9 dANCE cOMPANY, Jeffrey Fracé, and Coleman Pester/TMC. Her choreographic work has been presented at Velocity Dance Center's Next Fest NW, On the Boards, BOOST Dance Festival, Volksroom Brussels, and Danscentrumjette, Brussels.

From a very young age, **Kris Bain** (Marketing and Communications Manager) was drawn to the performing arts. She started piano lessons at the age of five and studying voice at the age of 13 at the Univ. of Puget Sound. She sang with the Tacoma and Seattle Opera Companies while in high school and after college sang in various jazz groups. Tiring of performing, she took a job as a talent coordinator for clubs at McChord AFB (now JBLM) and since has worked in arts management at the Seattle Art Museum, Seattle Repertory Theatre, Seattle Symphony, and the UW School of Drama. Kris's favorite job was at the arts commission where she managed a program that granted in excess of \$1M to arts organization every year.

Margarita Bali (Graduate Student 1967–68) is a dancer, choreographer and video-installation artist from Buenos Aires. She has a BA in Biological Sciences from Univ. of California, Berkeley, co-directed Nucleodanza contemporary dance company for 25 years

and choreographed over 40 works with yearly performances in Europe, America, and Far East. Awards include: 1998 Guggenheim Fellowship, 2001 Alexander Onassis Choreography Award, 2000 Beca Fundacion Antorchas, Premio Limbo-Mamba, Salon Nacional Artes Visuales, Faena Art and Technology Prize. She has created 12 videodance works, numerous video installations for art museums, large-scale architectural video projections with live interventions and interactive stage work.

Paige Barnes (BA 1999) is a choreographer, dancer, GYROTONIC® and GYROKINESIS® instructor. She co-founded Open Flight Studio (2003–present), Locate Performance Group (1998–2004) and PB_TMOG (2008–12). She was the co-creative director of a quarterly dance and music improvisation series, HERE/NOW (2009–12). Since 1996, Paige has choreographed and performed in Seattle, Minneapolis, Philadelphia, San Francisco, Ecuador, Mexico and Cuba. She has received awards from The Bossak/Heilbron Charitable Foundation, Seattle Office of Arts & Culture, Artist Trust, danceWEB (Vienna), ArtsWA and Pacific Northwest Dance Lab. Significant mentors are Pablo Cornejo, Vanessa DeWolf, Magali Messac, Michele Miller, KT Niehoff and Stephanie Skura. She currently attends Bastyr Univ. receiving a Masters in Acupuncture and Oriental Medicine.

Shannon Barnes (BA 2001) is the Curriculum Manager for Pacific Northwest Ballet's Education Department. Her work includes curriculum development, program assessment/evaluation, and teaching extensively in schools. Shannon's experience also includes creating inclusive dance opportunities for people with and without disabilities and working as a dance specialist in primary schools in Bath, England. Shannon served on the Board of the Dance Educators Association of Washington for five years, is adjunct faculty at Cornish College, and a guest instructor for Seattle University. Shannon holds a BA in Dance and Psychology from the UW and a Post-Graduate Certificate in Dance in Community from Laban, London.

Pamela Cohen Bernstein (MFA 2001) performed with many NYC choreographers including Hilary Easton, Gina Gibney, Colin Conner, Marjie Citron and Carolyn Dorfman. She taught Dance at the UW (Lecturer), and at The School at Columbia Univ. where she designed and implemented a dance curriculum integrating academic standards for K-4. She has completed doctoral research and coursework in Motor Learning at TC, Columbia Univ., where she serves as an Instructor in the Motor Learning Lab course. Pamela developed and teaches an annual workshop in Time Management for Dancers at the Juilliard School, where she received a BFA in 1993.

Rachel Boggia's creative work focuses on dance performance and technology. With Marlon Barrios Solano, she is a founding producer of Meta-Academy, an experiment in online embodied learning.

Kayti Bouljon (BA 2004) is the Education Director at Pacific Northwest Ballet. She works extensively in classrooms, provides professional development, creates lessons for schools and districts, and oversees organizational partnerships. She is a faculty member for Teaching Artist Training Lab and Bringing Theatre into the Classroom, teaches arts integration for Seattle Univ. and the UW, is adjunct faculty at Cornish College and has consulted for Seattle Public Schools. Since 2009, Kayti has served on the board of Dance Educators Association of Washington. She holds a BA in Dance and a BA in Public Health from the UW.

Opening Doors

BIOGRAPHIES

Peter Bracilano (Production Manager) graduated from North Carolina School of the Arts with a degree in lighting design. Peter has created the lighting designs for Teatro Zinzanni both locally and in San Francisco. He has designed for Seattle Opera's Young Artist Program, Pacific Northwest Ballet, 5th Avenue Theatre, Seattle Men's Chorus and Village Theatre. He has spent summers as a designer at the Spoleto Festival of the Two Worlds in Italy, and designed lighting for the Spoleto Festival in Charleston, SC. Peter's extensive design work on the East Coast includes 10 years with Civic Light Opera in Pittsburgh. Other companies he has worked with include Paramount Parks, Dallas Summer Musicals, and Theatre Under the Stars in Atlanta and Houston. He was the associate lighting designer for the European tour of *Hair* and Ken Hill's *Phantom of the Opera* in Singapore as well as for several international productions of Gershwin's *Porgy and Bess*. Peter is also Production Manager for the UW School of Music.

Susan B. Brower (Administrator) takes care of many tasks behind the scenes. She is delighted to return to UW Dance, having been a dance major here decades ago before life led her down other pathways. She returned to the UW in the late 1980s to earn her BASW and MSW degrees. Among others, she has studied ballet with Karen Irvin and Ruthanna Boris, modern with Marion Andersen and Shirley Jenkins, and jazz with Jo Emery. These days she greatly enjoys Obon dancing and social dancing, particularly waltz.

Catherine Cabeen (MFA 2009) is a performer, choreographer, and teacher. She has received choreographic commissions from On the Boards, Spectrum Dance Theater, Seattle Art Museum, Gallery Galleon, Visa2Dance Festival, Alzarab Dance Troupe, and Texas Women's Univ., among others. Catherine is Assistant Professor of Dance at Marymount Manhattan College and a repetiteur for the Bill T Jones/Arnie Zane Dance Company. She is a former member of the Martha Graham Dance Company and the Bill T Jones/Arnie Zane Dance Company, among others. She now performs in her own work, and with Richard Move's MoveOpolis! catherinecabeen.com.

Amy "Catfox" Champion (BA 1998) is a Hip-Hop dance artist and artistic director of Antics, a multimedia urban dance theater company based in LA that creates dance films and live performances. Amy's work manipulates street dance to create moving visual metaphors using styles that include breaking, popping, locking, waacking, krump, and house dance. Her work has been presented in Brazil, New York, Minnesota, and throughout California as well as on Ovation TV, PBS, KCET, and LA36. She received an MFA in Choreography from UCLA in 2006 and has taught dance and arts activism to all ages.

Kelly Canaday (Program Manager & Adviser) has been working in the Dance Program in various capacities since 2008. She is delighted to now be the academic adviser for the program. On her off time she likes to travel, cook and play/develop board and experiential games.

Amy Chavasse (MFA 1992), Artistic Director of Chavasse Dance & Performance, is Associate Professor at the Univ. of Michigan. She's been guest artist/faculty at Wayne State Univ., Bennington, Middlebury and UNC-SA. U.S. productions include: Gowanus Art + Production, Dixon Place, Movement Research at Judson Church. New works premiered at Triskelion Presents in June 2015. Other venues include: Jacob's Pillow Inside/Out; Links Hall, Chicago;

Cuba; Lithuania; Vienna; Colombia; Vancouver BC; Buenos Aires; American Dance Festival/Henan (China); The Beijing Dance Festival. She teaches at Duncan 3.0 in Rome, and at ResExtensa's Instituto Vittoria in Giovinazzo, Italy. She has a BFA from Univ. of NC School of the Arts. chavassedanceandperformance.com

Gabri Christa (MFA 1998) choreographed and danced with companies such as Danza Contemporanea de Cuba and the Bill T. Jones Dance Company. Awards include the Guggenheim for Choreography, an ABC television award for creative excellence for her short film "High School," and Pangea Day Festival's One World's 100 Most Promising Filmmakers. Her latest film, *Kasita*, won best long short at the Harlem International Film Festival. She is in post-production for her short documentary on Yoga Master Leo Floridas. She is Artistic Director of Snug Harbor Cultural Center, and teaches dance and dance history/new media at CUNY, College of Staten Island.

Rhonda Cinotto (Part-time Lecturer, BA 1997, MFA 2007) teaches in the dance programs at the UW and the Seattle Academy of Arts and Sciences. She spent a year teaching modern and jazz in the dance department at Western Michigan Univ. She was a member of Spectrum Dance Theater, touring throughout the Pacific Northwest and Mexico, Germany and the Netherlands performing works by Anne Reinking, Dwight Rhoden, Daniel Buraczeski, Daniel Ezralow, Frank Chaves, Lar Lubovitch, Margo Sappington, Donald Byrd and others.

Renee M. Conroy (BA 1997) graduated from the UW with honors bachelor's degrees in dance and philosophy. In 1998, she was awarded the Dean's Medal in the Arts for her undergraduate work in the humanities. Renee earned her masters in philosophy in 2004 and her PhD in 2009 at the UW. She is Associate Professor of Philosophy at Purdue Univ. Calumet. In 2015, Renee spent a semester lecturing throughout the UK and teaching a course in the philosophy of dance at the Univ. of Roehampton, London as a Fulbright Scholar.

Ryan Corriston (BA 1998, MFA 2013) started dancing at age eight in Seattle with the Kaleidoscope Dance Company directed by Anne Gilbert. He has worked with Rob Kitsos, Rip Parker, Nancy Bannon, Tiffany Mills, Martha Clarke and the Bill T. Jones/Arnie Zane Dance Company. He was a member of Doug Varone and Dancers from 2005–11 and was artistic director of Harkness Repertory Ensemble at the 92nd Street Y from 2009–11. He is an assistant professor of dance at James Madison Univ.

Monique Courcy (BA 2009) is the OntheBoards.tv and Digital Media Manager at On the Boards. She coordinates the filming and editing of each performance with artists and filmmakers, supervises OntheBoards.tv academic outreach and programming, and films and edits OTB's internal videos and digital publications. She graduated in 2013 from Seattle Univ. with an MFA in Arts Leadership.

Jeffrey Curtis (Part-time Lecturer, MFA 2002), male, Caucasian, mid-40s, is a maker of short films, documentaries, projections, installations, and occasional Cheetos commercial. He has worked on films and multi-media works that have screened internationally including at the American Dance Festival's International Screendance Festival and projected on the Dallas Opera House building for the Aurora Project New Media Festival, among others.

Opening Doors

BIOGRAPHIES

Jeffrey has cut a rug in the works of Shapiro & Smith, David Gordon, Lisa Giobbi, Rob Faust and Gail Gilbert. He is curating installations of screen dance works in Atlanta, GA, Shoreline and Tacoma.

Kristen Daley (MFA 2003) is Professor of Dance at Sonoma State Univ. where she serves as Chair of the Department of Theatre Arts and Dance and Dance Program Director. She has performed and taught nationally and internationally with Doug Elkins Dance Company (NYC), and had the pleasure of working with Mercy Sidbury, Mark Haim, Christine Cali, Locate Performance Group and the Chamber Dance Company. She has been a guest artist at Ohio Univ., New York Univ./Tisch School of the Arts, Dance Works Rotterdam and SummerDance Santa Barbara. Kristen is a founding member of SoCo Dance Theater, a multi-generational dance company based in Sonoma County, CA.

Cheryl Fortun Delostrinos (BA 2013) is a Filipino American and Seattle Native. She trained with the Pacific Northwest Ballet, Cornish College of the Arts, and the UW. Cheryl spent her summers attending dance intensive programs with the American Ballet Theater, Alonzo King Lines Ballet, American Dance Festival, Doug Varone and Dancers, and the Alvin Ailey School in New York. She was awarded the Evelyn H. Green endowed scholarship for artistic merit and promise. In 2014, Delostrinos presented her duet *Closer* at the CHIN Project at the 92 Street Y under the direction of Doug Varone. She has been commissioned by Relay Dance Company, The Contemporary Jazz Dance Festival, and Seattle Academy of Arts and Sciences. Cheryl is the Artistic Director of Au Collective and is working with Pat Graney on the premier of *Girl Gods* at On the Boards.

Carol Dilley (MFA 2001) choreographs, performs and teaches internationally with over 30 years in the field. She is a full Professor, Director of Dance, and Chair of the Department of Theater and Dance at Bates College in Maine.

Holley Farmer (MFA 1996) performed with Merce Cunningham Dance Company (1997–2009) include multiple seasons at Lincoln Center, Kennedy Center, Brooklyn Academy of Music, Paris Opera, Théâtre de la Ville, the Barbican, and venues in 23 countries. She is the recipient of a New York Dance and Performance Bessie Award for sustained achievement. In 2010 she danced on Broadway originating the principal role of Babe in Twyla Tharp's *Come Fly Away*, for which she received an Astaire Award Nomination. Her solo work has appeared on Anna Halprin's dance deck on the occasion of Anna's 95th birthday, at New York Live Arts, the Museum of Arts and Design, LaMama, Joyce Theater, Jacob's Pillow, Z Space Below, Stanford Univ., and the Temescal Arts Center. She became a faculty member at the Merce Cunningham Dance Studio in 2007. She holds a BFA from Cornish College of the Arts and is a UW Timeless Award Recipient. She teaches the MFA Thesis in Choreography course at Mills College, along with setting Merce's choreography on the Repertory Dance Company there. She has been featured in *Dance Magazine*, *Dance Teacher Magazine*, *Time Out NY*, *Vanity Fair*, *LA Times*, among others. She teaches in NYC at City Center.

A Seattle arts writer and critic, **Sheila Farr** (Dance Student, 1970-71, 1978-79) studied dance and art at the UW and Cornish, and holds a master's degree in English from Western Washington Univ. Her books on artists include *Richard C. Elliott: Primal Op* (University of Washington Press, 2015); *Fay Jones*; and *James Martin: Art Rustler*

at the Rivoli. She has done extensive research and writing on dance preservation. From 2000–09, she served as staff art critic at *The Seattle Times*, where she received awards for journalism and art criticism, including a George Polk Award.

Michael Foley (MFA 2002) is Associate Professor of Dance at the Univ. of South Florida. Michael has conducted teaching/choreographic residencies in over a dozen countries, including work with the Cirque du Soleil organization. He is the recipient of a Fulbright Award for his research in Mexico in 2009, a Kennedy Center Theatre Festival Award, and was the Ruth Page Visiting Artist at Harvard Univ. Michael has been directing a dedicated study abroad program for college-age dancers in Paris since 2007, and divides his time between Paris and Florida.

Sarah Gamblin (MFA 2002) is an Associate Professor of Dance at Texas Woman's Univ., whose teaching and scholarly emphasis is on the intersections of performance and choreography. She has presented her work at the New Genre Festival in Tulsa, through Flatlands Dance Theater, Seattle Festival of Dance Improvisation and she has served as a guest artist at Barnard College, Univ. of South Florida, Texas Christian Univ., Univ. of North Texas and other. She is co-coordinator of the Texas Dance Improvisation Festival.

Diana García-Snyder (MFA 2008) is an international teaching artist, performer and director of Mexican origin. She is lecturer in dance at UWBothell's School of Interdisciplinary Arts and Sciences, co-founder of DAIPANbutoh Collective Dance Company. Diana has performed with renowned dance companies and choreographers in the U.S. and Mexico and presented her solo work in Canada, Japan and South Korea. Her current work and research is in dance for healing, dance ethnography and interactive-multimedia. She is also a certified Pilates instructor and yoga teacher. motion33.com

Ilana Goldman (MFA 2013) is an Assistant Professor of dance at Florida State Univ. and has taught and choreographed for schools and companies across the U.S. She received her BFA from The Juilliard School, where she was awarded the John Erskine Prize for Artistic and Academic Excellence. Ilana danced as a principal dancer with Oakland Ballet and Sacramento Ballet, with Cedar Lake Contemporary Ballet, as a guest artist with Alonzo King's LINES Ballet, and most recently with Trey McIntyre Project.

Rebecca Gose (MFA 2001) toured the U.S., Europe and beyond with Garth Fagan Dance from 1988–93. Her interest in teaching and learning has steered her path and continues to inspire her pedagogical, scholarly, and creative inquiries in dance. As Associate Professor at Univ. of Georgia, her teaching includes contemporary modern technique and dance pedagogy. Rebecca has been published in *The Journal of Dance Education*, *International Journal of the Arts in Society*, among others, and creates works with her students as well as with a variety of distal communities, engaging dancers of all ages.

Alice Gosti (BA 2008) is an architect of experiences. While her background is mostly in dance and choreography she uses all media to create a cohesive environment in which the viewer is invited to both experience and perform. Born and raised by the dynamic art duo SANDFORD&GOSTI in Italy, she trained at Associazione Culturale Dance Gallery with Valentina Romito and Rita Petrone. Alice moved to Seattle at 19. Her works have been presented all over the world receiving prizes and honorable mentions. Her last

Opening Doors

BIOGRAPHIES

appearances on stage include collaborations with Sara Shelton Mann, Jennifer Salk and Keith Hennessy. <http://gostia.com>

Beth Graczyk (BA 2001) works in New York/Seattle as an improviser, dancer, choreographer, teacher and research scientist in biochemistry. Since 2001, Beth has performed in New York, Minneapolis, Philadelphia, San Francisco, Portland, Seattle, Japan, Ecuador and France. She co-directed the performance company Salt Horse with Corrie Befort and Angelina Baldoz (2006–15), and recently launched a dance company with Befort called Color Field Performance. Beth collaborates with Danish director Torben Ulrich (*Cacophony for 8 Players*, 2011–) and musician/composer/palliative care doctor Hope Wechkin (*The Withing Project*, 2013–). Through her collaborative work she has received funding from Artist Trust, 4Culture, Seattle Office of Arts and Culture, ArtsWA and NEA. Beth dances for Mark Haim (Seattle, 2009–), Sara Shelton Mann (SF, 2014–) and Raja Feather Kelly (NYC, 2014–). Beth is a Research Specialist at Rockefeller Univ. with seven science publications in mitosis.

Mark Haim (Artist in Residence 2002–08) is a nationally and internationally recognized teacher and choreographer. He has created works for Nederlands Dans Theater, Ballett Frankfurt and Limon Dance Company among others. He has been on the faculty of the American Dance Festival since 1993. He performed his 80-minute solo, *The Goldberg Variations*, at the Kennedy Center, ADF, The Dancespace Project and in Korea and Russia. His latest work, *This Land Is Your Land*, has been seen in New York, City, Paris, Beijing and San Diego.

Pamela Geber Handman (MFA 1998) is an Associate Professor in the Department of Modern Dance at the Univ. of Utah where she serves as Director of Undergraduate Studies. She teaches contemporary modern technique, improvisation, composition, dance kinesiology, teaching methods/pedagogy and has served as director for the department's Performing Dance Company. Ongoing passions: experiential anatomy and somatic areas of study (co-founded the Dance Kinesiology Teachers' Group, hosted somatics/dance workshops and published). Newest passion: community involved projects involving special education (advocacy for greater inclusion and arts integration). Passions from the past that inform what she does now: performing professionally and a background in music.

Matthew Henley, PhD (MFA 2010), received a BA in religious studies and a BFA in dance at the Univ. of Arizona. In 2001 he moved to NYC where he worked with Randy James Dance Works and Sean Curran Company. In 2013 he completed a PhD in educational psychology at the UW. His research focuses on the relationship between movement and the brain, the role of the body in cognition and idea expression, and the cognitive and social-emotional benefits of an arts education.

Morgan Houghton (BA 2009) earned his BA in Dance and Asian Studies from the UW. From 2010–14 he toured Pilobolus' *Shadowland* in more than 27 countries and was Dance Captain for two years. He now works in the fitness industry in Seattle as a performance director and creates movement with his wife, Jessica.

Jamie A. Johnson (MFA 2014) is Assistant Professor of Dance at Utah Valley Univ. After attending the Univ. of Utah and earning a BFA in Ballet and a BA in English, she danced professionally with numerous companies throughout the U.S. Highlights include dancing as a principal dancer with Boulder Ballet and touring

internationally with MOMIX, under the direction of Moses Pendleton. Jamie's teaching and choreography has been featured at Interlochen Center for the Arts, the UW, Univ. of Wyoming and West Texas A & M Univ.

Allie Keppel (BA 1997) is a certified yoga instructor (200 RYT) with the American Yoga Alliance. She danced for Spectrum Dance Theater, Palindrome Intermedia Performance Group, DASS Dance, InEffect Hip-Hop Company and the 5th Avenue Theater. She began practicing Bikram Yoga in 2000 to support her intensive performance career, and later developed a more inclusive practice informed by Hatha, Ashtanga and Vinyasa Yoga. Allie completed her yoga teacher training at the Balance Yoga Institut in Frankfurt in 2011. She has taught yoga in both Germany and the U.S.

Peter Kyle (MFA 1996, Faculty 2000–05) has been working professionally in dance for 25 years. Artistic Director of Peter Kyle Dance; faculty member at Bard, Sarah Lawrence and Marymount Manhattan colleges, Bearnstow, and Sansori; leads residencies and workshops internationally. Led choreographic projects in Scotland, Norway, Germany, Cyprus, Mexico and China. PKD has performed to critical acclaim across the U.S. and throughout NYC. Former soloist, Nikolais/Louis Dance Company. Also performed in the companies of Mark Morris, Erick Hawkins, Gina Gibney, Laura Glenn, and P3/east, among others. Tiny Dance Film Series installed internationally since 2006. Co-editor uniquegesture.com; board member at Triskelion Arts. peterkyledance.org.

Alexa Laycock (BA 2013), equipped with CHID curiosity and the restless feet of a dancer, pursued film and performance art. Delving into the intersections of body-based art and theoretical meandering she has been actively performing in the thriving neo-burlesque scene, both in Seattle and abroad. She has been an associate artist with The Libertinis, created acts about Harry Potter, and explored the tenuous relationship between the body on stage and the baggage it brings with it.

Sarah Lee Parker Mansare (Part-time Lecturer) graduated with a BS in from the Univ. of Minnesota in 1992. She has been a member of the Univ. of Minnesota Repertory and Hamanah Don Dance Companies. She has trained with well-known instructors from West Africa in the U.S., and for the past 12 years has spent many months each year living, studying, dancing and performing in West Africa with some of the best West African dancers and instructors in the world. She and her husband Mamady live in Seattle, passionately sharing the art, music and culture of Guinea, West Africa.

Rachael Lincoln (Full-time lecturer in Artistic & Studio Practice) joined the dance faculty at the UW in 2013. She is a choreographer, dancer, and dance filmmaker who spent much of the last 15 years in San Francisco and Berlin. She has performed her work in Germany, Poland, Portugal, Cyprus, Indonesia, and Ireland, and throughout the U.S. Rachael was a member of The Joe Goode Performance Group and has been with Bandaloop since 1998. She is co-founder and director of a duet company with Leslie Seiters.

Juliana Luke (BA 1977) received a Master of Architecture degree at the Univ. of Texas at Austin. She is a registered Architect in Washington, DC. Juliana has taken dance classes wherever she has lived, and continues to attend performances and read about dance. She lives near Washington DC with her family and is continuing her creative endeavors through painting.

Opening Doors

BIOGRAPHIES

Liz Maxwell (MFA 1994) is Associate Professor of Dance and Somatics at Chapman Univ. in California. She specializes in modern dance techniques and repertory, dance history, and somatic disciplines and has taught at universities including CalArts, LMU, CSULB, Pomona, UC Riverside, CalPoly-Pomona among others. She danced with many companies including Lucinda Childs, Neil Greenberg, Elisa Monte, Bill Young, Ton Simons, Donald Byrd, and Laura Dean. Maxwell is both a Registered Somatic Movement Educator and a Certified Laban/Bartenieff Movement Analyst. She received a BFA from The Juilliard School.

Bruce McCormick (Assistant Professor, MFA 2015) received his BFA from The Juilliard School. He performed internationally with Les Grands Ballets Canadiens, the Bavarian State Ballet, and the Bern Ballet, where he was a soloist and ballet master. He was the Assistant Artistic Director of North Netherlands Dance from 2010–12. McCormick's work has been presented throughout the Americas and Europe. He is a guest rehearsal director with Ballet BC in Vancouver.

Juliet McMains, PhD (Associate Professor) teaches courses in cross-cultural dance studies, research methods, dance ethnography, salsa, tango, swing, and ballroom dance. Her publications include *Glamour Addiction: Inside the American Ballroom Dance Industry* (Wesleyan, 2006) and *Spinning Mambo into Salsa: Caribbean Dance in Global Commerce* (Oxford University Press, 2015). Before checking into glamour rehab, she was a professional ballroom dancer who traveled the country armed with a case of rhinestones and tanning creams. Although tango has recently overtaken her other dance addictions, Juliet still enjoys dancing salsa, swing, ballet, modern, and contact improv.

Wilson Mendieta (MFA 2013) is the Director of the UW Musical Theater Program and has a Nonprofit Management Certificate from the Evans School of Public Affairs. His performing credits include television, radio, commercials, concert dance and Off-Broadway/Broadway musicals. His choreography has been seen throughout the U.S. including at The Kennedy Center in DC and at festivals in Venezuela and Australia. His research on how to better equip performing arts students to have sustained careers in their fields has been presented at the International Conference on Visual and Performing Arts in Athens, Greece and the Hawaii International Conference on Arts and Humanities in Oahu, HI. wilsonmendieta.com

Dale A. Merrill (MFA 1992) is the dean for the College of the Arts at California State Univ., Fullerton. He was instrumental in the formation of the College of Performing Arts at Chapman Univ., where he served as associate dean and dean. Dale was one of the founding members and artistic director of Seattle's Spectrum Dance Theater. He received recognition and awards for his community leadership, including the prestigious Corporate Council for the Arts' *Unsung Hero Award* in 2002 and a 2001 Rudy, a national award presented by Safeco Insurance Company for community leadership and advocacy.

Paul Matthew Moore (Music Director) has scored 16 films including *Police Beat* and *Robinson Devor's Zoo*, which was in competition at the Sundance and Cannes festivals. He has worked with Wayne Horvitz, Eyvind Kang, Timothy Young, Tim Hecker, Randall Dunn, Stuart Dempster, and Kronos Quartet, among many others. Paul worked with Dayna Hanson on the film *Improvement Club*, and toured with her live theater piece, *Gloria's Cause*. Choreographers with whom he has collaborated include Mark Dendy, Mark Haim,

Rob Kitsos, Jennifer Salk, and many more. He has transcribed and performed scores for ten seasons with the Chamber Dance Company. Paul earned a BA in Music Composition in 1993 from the College of Creative Studies at the Univ. of California Santa Barbara where he began playing for dance. A versatile and intuitive dance musician, Paul draws on keyboard, guitar, drum set and found objects to galvanize technique classes.

Ronald M. Moore (UW Philosophy Faculty) received his bachelor's degree from Stanford Univ., his PhD from Columbia Univ., and did post-doctoral study at Harvard Law School. He has chaired the UW Faculty Senate, served on the UW Medical Center Board of Directors, and directed the UW Center for the Humanities. Ronald's primary academic interests are the philosophy of law and aesthetics, and he has worked closely with numerous MFA candidates from the Dance Department in his upper-division aesthetics courses: Philosophy of Art, Development of Aesthetic Theory, and Seminar in the Philosophy of Art.

Becci Parsons (BA 1987) is a Guild Certified *Feldenkrais* Practitioner® and dancer with over 40 years of experience in the movement arts. She teaches community *Awareness Through Movement*® classes and workshops while maintaining a private practice in Seattle. Becci also leads study groups and mentoring programs for local practitioners. She is a part-time faculty in the Dance Department at Cornish College of the Arts and has served as guest faculty at the Univ. of Utah Somatics and Dance Conference.

Carolyn Pavlik (MFA 2004) is an Associate Professor of Dance at Western Michigan Univ. She earned her BA in Dance from the Univ. of Texas. Carolyn performed with the Sharir Dance Company, Kathleen Hermesdorf, Llory Wilson and Sally Jacques. Her video works have been presented worldwide, most notably at the American Dance Festival, LesGaiCineMad, and Festival Internacional de Video-danza de Buenos Aires. Her concert dance works have been presented in New York, Washington, Michigan and Texas. Carolyn also co-edited *Site Dance: Choreographers and the Lure of Alternative Spaces* with Melanie Kloetzel.

Fritha Pengelly (MFA 2006) received her BA with a major in dance from Hampshire College. She performed and taught nationally and internationally as a member of Doug Elkins Dance Company from 1994–2001. Since 2001, Fritha has continued her relationship with the Elkins Company, performing as a guest in *Fraulein Maria* and restaging repertory for Elkins' current company and numerous other professional companies and college dance programs throughout the country. Fritha is a Guild Certified *Feldenkrais* Practitioner and teaches in Northampton, MA.

Paula J. Peters (Part-time Lecturer, MFA 2011) teaches ballet, pointe, jazz and dance history at the UW, Cornish Preparatory Dance and Dance Fremont. Her research includes collaborative works created with Rhonda Cinotto, and writings on the history, theory and practice of American Jazz Dance. Paula performed with Spectrum Dance Theater for 14 years, dancing and restaging works by choreographers such as Ann Reinking, Margo Sappington, Lynne Taylor-Corbett, Danny Buraczeski, Daniel Ezralow, Trey McIntyre and Donald Byrd. She has presented research at NDEO, SDHS, and DEAW on balancing contemporary trends in jazz choreography with traditional jazz technique methods.

Opening Doors

BIOGRAPHIES

Erika Randall (BA 1995) is Associate Professor/Director of Dance, Univ. of Colorado-Boulder. She has worked with Teena Custer, Sydney Skybetter, Michelle Ellsworth, Sara Hook, David Parker, Mark Morris Dance Group and Buglisi/Foreman Dance. Erika's choreography has been seen in four countries and over a dozen states. Her dancefilms, *More* and *Self Defense*, created with Daniel Beahm, have screened at the Sans Souci Dance Cinema Festival, the Starz Denver Film Festival, the Florence GLBT Film Festival in Italy, and the Façade Film Festival in Plovdiv, Bulgaria. Their award-winning feature film, *Leading Ladies*, played 65 festivals worldwide.

Erin Reck (BA 1996) has been choreographing, dancing, teaching, and producing in NYC since 1997. She is a Professor at Sam Houston State Univ., and creates work under the name of Recked Productions, a multi-level platform to create her own work as well as collaborating with and being the production coordinator for projects of other artists. She received her MFA from Sarah Lawrence College in 2009. Her work has been presented both nationally and internationally. She has danced and collaborated with Sara Rudner Performance Ensemble, Karl Anderson, Molly Rabinowitz, Lynn Marie Ruse/Freefall, Leslie Scates, among others. She has produced large-scale events in NYC and Houston. She returns to NYC every year to production-manage Lincoln Center Out of Doors. erinreck.com

David Reeves is a composer and percussionist both in a contemporary classical style and writing extensively for marching band and drum corps throughout the U.S., Japan, and the UK. Carol Dilley and Reeves began collaborating at the UW in 2000.

Associate Professor and UW Dance Program Director **Jennifer Salk** is the Floyd and Delores Jones Endowed Chair for the Arts. She has taught and choreographed for companies and schools around the U.S., Europe, and South America, and is on faculty at Florida Dance Festival, Staibdance Summer Dance Intensive in Italy, and the summer program at Dance Fremont. She recently performed with Mark Haim nationally and internationally in *This Land is Your Land*. Her DVD, *Teaching Experiential Anatomy in Technique Class*, is in its second printing. Jen is a recipient of a Fulbright Specialist Grant. She received the Distinguished Teaching Award at the UW in 2006.

Hallie Scott (BA 2013) is a multi-media artist, co-founder of AU Collective, and environmental consultant. She finds boundless inspiration from her UW mentors, peers, and cohort. Using dance, film, visual art, and woodcarving, she presented her work at galleries and festivals including The Georgetown Art Attack, Next Dance Cinema, Strictly Seattle, NEPO 5K, The Artery, The Georgetown Carnival, and 12 Minutes Max. halliemscott.com.

Maria Simpson (MFA 1996, Assistant Professor 1998–2005) is a Professor of Dance at Bard College and the Director of the Bard Dance Program. Maria has taught at Mount Holyoke College, Middlebury College, Bates Summer Dance Festival, Seattle Summer Dance Festival, Vassar College Summer Workshop, and Gibney Dance Center in NYC. Maria teaches ballet and anatomy. She has performed with dance companies and independent artists in Seattle and New York, currently dancing with choreographer Sondra Loring. Maria has been the rehearsal director for work by Zvi Gotheiner, Trisha Brown, Mark Dendy, Gina Gibney, and Hannah Kahn.

Steven Sofia (Artist in Residence) is a Broadway performer, choreographer and dance teacher. Broadway/National tours: *Chita Rivera: The Dancer's Life*, *Chicago*, *Kiss Me Kate*, *Beauty and The Beast*,

Guys and Dolls, Jerome Robbins' *West Side Story*. Other credits: *An evening with Betty Buckley* at Carnegie Hall, *Applause* at City Center's Encores and Susan Stroman's *Contact* with Sarasota Ballet at Asolo Rep. He danced with The American Dancemachine and worked with Ron Field, Agnes DeMille, Buzz Miller and Gwen Verdon. Choreography credits include: National tour of Chicago for Troika, The Macy's Thanksgiving Day Parade. He's been on the dance faculty for NYU, CAP21, Marymount Manhattan College, Purchase, Steps on Broadway and New Dance Group.

Emma Dvorin Strong (BA 2013) graduated from the UW with a double major in Anthropology and Dance and a minor in Education. She has been teaching and mentoring in various fields for 10 years and is passionate about helping students succeed, both within and outside of the traditional classroom space. Emma works at the Univ. of California, Berkeley in the Office of Undergraduate Advising. She hopes to continue working in higher education student services and pursue a master's degree in Student Affairs.

Chengxin Wei (MFA 2012), a native of Dalian, China, graduated from the Beijing Dance Academy in 1997, where he studied classical Chinese dance for 11 years and received his BFA. Upon immigrating to Vancouver, BC in 2000, Chengxin appeared with numerous contemporary dance companies and danced with Ballet British Columbia for six seasons. In 2004, Chengxin co-founded Moving Dragon, a contemporary dance company that focuses on cross-cultural fusion between Eastern and Western dance styles. He worked as a Visiting Assistant Professor of Dance at Ohio Univ. where he taught Modern, Ballet and Dance Composition. Since returning to Vancouver in 2014, he has taught Advanced Modern at Simon Fraser Univ.

Hannah Wiley (Professor) is founding artistic director of the Chamber Dance Company. She was awarded the Floyd & Delores Jones Endowed Chair in the Arts in 2011, and a Donald E. Petersen Endowed Professorship in 2003. After serving on the faculty at Mount Holyoke College for 10 years, Hannah joined the UW faculty in 1987. She has created 10 DVD documentaries about modern dance choreographers and her research has been published in *Dance Research Journal*, *Graduate Research Journal*, *Foot and Ankle*, *Impulse* and *Chronicle of Higher Education*.

Andrea Woody (Adjunct Associate Professor) is Associate Professor of Philosophy at the UW as well as adjunct faculty in Dance, History, and Gender, Women and Sexuality Studies. Her research interests include philosophy of science, history of science, aesthetics, and feminist perspectives in philosophy. In aesthetics, her work focuses on the performing arts, considering issues related to the identity of performing artworks, the virtues of live performance, and the nature of site-specific artworks. For more than a decade, she has taught an upper-division aesthetics course designed for undergraduate majors and graduate students in the Dance Department.

Michelle Zimmerman (PhD 2011, Learning Sciences & Human Development), has taught all grades from Pre-K to 10th, conducts classroom research, presents across the U.S. and Canada through AERA, ISTE, NYU, and SXSWedu, among others. Her dance research began with third-grade students teaching pre-kindergarteners to swing dance in 2007. She choreographs, teaches and directs dance productions of approximately 250 students age 3–16 annually at a school in Seattle. Her dancers were featured on Komo News, UW Today, *Seattle Times*, and the Pacific Science Center.

A Brief History of Dance at the UW

BY SANDRA KURTZ

My dance life started at the University of Washington, when through an incredible fluke I got an entry card to Eve Green's beginning ballet class in 1974. I started college as a history major, and meant to become a librarian, but it all changed with that class, as it did for many people who have passed through the Dance Program during the last 50 years. That time has been filled with individual achievements, but also with some astonishing developments for the dance world, many of which were played out on a smaller scale at the UW.

There has been dance and movement instruction at the UW almost since it was founded in 1861. One of its first catalogs, published in 1890, lists a requirement for a course in "Physical Education and Hygiene" that includes dance among the offerings. This kind of emphasis was in line with the newest ideas about education at the time—reformers recognized the connection between the body and the mind, and curricula were being developed that incorporated that knowledge. For the most part, the goal was not to develop professional performing skills, but instead to nurture a general sense of health, and to give students who would themselves become teachers the tools to spread this new experience to their own students. Social reformers linked movement instruction to improvements in dress and nutrition, so that this academic dance instruction was part of a larger context. And since the nascent American modern dance was



Cynthia Kommers Jordan, Chamber Dance Company, 1991. Photo: Joel Levin

developing from the same roots at the same time, the two would become linked as they continued to grow.

This connection would become stronger here when Mary Aid de Vries came to the UW in 1927. A graduate of the University of Wisconsin—where Margaret H'Doubler was developing her influential approach to dance in education—de Vries brought many of those ideas with her to the UW, where she would teach dance courses in the Physical Education department until she retired in 1963. When she arrived, the dance offerings were mostly incorporated in "Healthful Activities" classes, combining dancing with gymnastics and other athletic skills. During her tenure she created a

graduated series of dance classes, including music and composition as well as technique, and started an annual performance program following the Orchesis model that H'Doubler had instituted at Wisconsin. Orchesis programs usually combined work by students and faculty, giving performance opportunities to students. They became a feature of many dance programs that were part of physical education departments throughout the U.S., and shared a bias for modern or expressive dance, but they did often include demonstrations of popular social dance as well. A typical Orchesis program at the UW was organized around the theme "War in the Americas" in 1943, and included a series of narrative works that illustrated daily life in the city. The Tyee yearbook described some of the individual works: "'Bar-X,' the western number, portrayed simple amusements of wartime America, while 'Seattle Stands' laughed at the trial of this nation, dumped rudely to its feet to stand interminable in ration-book lines at grocery counters and on buses." The program also featured "La Guiablesse," a "brilliant Peruvian number."

Alongside Ruth Wilson, who was the chair of women's PE and another graduate of the Wisconsin program, de Vries also developed a number of courses for students who would become PE teachers. The emphasis in PE programs was often directed to teacher training, which frequently kept them separate from fine arts programs that were focused on training artists. Dance at the UW was mostly in that education mode until the 1960s, when the possibility of a full dance major was brought up for investigation.

In 1961, Wilson was drafted to serve on an exploratory committee with Gregory Falls, who was at the time the chair of the School of Drama and was also a founder of ACT Theater. They were tasked with finding out if there was interest at the school for a dance program that incorporated the breadth of dance instruction at the time, rather than limiting offerings just to modern styles. They started by sending a query to a wild variety of dancers and dance educators in the U.S.—the list included Marc Platt (former Ballet Russe performer, and then the head of the dance department at Radio City Music Hall), Margaret Erlanger (chair of the Dance Department at the University of Illinois), and choreographers Alwin Nikolais, Paul Taylor, and



Student performance, Hutchinson Hall, circa 1960s–70s. Courtesy: Margarita Bali



Student performance, Hutchinson Hall, circa 1960s–70s. Courtesy: Margarita Bali

Norman Walker, among others. Did these artists and educators think that it was possible to offer a university level program in dance that would mirror the combination of academic rigor and artistic integrity usually found in drama, music, and fine arts programs? The responses they received were all variations of an enthusiastic “yes!” with some of the replies going into significant detail, from discussions of educational philosophy to suggested syllabi.

With this endorsement from the larger dance world, the committee’s next task was to identify resources at the UW, and begin to draft a

curriculum that would fit in with the rest of the arts programs. Mary Aid de Vries retired in 1963, but the Dance Program she had developed in the PE department was still active, and still directed towards a view of dance that was more about personal development than professional skills. While those courses would continue to be offered in the PE curriculum, the new program would be focused on dance as art, not recreation.

Falls and Wilson, with their committee, decided that the best next step was to find a director for this new program, who could design the curriculum they would be teaching. They needed a leader from the dance world, and looked again for suggestions from a wide sample of that community. One name that that was mentioned by several people was Ruthanna Boris. She was most definitely from the professional world. A performer with the Metropolitan Opera Ballet, the Ballet Russe and the New York City Ballet, she was also a choreographer, and had been training in dance therapy. With letters of recommendation from Lincoln Kirstein, co-founder of NYCB, her name was quickly on the short list of candidates, and after a series of interviews, she was offered the position of Director of Dance in 1965.

Originally hired to develop a program, the idea was that she would teach existing courses in the PE department to start, but she struck out on a more independent vein very quickly. Taking advantage of the momentum that a new program and appointment usually brings with it, she expanded existing classes, moving some of them into remodeled space in the Armory (with ballet barres built to her specifications and design). Reaching out to the local dance community to recruit students (with the exciting idea that you can go to college and study dance seriously), she made new connections outside the university. Her own background was in ballet, and this was reflected in the new courses she added (men’s technique, pointe, partnering) but she insisted that modern dance be included in this improved curriculum, hiring freelancers to teach at the beginning.

There were difficulties in coordinating the new dance offerings with existing PE courses, both in terms of scheduling and philosophy. The nuts and bolts of the time table was gradually worked out, with courses being renumbered and distributed between the two programs, but the fundamental distinctions would be a more delicate topic for many years. Joan Skinner was hired



by the PE department in 1967 to work with students who were oriented towards teaching, but would eventually have a much bigger influence on the development of the Dance Program. She came to the UW after a career as a performer with Martha Graham and Merce Cunningham, developing her Skinner Releasing Technique™, a unique approach to dance training focusing on somatic elements, while she was on the faculty here.

The original Meany Hall after the 1965 earthquake.

Another new hire that would have long-term benefits for the Dance program, Eve Green joined the faculty in 1967. A Seattle native, she began her dance training at the Cornish School, going on to study at the School of American Ballet while she was in college. After coming back to Seattle, she began teaching in local dance studios, and was a dynamic connection to that part of the community when she came to the UW. She was originally hired to fill in for ballet technique classes, but would eventually chair the department in 1976, leading it through several major projects as well as fighting to keep it from being eliminated in the 1980s.

All of this curriculum development was happening at the same time that the university was building itself a new performance hall, with real dance studio space. Dance enrollment was growing faster than the makeshift facility at the Armory could support—classes were also being held off campus in a hotel ballroom and private studios. Performance space was even trickier to come by—Boris made a virtue of necessity when she choreographed a program for a touring group called Dance Caravan that performed on a lecture stage in Kane Hall, but that was not a permanent solution. The university had an ageing auditorium—Meany Hall—which had been used for dance, drama, and music productions as well as appearances by touring artists, but the facilities were not up to the demands of current theater work, and when it was seriously damaged in the 1965 earthquake, it had to be closed. Rather than remodel old Meany Hall, the school decided to keep the name, and nothing else—the new Meany Hall, which has two theaters, four dance/music studios, dressing rooms for students and for touring artists, shop space, classroom space and administrative offices, opened at the beginning of the 1974–75 school year. Its basket-weave under-flooring in the dance studios and the mainstage, based on the same design that George Balanchine developed for the State Theater in New York City, has made it a favorite theater for touring dance companies as well as UW students.



Rebecca Malcolm and Christopher Smidt
in Hannah Wiley's *Iter Atrum*, 1987–88.
Photo: Joel Levin

Course offerings grew to more than fill the new space, with four levels of ballet and three levels of modern dance offered on a daily basis, alongside pointe, partnering, music, and dance history. Marion Andersen, who had performed with May O'Donnell and was trained in Graham technique, joined the faculty in 1974. Boris Green and Andersen took advantage of the black box-style studio theater for quarterly performances under the title of Choreographic Workshop. These were often in collaboration with students from the Music department—in a world where live music for dance was mostly a luxury, UW students danced to live accompaniment, both in the studio and in the theater, on a regular basis. The next few years would see incredible growth in the program.

Alongside the quarterly student performances, both Marion Andersen and Joan Skinner developed independent companies, drawing dancers from their more advanced students. Skinner's American Contemporary Dance Company appeared on campus in a number of site-specific improvisational works as well as in more formal concert settings. Marion Anderson staged work by her mentor May O'Donnell, as well as her own choreography, on her University of Washington Dance Theater, until she left the school in 1983.

Eve Green became program chair in 1976, and worked to offer UW students an even wider dance experience than previously, bringing in as many guest teachers and master classes as a small budget could afford. One of the challenges of a college dance program is to offer students professional level examples in technique classes. While most teaching skills improve with time and experience, a dancer's physical instrument deteriorates with age. The standard solution is an artist-in-residence position, but performance schedules don't necessarily mesh with the academic calendar, making long-term commitments difficult. Green's innovation was to invite the Bill Evans Dance Company, a nationally-renown modern ensemble that had recently moved to Seattle, to make its home at the UW, with the understanding that there would be two or three artists from the ensemble available to teach on a rotating basis. The experiment started in 1978 and lasted two years, until university-wide budget cuts had to eliminate the project. But even though the major affiliation was severed, former Evans dancer Peggy Hackney remained on faculty, teaching Laban Movement Analysis and Labanotation as well as technique and composition. She went on to create a certification program in LMA at the UW, drawing students from around the country who wanted to explore this specialized material.

All of this growth was throttled back in 1981, when the UW was faced with severe budget cuts from the state legislature. Rather than make across-the-board reductions, which they had done in the recent past, the administration decided that it would cut entire departments. They drew up a list of possible victims, and Dance was included. Although most classes continued during the evaluation, the general level of concern was high. From time to time, committees from other departments would come to look over the studios, to see if they could be easily converted to standard classrooms. Eve Green spearheaded a "Save the Dance Program" effort, rallying former students to speak at open hearings and writing the endless letters that always accompany these kind of efforts. After a great deal of nail-biting, the committee announced their final list of cuts, and Dance was not on it. Instead, the program was charged with creating a new curriculum, that would take advantage of the unique work that both Joan Skinner and Peggy Hackney were doing in dance education. The resulting coursework

was indeed unlike almost every other college dance department at the time, although some of their innovations have been incorporated in other programs since then. The standard class was extended to a three-hour block that integrated technique, composition and improvisation, along with experiential anatomy. While some students were enthusiastic about the change, a significant number preferred to follow a more traditional model, and so a scaled-down version of the regular curriculum was maintained during this time, which added to the hubbub. Although it was a fascinating experiment, it was perhaps too radical a change for a mainstream college dance department, and lasted for only a few quarters.

The department was still fundamentally strong, and technique classes continued to fill to overflowing on a regular basis. The Mark Morris Dance Group held several residencies in the 1980s, and company dancer Erin Mattheissen joined the faculty in 1984. Terry Grizzell, who had led a number of small ballet ensembles in the Northwest, came to the UW in 1986 to teach ballet. The program hosted the Congress on Research in Dance for their annual conference in 1986, which brought the school enhanced visibility from its peers. But the fundamental challenge remained—how to create a dance program with a continuing place for professional level instruction. Hannah Wiley, who had studied with Ruthanna Boris at the UW in the early 1970s, graduating with a drama degree in 1973, returned to her alma mater in 1987 as chair of the program and went on to develop a solution to this difficulty. Her core idea, to create a graduate program that would be aimed at professional dancers who were looking for the next stage in their careers, has been copied by several universities in the past few years—when it launched in 1990 it was one of the only programs of its kind. A graduate program drawing from the professional world would keep a steady supply of highly skilled dancers coming through the department—they would serve as exemplars for the undergraduate students while they themselves had a crash course in college-level pedagogy. The UW's Chamber Dance Company, with its emphasis on historic dance repertory, was a perfect fit for a cohort of dancers who would go on to teach in college programs around the country, carrying the history of their art form with them.

Some of those graduates went on to teach in the UW program—Rip Parker, Rob Kitsos, Maria Simpson and Betsy Cooper all served on the dance faculty in the 1990s and 2000s. Cooper became chair of the program in 2002 and later went on to become a dean, continuing to advocate for Dance while navigating the larger university administration. Other grad students have found work in universities and companies around the world, increasing the visibility of the UW as they make their way.

The creation of this MFA took the Dance Program to a new level of development, both through the connections that those students made in the larger world, but also within the university itself, taking courses in drama, philosophy, anatomy, digital arts, and music, among a long list. This interdisciplinary spirit extended into the undergrad cohort as well, and combined with a new dance minor added to the program in the mid 1990s, served to increase the number of students taking classes who were working towards a dance degree.

The program continued to develop on these multiple tracks as it entered the next century. New faculty members Jennifer Salk, Jürg Koch and Juliet McMains brought a variety of strengths with them, including an



Ruthanna Boris pointe class in the Armory, 1970. Courtesy: Robin Ching



Undergraduates on the UW Lawn, circa 2004.

Sandra Kurtz (Reed College, BA, Theater, 1978; Sarah Lawrence College, MFA, Dance, 1981; Laban Institute of Movement Studies/UW, CMA, 1983) writes and teaches about dance in Seattle. She started dancing at the University of Washington, studying with Eve Green, and has working in the dance world ever since.

anthropological view of social dance and integrated dance. The program also found funding for an artist-in-residence position, beginning with Rob Kitsos, and then with choreographer Mark Haim. As well as offering students an up-close view of the choreographic process, these artists, joined by Jen Salk, mentored a number of students as they made increasingly ambitious works. Where the program had begun with most of the performance work choreographed by faculty, students have been gradually changing that percentage, so that the number tips in the other direction now.

At 50, the UW Dance Program has developed during amazing times for dance in general. When the university first opened, including dance in the PE curriculum was a new and radical act for most schools, and it was still a chancey operation in 1965. Now a college education is a fundamental part of many dancers' lives, as students, artists and teachers. A curriculum with technique offerings in multiple styles, that seemed wide-ranging at the time the program began, would feel limited today, as the current schedule is full of composition, analysis, history, social dance, anatomy, media, and more. As the dance world went through multiple stages of boom and bust in the larger world, the UW program also rose and fell, almost in sympathy with the rest of the community. Stopping to look around at this moment, there is so much growth to be marked, but almost as many possible developments to be pursued. The department that the original faculty envisioned might have been quite different than the one that has developed, but it's sure that whatever happens in the next 50 years will also take the art form in directions we haven't yet imagined.

Opening Doors

PAST FACULTY

This list include people who have taught dance at the UW, excluding current full-time faculty and MFA students who teach the entire time they are in residence. We are sure that this is not a comprehensive list and sincerely apologize for any omissions.

Abraham Maraire
Aiko Kinoshita
Allison Kepper
Amy O'Neal
Anna Mansbridge
Anne Green Gilbert
Benjamin Jonson
Betsy Cooper
Bill Evans
Brenna Monroe Cook
Cheryl Johnson
Dale Merrill
Daniel Cruz
Daniel Dunbar
Dannul Dailey
Daphne Lowell
Debbie Poulson
Diana Garcia-Snyder
Dominique Gabella
Ed Groff
Edna Daigre
Elizabeth Ahearn
Erik Whitmyre
Erin Matthiessen

Etienne Cakpo
Eve Green
Gregg Lizenberry
Gwen Barker
Harriet Cavalli
Heather Raikes
Hengda Li
Janice Meaden
Jason Ohlberg
Jeff Curtis
Jim Coleman
Jim LePore
JoAnna Mendl Shaw
Joan Skinner
John Dixon
Jurg Koch
Kabby Mitchell
Karen Irvin
Kathy Milligan
Katie Fiedler
Keith Sabado
Kitty Daniels
Kory Perigo
Kris Wheeler

Llory Wilson
Louis Gervais
Maria Simpson
Marian Andersen
Marie Chong
Mark Haim
Mark Morris
Martha Nishitani
Mary Reardon
Matthew Henley
Matthew Vye
Megan Brunsvold
Michael Cava
Michael Faltasek
Michael Geiger
Michael Wellborn
Molly Scott
Moodette Ka'apana
Nancy Cranbourne
Pamela Cohen
Paul Moore
Paula Peters
Peggy Hackney
Penny Hutchinson

Peter Kyle
Rebecca Chisman
Rebecca Malcomb (Naib)
Rhonda Cinotto
Rip Parker
Rita Amer
Rob Kitsos
Robert Davidson
Ruthanna Boris
Sandi Kurtz
Sarah Parker
Sheryl Sedlacek
Shirley Jenkins
Stephanie Liapis
Stephanie Skopelitis
Steve Casteel
Terese Freedman
Tim Lynch
Tina Fehlandt
Tommy Rall
Valerie Dunne
Vivian Little
William Earl
William Whitener



Former director and Professor Betsy Cooper teaching.

Opening Doors

CURRENT
FACULTY/STAFF

Kris Bain, Marketing & Communications Manager

Peter Bracilano, Production Manager

Susan Brower, Administrator

Kelly Canaday, Program Manager & Adviser

Rachael Lincoln, Lecturer

Bruce McCormick, Assistant Professor

Juliet McMains, Associate Professor

Wilson Mendieta, Artist in Residence & Director, Musical Theatre Program

Paul Moore, Lecturer, & Staff Musician

Jennifer Salk, Director, Associate Professor

Steven Sofia, Artist in Residence

Hannah Wiley, Professor



Hannah Wiley, early 1990s. Photo: Mary Levin
Part C

Thank You

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Alexandra Colley
The entire Dance Program staff
& faculty
Our students, without whom we
would not be here
All of the volunteers

In addition, we heartily thank the following donors:

Renee Conroy
Dale Merrill
Jennifer Salk
Ron & Mary Jane Salk
Patricia Hall Soule
Michelle Zimmerman
Daunne Zinger

**Donations to the Dance Program
are greatly appreciated and
provide multiple opportunities for
our students that we could not
otherwise afford.**

To make a donation to our program
please go to <https://dance.washington.edu/support-us>

*Thank you, in advance, for your
contribution.*



Rachel Randall, Alice Gosti and Shannon Narasimhan in Pam Pietro's *Tre Marie*.
Photo: Tim Summers

Coming Up
FROM OUR ALUMS

KARIN STEVENS DANCE SAM BOSHNAK QUINTET

GUEST CHOREOGRAPHERS | PENNY HUTCHINSON AND JURG KÖCH
OCTOBER 23, 24 | 7:30pm and OCTOBER 25 | 6:30pm
VELOCITY DANCE CENTER | 1621 12TH AVENUE, SEATTLE
\$15 student/seniors/low income \$20 general \$25 Door
WWW.KARINSTEVENSDANCE.COM
WWW.BROWNPAPERTICKETS.COM



design: www.vandenborchstudios.com
photo: karenmasonblair.com



Glenn H. Kawasaki





Ruthanna Boris pointe class in the Armory, 1970. Photo courtesy of Robin Ching.

RACHAEL LINCOLN

5605 12th Ave NE, Seattle, WA 98105 • 520-591-9174 • rachlink@gmail.com

EDUCATION

- 2009 **Masters of Fine Arts** in Dance/Choreography
University of California, Los Angeles, Department of World Arts and Cultures
- 1996 **Bachelor of Arts** in English/Fiction Writing with a minor in Dance
University of Arizona, Tucson, AZ

UNIVERSITY TEACHING

- 2013- **Full-time Lecturer**
Dance Program, University of Washington
Modern Technique (all levels)
Improvisation/ Contact Improvisation
Composition (Graduate level and Comp II)
Repertory
- 2012-2013 **Part-time Lecturer**
University of San Francisco
Modern II & III
Contact Improvisation
Repertory
- 2010 **Part-time Lecturer**
California State University, Los Angeles
Modern Technique I & II
Repertory
- 2009-2011 **Part-time Lecturer**
University of California, Los Angeles
Modern Technique II & III
Improvisation
Performance Collaboration (with visual artist Nick Cave)
- 2006-2009 **Graduate TA**
University of California, Los Angeles
Modern Technique I, II, III
Improvisation
Introduction to World Arts and Culture (with David Gere)
Introduction to Dance Studies (with Lionel Popkins)
Ensemble Repertory
- 2004 **Guest Lecturer (J-term)**
Middlebury College
Composition for non-dancers
Collaborative Duet-Making
Modern Technique

PROFESSIONAL TEACHING

- 2011-2013 **Oberlin Dance Collective (ODC), San Francisco**
Ongoing Professional/Advanced Modern Technique
Workshops in Composition and Performance

- 2003-2006 **ODC, San Francisco**
Ongoing Professional/Advanced Modern Technique
Workshops in Improvisation
- 2001-2003 **Tanzfabrik, Berlin**
Ongoing classes and workshops in Contact Improvisation
- 2001-2003 **K77, Berlin**
Advanced Modern Technique

CREATIVE/SCHOLARLY WORK

Selected Choreography

- 2016 **Thieves and Beggars** (16 min.)
University of Washington, Faculty Dance Concert
City Opera Ballet, Meydenbauer Center, Bellevue, WA
- 2015 **People Like You** (55 min.)
co-directed with Leslie Seiters
Velocity Dance Center, Seattle, WA
- 2013 ODC Theater, San Francisco, CA
Motion Pacific Theater, Santa Cruz, CA
- 2012 Sushi Performance and Visual Art, San Diego, CA
San Diego State University, San Diego, CA
- 2015 **cans** (18 min.)
University of Washington, Meany Hall
- 2015 **coats** (5 min.)
University of Washington, Meany Hall
Bellingham Repertory Dance Company
- 2014 **Pony** (20 min.)
The University of Washington, Meany Hall
- 2010 **Not So Easy Pieces** (10 min.)
with Bebe Miller
Broadway Performance Hall, Seattle Festival of Dance Improvisation
- 2009 **Call Me An Optimist** (14 min.)
The Yard, Martha's Vineyard
- 2008 **an attic an exit** (55 min.)
with Leslie Seiters
San Francisco International Dance Festival, Dance Mission Theater, San Francisco, CA
Unknown Theater, Los Angeles, CA
Indonesian International Dance Festival, Jakarta, Indonesia
- 2007 International Dance Festival, Bytom, Poland
- 2007 **In This Time of Need** (20 min.)
UCLA Kaufman Hall Theater, Los Angeles, CA

- 2007 **hypothetically she would find her here** (24 min.)
with Leslie Seiters
San Diego State University, San Diego, CA
- 2005 **Remember This** (65 min.)
with Mark Stuver
Dance Mission Theater, San Francisco, CA
Dancers' Workshop, Jackson, WY
Dublin Fringe Festival, Dublin, Ireland
- 2005 **If This Small Space** (8 min.)
Commission for Levy Dance
The Joyce Soho, New York, NY
Dance Place, Washington, DC
- 2004 **Sorry About the Accident** (25 min.)
ODC Theater, San Francisco, CA
- 2003 **DRAFT** (25 min.)
with Norbert Kleish
Sophiensaele Theater, Berlin
- 2005 **Ich Dich Auch** (20 min.)
with Sommer Ulrickson
2003 **no ballet**, Ludwigshafen, Germany, "Audience Choice" Award
Sophiensaele Theater, Berlin, Germany

Selected Films

- 2016 **SHIFT** (dance for camera, 11 min.)
co-directed with Amelia Rudolph
Sonoma International Film Festival, Sonoma, CA
Vancouver Mountain Film Festival ("Best of the Festival; Short Film")
- 2012- **May and June** (dance for camera, 11 min.)
writer, director, co-choreographer, and performer
Screened at 35+ Festivals throughout the world including:
Velocity's Next Dance Cinema, Seattle, WA
Topanga Film Festival, Los Angeles, CA
Dance Camera West, Los Angeles, CA
San Francisco Dance Film Festival, San Francisco, CA
Light Moves Screen Dance, Limerick City, Ireland
En Route Dance Film Festival, "Juror Favorite"
International Video Dance Festival, Burgundy, France
- 2011 **January** (dance for camera, 5 min.)
director, choreographer, performer
Building Bridges Film Festival, Tehran, Iran
Fowler Museum, Los Angeles, CA
- 2010 Sans Souci Film Festival, Barcelona, Spain
Sans Souci Film Festival, Boulder, CO
- 2009 **This Bird has Flown** (dance for camera, 8 min)
choreographer and performer
Jackson Hole Film Festival

SELECTED PERFORMING EXPERIENCE

- 2016 **Trisha Brown Dance Company**
"Man Walking Down the Side of a Building"
University of Washington, Meany Hall
- 2016 **Never Formerly Known as Anything**
Improvisation Collective with Aiko Kinosita, Tamin Totzke, Scott Davis,
Aaron Swartzman and Rachael Lincoln
University of Washington, Meany Hall, Seattle WA
- 2015 Annual Fund Raiser, Open Flight Studio, Seattle, WA
- 2015 **Chamber Dance Company** (guest performer)
University of Washington, Seattle, WA
Hannah C. Wiley, Artistic Director
- 2014 *Grace* by Joe Goode, University of Washington, Meany Hall
2014 *Cloudless* by Susan Marshall and Company, University of Washington,
Meany Hall
- 2003-2006 **Joe Goode Performance Group**
San Francisco, CA
Joe Goode, Artistic Director
Company Member
- 2004- **Lean-to Productions**
San Francisco, CA
Rachael Lincoln and Leslie Seiters, Artistic Directors
Director and Performer
- 2001-2003 **wee dance company**
Berlin, Germany
Marko Weigert, Artistic Director
Company Member
- 1998- **BANDALOOP**
San Francisco, CA
Amelia Rudolph, Artistic Director
Company Member and Assistant Artistic Director (2009-2013)
- 2016 **Selected Recent Performances**
Jewish Community Center Stage, San Francisco, CA
- 2015 Mint Plaza, San Francisco, CA
Omaha Performing Arts Center
North Carolina State University
Washington State University, Pullman, WA
- 2014 Maui Performing Arts Center
Pacific Science Center, Seattle, WA
- 1997-2003 **Flyaway Productions**
San Francisco, CA
Jo Kreiter, Artistic Director
Company Member
- 1996 **Liz Lerman Dance Exchange**
Arizona Regional Tour

Liz Lerman, Artistic Director
Company Member for Arizona Regional Tour

CONFERENCES

- 2016 Ensemble Performance in Improvisation, Tisch School of the Arts, NY
Moderator and Panelist

INVITED LECTURES/PRESENTATIONS

- 2016 Speakeasy Series: Trisha Brown, "Man Walking," Velocity Dance Center,
Seattle, WA
Boys and Girls Club of Sonoma, Bandaloop – Art and Adventure, Sonoma, CA
- 2015 Site Specific Dance and Public Art, shared lecture with Muralist John Osgood,
Washington State University, Pullman, WA
Speakeasy Series: Bandaloop, Velocity Dance Center, Seattle, WA

LECTURES/MASTER CLASSES/OTHER TEACHING

- 2014 **Seattle Festival Of Dance Improvisation**
Improvisation, technique (2014, 2010, 1999)
- 2009 **Scripps College**
release technique (2009, 2008)
- 2008 **The Indonesian Dance Festival, Jakarta**
technique, composition
- 2007 **The International Dance Festival, Almada, Portugal**
duet collaboration
- The International Dance Festival, Bytom, Poland**
technique, duet collaboration
- 2005 **The Dublin Fringe Festival, Ireland**
collaborative techniques/ partnering
- Dancers' Workshop, Jackson, WY**
composition, improvisation, technique (2005, 2004, 2003)
- 2004 **West Coast Improvisation Festival, Berkeley, CA.**
Contact Improv.
- 2003 **Swarthmore College, Swarthmore, PA.**
aerial technique, release technique
- K77, Berlin, (June, 2002, Feb. 2003)**
composition
- 2002 **Stanford University**
technique
- 2001 **Colorado Aerial Dance Festival**

aerial dance, upside-down technique

CURRICULUM DEVELOPMENT

2014 Course development and design - Improvisation
Course re-design - Collaborative Composition

PROFESSIONAL DEVELOPMENT

2016 Deborah Hay Workshop, University of Washington
Ongoing presence at Contact Improvisation Jam, Velocity Dance Center,
Seattle, WA

2015 Seattle Festival of Dance Improvisation, Velocity Dance Center,
Seattle, WA

2014 Pre-natal yoga training with Colette Crawford, RN, BSN, E-RYT
Seattle Festival of Dance Improvisation, Velocity Dance Center,
Seattle, WA

HONORS, AWARDS, and GRANTS

2013 **Zellerbach Family Fund** Grant for new work with Leslie Seiters- 5k

2010 **Theater Bay Area** CASH Grant – 2k

2009 **Zellerbach Family Fund** Grant for new work – 2.5k

2009 **Bessie Schonberg Choreographic Residency**
The Yard, Martha's Vineyard

2008 **Mo Osten Performing Arts Scholarship**
UCLA

2009 **Nominations for Isadora Duncan Award**
Best Choreography – “an attic an exit”

2005 Best Ensemble Performance – “Remember This”

2006-2009 **Full Tuition Waiver**
UCLA, Department of World Arts and Cultures

2005 **“Best Female Performer”**
Dublin Fringe Festival, Dublin, Ireland

2005 **California Wellness Foundation** Grant for Innovation – 5k

OTHER EDUCATION

2007 **Yoga Teaching Certification**
Annie Carpenter, Exhale Yoga, LA, CA

1999 **Pilates Certification**
Ellie Hermann Studio, SF, CA

SERVICE/ADVISING

University

2015/2016

- Graduate Advisor
- Graduate Committee
- Thesis Advisor for Erin Cardinal
- Mentor for Ivana Lin for Dance Majors Concert
- Artistic Director for MFA Concert
- Coordinator for Dance Program Master classes with Meany Center for the Performing Arts

2014/2015

- Thesis Committee Katherine Groesbeck, MFA in sculpture
- 50th Anniversary Planning Committee
- Graduate Committee
- Graduation Celebration Committee
- Artistic Director for Dance Major's Concert
- Co-hosted The Underscore with Katherine Cook
- Mentor for Noam Gaster, Mary Gates Leadership Scholar
- Mentor for Gracia Imboden, Dance for Camera Independent Study
- UW Dance Program 50th Anniversary Committee
- Graduation Committee
- Pre-Performance Lecture on David Rousseve, Meany Center for the Performing Arts
- Coordinator for Dance Program Master classes with Meany Center for the Performing Arts

2014/2013

- Artistic Director for Dance Majors Concert

Community

2015

- Served on Grant Panel for The Bridge Project, Velocity Dance Center, Seattle, WA
- Lecture and Master Class Dance for Camera, Cornish College for the Arts, Seattle, WA

PROFESSIONAL DEVELOPMENT

2016

- Deborah Hay Workshop, University of Washington

- Ongoing presence at Contact Improvisation Jam, Velocity Dance Center, Seattle, WA

2015

- Seattle Festival of Dance Improvisation, Velocity Dance Center, Seattle, WA

2014

- Pre-natal yoga training with Colette Crawford, RN, BSN, E-RYT
- Seattle Festival of Dance Improvisation, Velocity Dance Center, Seattle, WA

BRUCE McCORMICK

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EDUCATION

2015 **The University of Washington**, Master of Fine Arts in Dance
1998 **The Juilliard School**, Bachelor of Fine Arts in Dance

UNIVERSITY TEACHING EXPERIENCE

2015-Present **University of Washington**, Seattle, Washington, USA
 Assistant Professor, Dance Program
 Advanced, Intermediate and Beginning Ballet
 Advanced, Intermediate and Beginning Modern
 Dance Fundamentals
 Graduate and Undergraduate Independent Studies

2013-2015 **University of Washington**, Seattle, Washington, USA
 Graduate Teaching Assistant (Instructor of Record, Unless Noted)
 Advanced, Intermediate, Beginning and Introductory Ballet
 Advanced, Intermediate and Beginning Modern
 Choreographic Masters in Europe: Exploring Cranko, Forsythe, Kylian and
 Neumeier
 Introduction to Dance (Ballet, Improvisation, Modern, Composition, Anatomy)
 Understanding Dance (Online Course, Teaching Assistant)
 Yoga

PROFESSIONAL TEACHING AND COACHING

2015-2016 **Guest Rehearsal Director, Ballet BC**, Vancouver, British Columbia, Canada

2010-2012 **Assistant Artistic Director, North Netherlands Dance**, Groningen, The
 Netherlands

2008-2010 **Ballet Master, Bern Ballet**, Bern, Switzerland

PROFESSIONAL PERFORMING EXPERIENCE

2013-2014 **Chamber Dance Company**, Seattle, Washington, USA
 Hannah C. Wiley, Artistic Director

Performed works by Nacho Duato, Doris Humphrey, Zvi Gotheiner, Twyla Tharp and Doug Varone.

- 2008-2010 **Bern Ballet**, Bern, Switzerland
Soloist
Cathy Marston, Artistic Director
Performed works by Karole Armitage, Guilherme Botelho, Mark Bruce, Martina Langmann and Izumi Shuto, Cathy Marston and Hofesh Shechter.
- 2008 **Cie. CIMRFRAJ**, Zurich, Switzerland
Soloist
Barbora Kryslova Greiner, Artistic Director
Performed work by Barbora Kryslova Greiner.
- 2004-2007 **Bern Ballet**, Bern, Switzerland
Soloist
Stijn Celis, Artistic Director
Performed dance productions by Stijn Celis, Lazaro Godoy, Luc Jacobs and Joshua Monten.
Performed in musical, opera and theater productions directed by Stefan Huber, Guy Joosten, Nic Muni and Linus Tunström.
- 2000-2004 **The Bavarian State Ballet**, Munich, Germany
Ivan Liška, Artistic Director
Performed works by George Balanchine, Ray Barra, Patrice Bart, Lucinda Childs, John Cranko, Mats Ek, William Forsythe, Jacopo Godani, Ralf Jaroschinski, Jiří Kylián, José Limón, Ivan Liška, Sir Kenneth Macmillan and John Neumeier.
- 2000 **Banff Centre for the Arts**, Banff, Alberta, Canada
Brian MacDonald, Artistic Director
Performed works by Shawn Hounsell, Joe Laughlin, Crystal Pite and Wen Wei Wang.
- 1998-2000 **Les Grands Ballets Canadiens de Montréal**, Montreal, Quebec, Canada
Gradimir Pankov, Artistic Director 1999-2000
Lawrence Rhodes, Artistic Director 1998-1999
Performed works by Ib Andersen, George Balanchine, Gioconda Barbuto, Nils Christie, William Forsythe, Kurt Joos, Jiří Kylián, Enrique Martinez, Ohad Naharin, Fernand Nault, Anthony Tudor and Septime Webre.
- 1994-1998 **Juilliard Dance Ensemble**, New York, New York, USA
Benjamin Harkarvy, Artistic Director

Performed works by Gabriel Chajnik, Agnes de Mille, Natalie Desch, Martha Graham, Benjamin Harkarvy, Jiří Kylián, José Limón, Toshiko Oiwa, Igal Perry. Rehearsal assistant for works by Benjamin Harkarvy, José Limón and Igal Perry.

DIRECTORIAL EXPERIENCE

- Included Duties:** Instructor of daily company class (ballet, contemporary ballet)
Assist choreographers
Direct rehearsals and performances
Adjust choreography for various venues
Liaison among artistic director, management, production staff, musicians and dancers
Coordinate scheduling for classes, rehearsals and tours
Organize and run company auditions
- 2015-2016 **Ballet BC**, Vancouver, British Columbia, Canada
Guest Rehearsal Director
Emily Molnar, Artistic Director
Assisted choreographers Stijn Celis and Emily Molnar.
- 2010-2012 **North Netherlands Dance**, Groningen, The Netherlands
Assistant Artistic Director
Stephen Shropshire, Artistic Director
Assisted choreographers and directed rehearsals and performances for Roy Assaf, Itzik Galili, Emanuel Gat, Andrea Miller and Stephen Shropshire.
- 2008-2010 **Bern Ballet**, Bern, Switzerland
Ballet Master
Cathy Marston, Artistic Director
Assisted choreographers and directed rehearsals and performances for Karole Armitage, Andrea Miller, Cathy Marston and Medhi Walerski.
Directed rehearsals and performances for Alexander Ekman.
Voiceover work for Medhi Walerski.

RECONSTRUCTIONS

- 2012 *Caged Song*, Itzik Galili
North Netherlands Dance, Groningen, The Netherlands
- 2008 *The Merry Widow*, Guy Joosten (director), Stijn Celis (choreographer)
The Royal Danish Opera

CHOEORGRAPHY

- 2016 *Boléro*
Self-choreographed solo
On the Boards, Open Studio #22
Seattle, Washington, USA
- Boléro*
Dance Deck Deux
Vancouver, British Columbia, Canada
- Guard*
Dance Faculty Concert , University of Washington
Seattle Washington, USA
- 2015 *My Head, My Body, My Voice, My Light*
MFA Dance Concert , University of Washington
Seattle, Washington, USA
- 2014 *Danse Macabre*
MFA Dance Concert , University of Washington
Seattle, Washington, USA
- 2013 *One Man's Voice*
Self-choreographed solo performance commissioned by the Vineland Regional
Dance Company
Self-composed and produced vocal score
Vineland, New Jersey, USA
- 2010 *Eugene Onegin*
The Opera of the Bern Municipal Theatre
Bern, Switzerland
- Reattachment*
Bern Ballet (Young Choreographers Evening)
Bern, Switzerland
- 2009 *Preformance/Performance*
Bern Ballet (installation presented during the Young Choreographers Evening)
Bern, Switzerland
- 2007 *Power to Make War*
The Vineland Regional Dance Company
Vineland, New Jersey, USA

- 2006 *Domesticated Animals*
Bern Ballet (Young Choreographers Evening)
Bern, Switzerland
- 2004 *a respiração entre nos (the breath between us)*
Choreographic collaboration with Cheryl Wimperis
The Bavarian State Ballet (Ballet and Wilderness Project)
Munich, Germany
- Elemente*
The Bavarian State Ballet (Young Choreographers Evening)
Munich, Germany
- Lucy and George*
Choreographic collaboration with Cheryl Wimperis
The Bavarian State Ballet (Ballet and Wilderness Project)
Munich, Germany
- 2003 *Gráve*
The Vineland Regional Dance Company
Selected for the Regional Dance America Northeast Festival
Philadelphia, Pennsylvania, USA
- Pedazo del Alma*
The Bavarian State Ballet (Young Choreographers Evening)
Munich, Germany
- 2002 *Afternoon in São Paulo*
The Vineland Regional Dance Company
Selected for the Regional Dance America/Northeast Festival
Vineland, New Jersey, USA
- Another Night*
The Bavarian State Ballet (Süddeutsche Zeitung Ballet Fashion Show)
Munich, Germany
- 2001 *Between Night and Day*
The Bavarian State Ballet (Young Choreographers Evening)
Munich, Germany
- 2000 *After*
The Vineland Regional Dance Company
Vineland, New Jersey, USA

The Great Gig in the Sky
Les Grands Ballets Canadiens de Montréal (Young Choreographers Evening)
Montreal, Quebec, Canada

1999 *Evora*
Les Grands Ballets Canadiens de Montréal (Young Choreographers Evening)
Montreal, Quebec, Canada

1998 *Johnny's Rose*
The Juilliard School (Student Choreography Workshop)
Selected for the Regional Dance America/Northeast Festival
New York, New York, USA

Pavane
Teatro San Martín
Tucumán, Argentina

1997 *Don't Go*
The Vineland Regional Dance Company
Selected for the Regional Dance America/Northeast Festival
Vineland, New Jersey, USA

Unquetered Territory
The Juilliard School (Choreographic Workshop)
New York, New York, USA

1996 *Pavane pour une infante défunte*
The Juilliard School (Choreography Workshop)
New York, New York, USA

MASTER TEACHING

2016 Malpaso Dance Company, Seattle, Washington, USA (touring from Havana, Cuba)
 Ballet

The Ballet of the Saarland State Theater, Saarbrücken, Saarland, Germany
Ballet

2015 Whim W'Him, Seattle Washington, USA
 Ballet

Arts Umbrella Dance Company, Vancouver, British Columbia, Canada
Choreographic Workshop

- 2014-2015 Dance Fremont, Seattle, Washington, USA
Ballet and Modern
- 2013 Berks Ballet Theatre, Reading, Pennsylvania, USA
Ballet
- Dance Class, Laurel Springs, New Jersey, USA
Ballet, Contemporary
- Delaware Dance Festival, Wilmington, Delaware, USA
Ballet
- Pennsylvania Regional Ballet, Harrisburg, Pennsylvania, USA
Ballet
- Philadelphia Dance Theater, Philadelphia, Pennsylvania, USA
Ballet, Improvisation
- 2012 National Dance Company of Wales, Cardiff, Wales
Contemporary Ballet
- 2008 Cie. CIMRFRAJ, Zurich, Switzerland
Ballet
- Tanzhaus Zürich, Zurich, Switzerland
Ballet
- 2007-2008 AS Ballett, Boll, Switzerland
Ballet, Modern
- New Dance Academy, Bern, Switzerland
Ballet
- 2004-2008 Bern Ballet, Bern, Switzerland
Ballet
- 1994-Present The Vineland Regional Dance Company, Vineland, New Jersey, USA
Ballet, Improvisation, Modern, Men's Class, Partnering, Pointe, Variations

LECTURES

- 2014 Graduate Research Symposium
University of Washington

Pre-Performance Lecture
Geneva Ballet
University of Washington World Series

2010-2012 Pre-Performance Lectures
North Netherlands Dance
Various cities throughout the Netherlands

CONFERENCES

2016 Invited panelist for a discussion on pedagogy and contemporary ballet
Contemporary Ballet: Exchanges, Connections and Directions
Presented by the Society of Dance History Scholars
New York University

ADDITIONAL TRAINING

2013 Sacred Lasya, Advanced 500-Hour Yoga Teacher Certification
Chowara, Kerala, India

2007 Kripalu School of Yoga, Basic 200-Hour Yoga Teacher Certification
Stockbridge, Massachusetts, USA

1995 & 1998 Private Student of Maestro Héctor Zaraspe (summer intensive)
Buenos Aires, Tucumán and Mendoza, Argentina; Guayaquil, Ecuador

1997 Boston Ballet (summer intensive)
Boston, Massachusetts, USA

1993-1994 The Rock School of Pennsylvania Ballet
Philadelphia, Pennsylvania, USA

1992 Central Pennsylvania Youth Ballet (summer intensive)
Carlisle, Pennsylvania, USA

1991 School of American Ballet (summer intensive)
New York, New York, USA

1983-1994 The Vineland Regional Dance Company
Vineland, New Jersey, USA

JULIET McMAINS

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University of Washington
Seattle, WA 98195
mcmains@uw.edu

EDUCATION

- University of California, Riverside** **1997 – 2003**
Ph.D. in Dance History and Theory
Research Areas: history of social dance, cultural studies, poststructuralist theory, feminist theory, critical race theory, ballroom dance, Latin dance, ethnography
Dissertation: *Glamour Lessons: Race, Class, and Gender in the American Dancesport Industry*
- Harvard University** **1990 – 1994**
A.B. magna cum laude in Women's Studies
Focus in cultural studies and psychology
Thesis: *Tradition and Transgression: Gender Roles in Ballroom Dancing*

UNIVERSITY TEACHING EXPERIENCE

- Choreomundus**, Trondheim, Norway **February 2017**
International Masters Program in Dance Knowledge, Practice, and Heritage
Visiting Scholar teaching Dance Anthropology
- University of Washington**, Seattle, WA **2011 – present**
Associate Professor, Dance Program
Courses: Cross-cultural Dance Studies, Salsa, Dance Ethnography, Partnering Techniques, Research Methods, Swing, Tango, Ballroom Dance, Dance Research Symposium
- University of Washington**, Seattle, WA **2006 – 2011**
Assistant Professor, Dance Program
- University of Central Florida**, Orlando, FL **2005 – 2006**
Adjunct Faculty, College of Education, Dept. of Teaching and Learning Principles
Courses: Ballroom Dance, Latin & Salsa Dance
- Florida State University**, Tallahassee, FL **Fall 2004**
Visiting Assistant Professor, Department of Dance **Spring 2004**
Courses: World Dance History, Ballet History, Salsa, Research Methods, Cultural Analysis of Partner Dance, Partnering Techniques **Spring 2003**
- University of California**, Riverside, CA **1998 – 2001**
Instructor, Department of Dance
Courses: Introduction to Dance, Introduction to Dance Studies, Ballroom and Latin dance
- California State Polytechnic University**, Pomona, CA **1999 – 2001**
Adjunct Faculty, Institute of New Dance and Cultures
Courses: Salsa and Swing Dance

PUBLICATIONS

Books (peer reviewed)

McMains, Juliet. *Spinning Mambo into Salsa: Caribbean Dance in Global Commerce*. Oxford and New York: Oxford University Press, 2015.

McMains, Juliet. *Glamour Addiction: Inside the American Ballroom Dance Industry*. Middletown, CT: Wesleyan University Press, 2006.

Chapters in Edited Volumes (peer reviewed)

McMains, Juliet. "Re-Appropriating Competitive Tango: The Unlikely Rise of the *Mundial* Championships." In *Oxford Handbook of Dance and Competition*, edited by Sherril Dodds. Under contract with Oxford University Press.

McMains, Juliet. "Hot Latin Dance: Ethnic Identity and Stereotype." In *Oxford Handbook of Dance and Ethnicity*, edited by Anthony Shay and Barbara-Sellers Young, 480–500. Oxford and New York: Oxford University Press, 2016 (online version 2013).

McMains, Juliet. "Rumba Encounters: Transculturation of Cuban Rumba in American and European Ballrooms." In *Making Caribbean Dance: Continuity and Creativity in Island Cultures*, edited by Susanna Sloat, 37–48. Gainesville: University of Florida Press, 2010.

McMains, Juliet. "Reality Check: *Dancing with the Stars* and the American Dream." In *The Routledge Dance Studies Reader*, 2nd ed., edited by Alexandra Carter and Janet O'Shea, 261–272. London: Routledge, 2010.

McMains, Juliet. "Dancing Latin/Latin Dancing: Salsa and DanceSport" In *Ballroom, Boogie, Shimmy Sham, Shake: A Social and Popular Dance Reader*, edited by Julie Malnig, 302–322. Indianapolis: University of Illinois Press, 2008.

McMains, Juliet and Danielle Robinson. "Swingin' Out: Southern California's Lindy Revival, 2000." In *I See America Dancing: Selected Readings, 1685–2000*, edited by Maureen Needham, 84–91. Champaign, IL: University of Illinois Press, 2002.

Journal Articles (peer reviewed)

McMains, Juliet. "Rebellious Wallflowers and Queer *Tangueras*: Female Leaders in Buenos Aires' Argentine Tango Scene." Under review with *Women & Performance*.

McMains, Juliet. "Queer Tango Space: Minority Stress, Sexual Potentiality, and Gender Utopias. Under review with *TDR: The Drama Review*.

McMains, Juliet. "McMains, Juliet. "Salsa Steps Toward Intercultural Education." *Journal of Dance Education* 16, no. 1 (2016): 27–30.

McMains, Juliet and Ben Thomas. "Translating from Pitch to Plié: Music Theory for Dance Scholars and Close Movement Analysis for Music Scholars." *Dance Chronicle*, 36, no. 2 (2013): 196–217.

McMains, Juliet. "Brownface: Representations of Latin-ness in Dancesport." *Dance Research Journal*, 33, no. 2 (2001): 54–71.

Encyclopedia Entries

McMains, Juliet. "Modern Ballroom Dancing." Encyclopedia entry for *Routledge Encyclopedia of Modernism*. New York: Routledge, 2016. <https://www.rem.routledge.com/articles/modern-ballroom-dancing>

McMains, Juliet. "Mambo." Encyclopedia entry for *Routledge Encyclopedia of Modernism*. New York: Routledge, 2016. <https://www.rem.routledge.com/articles/mambo>

McMains, Juliet. "Palladium." Encyclopedia entry for *Routledge Encyclopedia of Modernism*. New York: Routledge, 2016.

McMains, Juliet. "Rumba/Rhumba." Encyclopedia entry for *Routledge Encyclopedia of Modernism*. New York: Routledge, 2016.

Book Reviews

McMains, Juliet. Review of *Becoming Beautiful: Ballroom Dance in the American Heartland* by Joanna Bosse. *Middle West Review*, forthcoming.

McMains, Juliet. Review of *Tango Nuevo* by Carolyn Merritt. *Dance Research Journal* 47, no. 1 (2015): 121–123.

McMains, Juliet. Review of *Salsa Crossings: Dancing Latinidad in Los Angeles* by Cindy García. *American Anthropologist* 117, no. 2 (2015): 424–425.

McMains, Juliet. Review of *Dancing on the Canon: Embodiments of Value in Popular Dance*, by Sherril Dodds. *Dance Research Journal* 45, no. 1 (2013): 124–128.

McMains, Juliet. Review of *Hip-Hop Japan: Rap and the Paths of Cultural Globalization*, by Ian Condry. *Japan Forum* 19, no. 3 (2007): 434–436.

Conference Proceedings

McMains, Juliet, Clare Parfitt-Brown and Danielle Robinson. "Current Problems and Methods in Dance Reconstruction: Focus on Cross-Cultural and Social Dance Reconstruction." In *SDHS 2011 Conference Proceedings*, edited by Ken Peirce, 123–140. Toronto, CA, June 23–26, 2011.

McMains, Juliet. "Brownface: A New Performance of Minstrelsy in Competitive Latin American Dancing?" In *Conference Proceedings: Dancing in the Millennium An International Conference*, compiled by Juliette Crone-Willis, 12–316. Washington DC, 19–23 July 2000.

Solicited Articles (unjuried)

McMains, Juliet. "Salsa or Tango: Which Latin Dance is Right for You?" Oxford University Press Blog, July 23, 2015. <http://blog.oup.com/2015/07/caribbean-dance-mambo-salsa/>

McMains, Juliet. "Efectos problemáticos de la terminología 'leader/follower.'" Translated by Olaya Aramo. *The Queer Tango Project: Critical Ideas and Resources about Queer Tango*, 2015. <http://queertangobook.org/efectos-problematicos-de-la-terminologia-leaderfollower/>

McMains, Juliet. "McMains, Juliet. "Troubling Effects of Leader/Follower Terminology." In *The Queer Tango Book: Ideas, Images and Inspiration in the 21st Century*, edited by Birthe Havmoeller, Ray Batchelor and Olaya Ara, 59–61. N.p., 2015.

McMains, Juliet. "The Gender Politics of Teaching Leading and/or Following." *Top Line Magazine*, Summer 2012.

McMains, Juliet. "Recovering our Legacy of American Ballroom Dance." *Top Line Magazine*, Summer 2008, 12–13.

McMains, Juliet. "In The Footsteps of Doris Lavelle." *Top Line Magazine*, Winter 2007, 15–17.

McMains, Juliet. "Redressing Sexism in the Ballroom." *Top Line Magazine*, Winter 2007, 20–21.

CONFERENCE PAPERS DELIVERED (peer reviewed)

"Beyond Tango Escenario: Contemporary Experiments in Argentine Tango Choreography." Panel organized for the CORD+SDHS conference at Pomona College, November 3-6, 2016.

- “Neck-drops vs. Suzi-Qs: Evolution of Contrasting Aesthetic Priorities in New York and L.A.-style Salsa Dancing.” Paper presented at Caribbean Fusion Dance Works: Rituals of Modern Society at the University of the West Indies, Barbados, May 20, 2016.
- “Rebellious Wallflowers and Queer *Tangueras*: Reflections on Same-sex Dancing in Argentine Tango.” Paper presented Popular Culture Association/American Culture Association national conference, Seattle, March, 24, 2016.
- “Queer Tango Embraces: Female Homosociality in Buenos Aires’ Tango Scene.” Paper presented at Decentering Dance Studies: Moving in New Global Orders, joint conference of Congress on Research in Dance and Society of Dance History Scholars, Riverside, CA, November 16, 2013.
- “From Pitch to Plié: Music Theory for Dance Scholars and Close Movement Analysis for Music Scholars.” Paper presented with co-author Ben Thomas at the joint meeting of Congress on Research in Dance and Society for Ethnomusicology, Philadelphia, November 19, 2011.
- “Current Problems & Methods in Dance Reconstruction: Focus on Cross-Cultural and Social Dance Reconstruction.” Roundtable in conjunction with Danielle Robinson and Clare Parfitt-Brown, presented at Society of Dance History Scholars Annual Conference, Toronto, June 2011.
- “Kineschizophrenia in Latin Dance Music.” Paper presented at Dance and Music: Moving Dialogues Conference. McGill University, Montreal, February 17, 2011.
- “Redirecting the Paths of Dance Migration through Hyperlinks: How the Web Shaped Salsa Commerce, Community, and Technique.” Paper presented at Society of Dance History Scholars Annual Conference, Stanford University, June 20, 2009.
- “Followers on the Dance Floor/Leaders in the Dance Industry: A Cross-Generational Comparison of Female Pioneers in 1950s Mambo and 1990s Salsa.” Paper presented at Congress on Research in Dance Annual Conference, Hollins College, Roanoke, VA, November 15, 2008.
- “From Mambo to Salsa: Dancing Across Generational Divides.” Paper presented at Society of Ethnomusicology Annual Conference, Wesleyan University, Middletown, CT, October 26, 2008.
- “Finding the Beat: Rhythmic Controversies in the Salsa Dance Industry.” Paper presented at Congress on Research in Dance Annual Conference, Barnard College, November 9, 2007.
- “Brownface and Dancing with the Stars: Reality Television and Off-stage Dance Realities.” Paper presented at Re-Thinking Practice and Theory, Joint Conference of the Society for Dance History Scholars, and Congress on Research in Dance, Pantin, France, June 24, 2007.
- “Finding the Beat: Rhythmic Controversies in the Salsa Dance Industry.” Paper presented at the International Congress on Music, Identity and Culture in the Caribbean, Centro León, Santiago de los Caballeros, Dominican Republic, April 14, 2007.
- “Rumba Encounters: A Dialogue between *Guaguancó* and International Style Ballroom Dancers.” Paper presented at Congress on Research in Dance, Arizona State University, Tempe, AZ, Nov 3, 2006.
- “Rumba Encounters.” Paper presented at the World Dance Alliance Global Assembly, York University, Toronto, Canada, July 21, 2006.
- “‘Authenticity’ in the Contemporary Salsa Dance Industry.” Paper presented at the Latin American Studies Association Conference, San Juan, Puerto Rico, March 15, 2006.
- “Playing with Structure: Improvisation in Partnered Social Dance.” Workshop presented at Congress on Research in Dance Annual Conference, Florida State University, March 5, 2005.
- “Social Dancing or Theatrical Representation of Social Dance? Conflation as a Marketing Strategy in the American Ballroom Dance Industry.” Paper Presented at the Society of Dance History Scholars

Conference, Duke University, June 19, 2004.

“Social Dancing or Theatrical Representation of Social Dance? Why the American Ballroom Dance Industry Hopes You Don’t Know the Difference.” Paper Presented at the Popular Culture Association National Conference, San Antonio, TX, April 10, 2004.

“Latin’ American Dance: Salseros and Ballroom Dancers.” Paper Presented at Southern American Studies Bi-annual Conference, Tallahassee, FL, February 7, 2003.

“Latin’ American Dance: Salseros and Ballroom Dancers.” Paper Presented at American Studies Annual Conference, Washington, DC, November 9, 2001.

“Latin’ American Dance: Salseros and Ballroom Dancers.” Paper Presented at Congress on Research in Dance Annual Conference, New York City, October 27, 2001.

“Steps Towards a Polyrhythmic Dialogue: Street Salsa and Ballroom Latin.” Paper Presented at Dance Under Construction, Third Annual University of California Conference on Dance, UC Davis, March 10, 2001.

“Brownface: A New Performance of Minstrelsy in Latin American Dancing?” Paper presented at Dancing at the Millennium Conference, Washington, DC, July 22, 2000.

“Dancesport Lifestyle: The Glamorous and the Grotesque in Competitive Ballroom and Latin Dance.” Paper presented at Dance Under Construction, Second Annual Graduate Student Dance Conference, UC Riverside, March 11, 2000.

“Swinging Out: Southern California's Lindy Revival.” Paper presented with co-author Danielle Robinson at Dance Under Construction, Second Annual Graduate Student Dance Conference, UC Riverside, March 11, 2000.

“Corporeal Negotiations in Ballroom and Latin Dance: The Glamour Class.” Paper presented at Congress on Research in Dance Annual Conference, Pomona, CA, December 3, 1999.

“Corporeal Negotiations in Ballroom and Latin Dance.” Paper presented at Cultural Dance Studies Conference, UC Los Angeles, March 6, 1999.

INVITED LECTURES

“Rebellious Wallflowers and Queer *Tangueras*: Women Taking the Lead in Argentine Tango.” Reed College, Portland, OR, September 19, 2016.

Talks to promote *Spinning Mambo into Salsa*:

UW Bookstore Seattle, WA, September 25, 2016

Salsa y Control Social, Cambridge, MA June 28, 2015

Eliot Bay Books, Seattle, WA, June 25, 2015

Pica Pica Social in Seattle, WA, May 31, 2015

Book Launch at Barrel Thief, Seattle, WA, May 17, 2015

“Translating from Pitch to Plié: Music Theory for Dance Scholars and Close Movement Analysis for Music Scholars.” With Ben Thomas. University of Washington Dance Program Research Symposium Series. March 6, 2013.

“Lessons from Dance History: A Primer for Fusion Dancers.” Seattle Fusion Experiment Festival, Seattle, WA, October 5, 2012 & October 3, 2014.

“Academies or Kitchens: Re-choreographing Africanness and Latino Cultural Identity from Mambo through Salsa.” The Culture Industries in the African Diaspora: Research Workshop. The Harriet Tubman Institute for Research on the Global Migrations of African People. York University, Toronto, Ontario, April 23–25, 2010.

- “Spinning Mambo into Salsa: Debates in Latin Dance History.” Center for Performance Studies, University of Washington, Seattle, WA, April 9, 2010.
- “From Mambo to Salsa: Debates in Salsa History.” University of Idaho, February 25, 2009.
- “Debates in Salsa History.” Seattle Salsa Congress, Seatac, WA, November 28, 2008.
- “Rumba Encounters.” Dance Department, Ohio State University, April 17, 2008.
- “Finding the Beat: Rhythmic Controversies in the Salsa Dance Industry.” Taipei National University for the Arts, Taipei, Taiwan, August 2007.
- “Hip-hop and the French Postcolonial State: the Choreography of Abou Lagraa.” UW World Series Pre-Show Lecture, Seattle, WA, November 15–17, 2007.
- “Transculturation in the African Dance Diaspora.” On The Boards Pre-Show Lecture, Seattle, WA, April 12, 2007.
- “Hips in Search of their True Face from *Guaguancó* to Ballroom Dancing: Transculturation of Cuban Rumba.” Performance and Panel Discussion. Ife-Ile Afro-Cuban Dance Festival, Coral Gables, FL, July 13, 2006.
- “Salsero/as, Milonguero/as, and Dancesport Champions: Whose Latin is it Anyway?” Florida State University, Tallahassee, FL, February 8, 2004.
- “After Fred and Ginger: American Theatrical Ballroom Dance.” Invited Lecture/Demonstration, Florida State University, April 18, 2003.

SELECTED CHOREOGRAPHY

- Diálogos Tangueros*** 2016
 On the Boards Studio Showcase, Seattle, WA, *excerpt*: <https://vimeo.com/176383777>
 Deconstruction of relationship between tango music and movement
Full work: <https://vimeo.com/164036251>
- Cabeceo***, UW Faculty Dance Concert 2016
 Meany Studio Theatre, Seattle WA, *excerpt*: <https://vimeo.com/176256693>
 Interrogates the politics of intimacy in the social practice of tango
Full work: <https://vimeo.com/153715668> password: Cabeceo2016
- Four to Tango*** 2014
 Century Ballroom, Seattle, WA, *excerpt*: <https://vimeo.com/176423192>
 Explores tango as a quartet form
Full work: <https://vimeo.com/176422887>
- Solo un fantasma***, UW Faculty Dance Concert 2010
 Meany Studio Theatre, Seattle, WA, *excerpt*: <https://vimeo.com/176386026>
 Explores themes of nostalgia and loss in tango
Full work: <https://vimeo.com/143668445> password: fantasma2010
- Ritmos de posibilidad***, UW Faculty Dance Concert 2009
 Meany Studio Theatre, Seattle, WA, *excerpt*: <https://vimeo.com/176419808>
 Celebrates salsa music history as community mobilizer
Full work: <https://vimeo.com/176064208>
- Fragments of Salsa History***, UW Faculty Dance Concert 2007
 Meany Studio Theatre, Seattle, WA, *excerpt*: <https://vimeo.com/176421152>
 Examines salsa dance history through incorporation of interview fragments

Full work: <https://vimeo.com/176063859> password: Fragments2007

GRANTS & AWARDS

Erasmus + Erasums Mundus Grant for Visiting Scholars (€ 2 400) Choreomundus International Master in Dance Knowledge, Practice and Heritage Norwegian University of Science and Technology	2017
Literary Voices Honored Author University of Washington Library	2016
Mary Gates Research Mentor Award University of Washington	2016
Donald E. Petersen Endowed Fellowship University of Washington (\$4,000 per year)	2013 – 2016

Spinning Mambo into Salsa: Caribbean Dance in Global Commerce. The following grants were received in support of travel to conduct interviews, do archival research, and fieldwork for this book project:

Society of Scholars, Simpson Center Faculty Research Fellowship Award Alternate	2009 – 2010
Royalty Research Fund Grant (\$17,945))	2008 – 2009
Freimuth Award (\$2,000)	2007

Glamour Addiction: Inside the Ballroom Dance Industry (2006) received the following awards:

Outstanding Publication Award, Congress on Research in Dance	2008
Outstanding Academic Title, <i>Choice</i> Magazine	2007
Theatre Library Association Book Award Finalist	2007

Awards Received Prior to Appointment at University of Washington

Artist Enhancement Grant, Florida Arts Council (\$1,000)	2006
Gluck Fellowship of the Arts, University of California, Riverside (\$5,000)	2002
Summer Dance Study Fellowship Award (\$250)	2002
Chancellor's Distinguished Fellowship, University of California, Riverside (Full tuition waiver and \$12,000 stipend)	1997 – 2002
Congress on Research in Dance Graduate Research Award	2000
Humanities Research Grant, University of California, Riverside (\$1,000)	1999 – 2000
Artsbridge Scholar, University of California, Riverside (\$1,000)	1999
Lilla Frances Viles Scholarship, Dance Teacher's Club of Boston (\$1,000)	1990

UNIVERSITY SERVICE

DANCE PROGRAM SERVICE

Guest Teacher, Pre-Concert Warm-up Classes	2006 – present
Member, Graduate Admissions Committee	2006 – present
Chair, Graduation Ceremony Committee	2007 – present
Member, Assistant Professor Search Committee	2016
Program Committee, 50 th Anniversary Festival	2015
Co-Chair, Assistant Professor Search Committee	2014 – 2015

Chair, Curriculum Revision Sub-Committee	2014
Founder and Director of Terpsichore in Flipflops (a symposium series)	2006 – 2012
Artistic Director, Faculty Dance Concert	Fall 2009
Assistant Artistic Director, MFA/Faculty Dance Concert	Spring 2009
Chair, Artist in Residence Search Committee	2008 – 2009

COLLEGE & UNIVERSITY SERVICE

Faculty Council on Women in Academia	2016 – present
UW Tango Club Advisor	2012 – present
Royalty Research Fund Grant Committee Member	2014 – 2016
Fulbright Fellowship Interview Committee	'06 –'11, '15 –'16
Explore the Arts at UW “An Evening of Salsa”	April 2013
UG Research Symposium Moderator and Organizer for Performing Arts	2013 – 2015, 2009
Judge for Step Out Against Domestic Violence Dance Competition	2010
College Marshal	2007 – 2009
Workshops and Guest Lectures:	
World Music	Spring 2016
Popular Music History (5-week session)	Spring 2015
Research Exposed!: Approaches to Inquiry	Winter 2013
ARTS 150	Fall 2009
UW Salsa Club	Spring 2009
CHID 496K	Fall 2007
UW Wind Ensemble	Winter 2007
UW Dance Students Association	Fall 2006

NATIONAL SERVICE

Fulbright Specialist Program Discipline Peer Reviewer	2016 – present
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The Errol Barrow Centre for Creative Imagination (EBCCI)	2016
University of the West Indies, Barbados	
Program Committee for “Caribbean Fusion Dance Works: Rituals of Modern Society”	

Blind Peer Reviews

Article review for <i>Journal of Dance Education</i>	2016
Article review for <i>Dance Research Journal</i>	2016
Book review for Oxford University Press	2015
Article review for <i>European Journal of Women’s Studies</i>	2015
Article review for <i>Cultural Dynamics</i>	2013
Book review for Chicago University Press	2013
Book review for Oxford University Press	2012
Article review for <i>Celebrity Studies</i>	2012
Article review for <i>Qualitative Sociology</i>	2011
Article review for <i>Feminist Studies</i>	2010
Book review for Oxford University Press	2010
Book review for New York University Press	2009
Article review for <i>Dance Research Journal</i>	2009
Article review for <i>National Women’s Studies Association Journal</i>	2008
Article review for <i>Dance Research Journal</i>	2007
Book review for Berghahn Publishers	2007

Oregon Community Foundation , Portland Oregon Creative Heights Grants Panel Reviewer	2015
Congress on Research in Dance (CORD) Secretary, Executive Board Member	2009 – 2011
Conference Committee Chair, Board Member	2007 – 2011
Chair, Local Arrangements Committee	2010
Conference Program Committee	2005
Awards Committee	2001 – 2003
Expert Witness Plant, Christensen & Kanell, Salt Lake City, UT	2006 – 2008

SELECTED PERFORMING EXPERIENCE

<i>Diálogos Tangueros</i> , On the Boards Studio Showcase, Seattle, WA	April 2016
<i>Four to Tango</i> , Tango Fever Milonga & Century Ballroom, Seattle, WA	May/June 2014
Exhibition Tango Dancer Folklife, Seattle Center, Seattle, WA, May 2012, 2013, 2014, 2016 Argentine Tango Showcase, Lynwood, WA, December 5, 2015 https://www.youtube.com/watch?v=jMXFbvmwL3k Seattle Fusion Festival, Seattle, WA, October, 2014 & 2015 https://www.youtube.com/watch?v=H6h4hWmxefe Century Ballroom, Seattle, WA June 14, 2013 https://www.youtube.com/watch?v=MdGvEMQSHik The Foundry, Seattle, WA, October 17, 2013 https://www.youtube.com/watch?v=1Q0s5JBpjNw	2013 – present
Featured Artist, Lionel Hampton Jazz Festival , Moscow, Idaho Performed with Jose Rizzo Orchestra at the Kibbie Dome	February 2009
Guest Artist, Chamber Dance Company , Meany Theatre, Seattle, WA	2008
Exhibition Ballroom Dancer Choreographed and performed exhibition ballroom dances at public and private events throughout New England, Southern California, Florida, and Central America. Performances include: The Daily Buzz (Morning News Television Program) Elite Model Look 2000 in Managua, Nicaragua New Vision Dance Company, Orlando, FL	1994 – 2004
Dancesport Competitor Professional Awards include: United States Rising Star Finalist, Smooth, 2003 Ohio Star Ball Rising Star Finalist, Smooth, 2003 La Classique du Quebec, 1 st Place, Rising Star Smooth, 2003 Texas Challenge, 1 st Place, Rising Star Smooth, 2003 Gator Classic, 1 st Place, Open Latin, 2002 Sarasota Spectacular, 1 st Place, Open Latin, 2001 United States Rising Star Finalist, Rhythm, 1999	1991 – 2003

Ballroom Dancer Specialty Act, Wayne Foster Entertainment, Carlsbad, CA **2000 – 2001**
Performed across the West Coast at corporate, charity, and private functions.

WORKSHOPS AND MASTER CLASSES

Seattle Fusion Festival, Seattle WA **2014, 2015, 2016**
Taught tango workshops during 3-day festival

Tango Queer, Buenos Aires, Argentina **October 2014**
Taught cha cha cha workshop

Integrated Dance Summer Intensive, University of Washington **August 2013**
Taught “Exploring Social Dance Forms” workshop to participants

Lionel Hampton Jazz Festival, University of Idaho, Moscow Idaho **February 2009**
Taught dance workshops throughout the 4-day festival

Taipei International Elite Dance Academy Professional Dance Workshop **August 2007**
Taipei National University of the Arts, Taipei, Taiwan
Taught classes and workshops throughout the 3-week program

World Rhythm Festival, Seattle Center, Seattle, WA **April 2009, 2011**
Taught Latin dance classes

Gear Up To Dance! Summer Camp, Seattle, WA **Aug. 2008, 2009**
Taught social dance classes to children

Orlando Salsa Congress, Orlando, FL **July 2007**
Taught salsa classes at this international festival

DANCE TEACHING EXPERIENCE (Non-University)

Seattle Fusion Experiment, Seattle, WA **2014 – present**
Tango and Salsa Instructor

8th Style School of Tango, Seattle, WA **2010 – 2014**
Tango Dance Instructor

Salsa Addiction, Seattle, WA **2007 – 2009**
Organized and taught salsa dance classes

Dance Addiction, Orlando, FL **2001 – 2006**
Director, Independent Ballroom & Salsa Dance Studio

University of California Riverside Ballroom Club, Riverside, CA **1999 – 2001**
Coach and Choreographer for competition team members

Avant Garde Ballroom, Newport Beach, CA **1998 – 2001**
Independent Ballroom Dance Instructor

Vivo Dancesport Center, Hacienda Heights, CA **1999 – 2001**
Independent Ballroom Dance Instructor

Fred Astaire Dance Studio, Boston, MA **1996 – 1997**
Ballroom Dance Instructor

Harvard Athletic Recreation Department, Cambridge, MA **1993 – 1994**
Ballroom Dance Instructor

West Concord Dance Academy, Concord, MA **1987 – 1990**
Head Teacher in ballet, tap, and jazz

WILSON MENDIETA

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Seattle, WA 98115

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646-418-3615

EDUCATION

- 2013 **Masters of Fine Arts** in Dance
 Nonprofit Management Certificate
 University of Washington, Seattle
- 1995 **Bachelor of Fine Arts** in Acting
 Bachelor of Arts with a minor in Dance
 Montclair State University, Upper Montclair, NJ

TEACHING EXPERIENCE

- 2013- **Program Director**
 Musical Theater Program, University of Washington
 Curriculum Development and Course Progression
 Established Online Presence for the Program
 Recruiting Efforts
 Created Connections with Community Partners
 Established Internship Opportunities in the Community for Students
 Worked with Advancement on Securing Funding for the Program
 Managed and organized auditions for the program and its musicals
 Led the effort in defining the cross-departmental collaboration
 Worked with UW libraries to secure sheet music institutional licenses
 Courses Developed
 Gateway Course for Musical Theater Majors
 Song & Dance
 Increasing Your Marketability as a Dancer
 Capstone Course for Musical Theater Majors
- 2013- **Full-time Lecturer**
 University of Washington
 Jazz (Theatre Dance) All levels
 Introduction to Dance (ballet, modern, improv, comp, partnering)
 Ballet I
 Modern I
 Capstone Course for Musical Theater Majors
- 2011-2013 **Teaching Assistant**
 University of Washington
 Ballet Technique I & II
 Jazz Technique I, II & III (Theatre Dance Styles)
 Modern Technique I & III
 Introduction to Dance (ballet, modern, improv, comp, anatomy)
 Musical Scene Study Class
 Courses Developed
 The Entrepreneurial Performing Artist
- 2007-2009 **Guest Faculty Member**
 CAP 21 (Formerly – Musical Theatre Conservatory for NYU)
 Advanced Modern Technique
 Theatre Dance (Latin Styles)

- 2007 **Guest Artist**
University of Minnesota
 Advanced Modern Technique
- 2002 **Guest Artist**
Steps On Broadway (NYC)
 Advanced Modern Technique
- 1998-2001 **Faculty Member/Guest Artist**
Dance New Amsterdam (Formerly known as Dancespace – NYC)
 Advanced Modern Technique
- 1997 **Guest Artist**
New York University, Tisch School of the Arts
 Advanced Modern Technique
- 1997 **Guest Artist**
Purchase University
 Advanced Modern Technique

PERFORMING EXPERIENCE

CONCERT DANCE

- 2014 **Chamber Dance Company** “Invited Dancer”
 University of Washington, Seattle, WA
To Have and To Hold by Shapiro & Smith Company
- 2012 **Chamber Dance Company** “Company Member”
 University of Washington, Seattle, WA
Negro Spirituals (Crucifixion) By Helen Tamiris
Arms By Susan Marshall
Escargot By Louis Falco
- 2012 **Angier Performance Works**
 Site Specific Work, Seattle, WA
Hello!? By D. Chase Angier and Jennifer Salk
- 2011 **Chamber Dance Company** “Company Member”
 University of Washington, Seattle, WA
Cantos Gordos by Bebe Miller
Embrace by Wade Madsen
To Have and To Hold by Shapiro & Smith Company
- 2006 **Latin Rhythms** “Dancer”
 (with CHITA RIVERA)
 Dir. Richard Amaro
- 1998-1999 **Joy Kellman & Company** “Dancer”
 Joyce Theatre
- 1997-1999 **Kevin Wynn and the Collection** “Soloist/Co. Member”
 Joyce Theatre/Cunningham Theatre

- 1997 **Wind Dance Project** “Dancer”
Chairs (excerpt) By Zvi Gotheiner
- 1995–1998 **Shapiro & Smith**
Joyce Theatre/Inter/Nat. Touring
- 1994-1998 **Umoja Dance Company** “Company Member”
NJPAC/Nat. Touring
- 1994 **PearsonWidrig Dancetheater** “Dancer”
Ordinary Festivals
Bates Dance Festival
- 1994 **Mark Dendy Dances** “Dancer”
Bates Dance Festival
- 1994 **ACDF Festival '93 Finals**
To Seldom Spire By Sara Hook

BROADWAY & OFF-BROADWAY

- 2010 **Chicago The Musical** “male swing”
National Tour
- 2008 **Celia** “Featured Ensemble/Nurse (lead) Understudy/Dance Captain”
New World Stages
- 2005 **Bombay Dreams** “Movie Akaash”
Broadway Theatre
Steven Pimlott, Director
- 2002 **Man of La Mancha** “Jose”
Martin Beck Theatre
Jonathan Kent, Director

REGIONAL

- 2009 **Contact**
Asolo Repertory Theatre, Sarasota, FL
Tomé Cousin, Director
- 2008 **West Side Story** “Bernardo”
Theatre Under The Stars, Houston, TX
Alan Johnson, Director
- 2007 **Last Dance** “Featured Ensemble”
Phil McKinley, Director
Tony Stevens, Choreographer
- 2005 **Stolen** “Cole”
New Ensemble Theatre, New York, NY
Barbara Simon, Director

- 2005 **West Side Story** “Bernardo”
Trinity Repertory Company, Providence, RI
Amanda Denhart, Director
Sharon Jenkins, Choreographer
- 2001 **A Chorus Line** “Paul”
Walnut Street Theatre, Philadelphia, PA
Mitzi Hamilton, Director
- 2001 **Camila** “Armand”
Walnut Street Theatre, Philadelphia, PA
B. T. Nichols, Director
- 1998 **Babel Inn** “Streeter” (supporting role)
Ruhrfestspiele Recklinghausen, Germany
- 1995 **The Interrogation** “Man” (lead)
Houseman Theatre
Jim Ligon, Director

FILM/TV

- 2008 **Law & Order** “Mr. Ramirez”
Sweetie Episode
NBC
- 2007 **Dancing With The Stars** “Dancer”
Chicago The Musical (*excerpt*)
ABC
- 2003 **All My Children** “Damon”
ABC
- 2003 **MTV/Safe Sex Promo** “Lead/Hero”
Remote Productions. Inc.
- 2000 **Resta-u-rant** “Busboy” (supporting)
Katie Quinn, Prod.
- 1999 **Dr. Pepper Commercial** “Lead/Hero”
<http://youtu.be/NH4p-CZr9Ls>

DIRECTORIAL/CHOREOGRAPHIC WORK

- 2015 **Chamber Dance Company**
Remounting of *Moonlight*
Choreography By Shapiro and Smith
- 2015 **Graduating Class Showcase**
Musical Theater Program
University of Washington, Seattle WA

- 2015 **Dance Faculty Concert**
University of Washington, Seattle, WA
Incinerated
- 2014 **Chamber Dance Company**
Remounting of *To Have and To Hold*
Choreography By Shapiro and Smith
- 2014 **Musical Theater Program**
University of Washington, Seattle, WA
Sweet Charity Director/Choreographer
- 2013 **University of Washington (MFA Concert)**
Exodus
- 2012 **University of Washington (MFA Concert)**
underneath the skin
- 2009 **Montclair State University**
The Observance of Letting Go
- 2008 **Macy's Thanksgiving Day Parade**
Featuring Andy Williams and CAP 21 Students
(Assistant Choreographer)
<http://youtu.be/J7vaHlj6FaM>
- 2008 **Montclair State University**
Searching Warmth
- 2008 **Collaborative Arts Project 21**
Pippin
(Co-choreographer and Co-Director)
- 2004 **Still Moving Project (NYC)**
Malefic Angels
- 2001 **Keep On Moving Project (NYC)**
Witnessing
- 1998 **Repertory Dance Theatre (Salt Lake City)**
Turf
(Assistant to Shapiro & Smith)
- 1998 **Dance New Amsterdam (NYC)**
Undaunted
- 1998 **NYU Tisch School of The Arts**
Lamplight
(Assistant to Shapiro & Smith)

- 1998 **University of Minnesota**
Remounting of *Moonlight*
Choreography By Shapiro & Smith
- 1997 **LaGuardia High School of The Performing Arts**
Remounting of *Family*
Choreography By Shapiro & Smith
- 1997 **Alvin Ailey II**
Remounting of *To Have and To Hold*
Choreography By Shapiro & Smith
- 1997 **Purchase University**
Remounting of *To Have and To Hold*
Choreography By Shapiro & Smith
- 1996 **Umoja Dance Company**
Pop-eyed
- 1996 **Australian Dance Festivals Tour**
Symbiotic (Co-choreographer)
- 1995 **Montclair High School**
Ave Maria
- 1994 **ACDF Finals Concert @ Kennedy Center**
Chi
- 1993 **Bates Dance Festival**
Cell

STAGE COMBAT

- 2006 **Collaborative Arts Project 21**
Fight Choreographer for “*Cabaret*”
Aimee Francis, Director
- 2004 **Collaborative Arts Project 21**
Fight Choreographer for Andrew Lippa’s “*The Wild Party*”
Aimee Francis, Director
- 1994 **TheatreFest**
Fight Captain for “*West Side Story*”
Rick Sordelet, Fight Choreographer

SERVICE

- 2015-2016 **National Endowment For The Arts**
Panelist (to be announced)

- 2015-
Present **Musical Theatre Ensemble**
University of Washington
Faculty Advisor
- 2013-2015 **Dance Student Association**
University of Washington
Faculty Advisor
- 2012-
Present **Dance Majors Concert**
University of Washington
Undergraduate Choreographers' Mentor
- 2012 **Dance Student Association**
University of Washington
Choreography/Producing Advisor
- 2009 **GLAAD Media Awards**
Nominating Committee
Outstanding New York Theater Category:
Broadway/Off-Broadway/Off-Off Broadway
- 2007 **Gypsy of the Year (Opening Number)**
Original cast of *West Side Story*
"America Number" with Chita Rivera
- 2002 **Easter Bonnet**
Cast of *Man of La Mancha*
- 2002 **Actors' Fund Benefit**
Cast of *Man of La Mancha*
- 1998 **Dancers' Respond to AIDS Benefit**
"Moonlight"
Choreography By *Shapiro & Smith*

LECTURES/MASTER CLASSES/OTHER TEACHING

- 2016 **The Studios**
Seattle, WA
Intermediate/Advanced Theatre Dance Technique
- 2016 **KJ Dance**
Plano, TX
Beginner Theatre Dance Technique
Intermediate/Advanced Modern Technique
- 2015 **Culture Shock Center**
San Diego, CA
Contemporary Technique
- 2013 **Professional Actor Training Program (MFA in Acting)**
University of Washington
Movement for Actors (Graduate level)

- 2012 **Dance Student Association**
University of Washington
Partnering Class
- 2008 **University of Minnesota**
Transitioning from Concert Dance to Broadway (Lecture)
- 1998 **NYU Tisch School of The Arts**
Advanced Modern Technique
- 1998 **Montclair State University**
Advanced Modern Technique
- 1997 **Purchase University**
Partnering Class
- 1997 **The Ailey School**
Partnering Class
- 1997 **Umoja Dance Company**
Creative Dance (1st & 2nd graders)

OTHER EDUCATION

- 2002 **Pilates Mat Certification**
Power Pilates, New York, NY
- 1993 **Bates Dance Festival**
Lewistown, ME

HONORS & AWARDS

- 2012 **Antoinette Wills Endowed Scholarship**
Inaugural Recipient in the Arts
University of Washington
- 2012 **Travel Award**
Graduate School Fund for Excellence and Innovation (GSFEI)
University of Washington
- 2011-2013 **Full tuition waiver**
University of Washington Dance Program
- 2011-2013 **Teaching Assistantship**
University of Washington Dance Program
- 2001 **Critics' Choice Nomination for a Barrymore Award**
Best Featured Actor in a Musical
A Chorus Line "Paul"
Walnut Street Theatre
- 1994 **Choreographic Excellence Award**
Montclair State University

1993 **Full scholarship recipient**
Bates Dance Festival

CONFERENCE PRESENTATIONS

- 2013 **4th Annual International Conference on Visual and
Performing Arts**
Presentation:
Learning On The Job...It's a Given, But Being Prepared Helps
Athens, Greece (June 2013)
- 2013 **Hawaii International Conference on Arts & Humanities**
Presentation:
Learning On The Job...It's a Given, But Being Prepared Helps!
- 2012 **Graduate Research Symposium**
Presentation:
Learning On The Job...It's a Given, But Being Prepared Helps!
Meany Studio Theatre
University of Washington

**For video highlights of my choreography, teaching
and performing credits
please visit:**

wilsonmendieta.com

Paul Mattew Regoli Moore

paulmo@uw.edu

Curriculum Vitae

EXPERIENCE

Music Director/Faculty '95-Present University of Washington, Dept. of Dance, Seattle, WA.

Courses taught: Rhythmic Training For Dancers, Rhythmic training for Actrors PATP, Dance Accompaniment, Music For Dance, Improvisation, Composition.

Professional Composer/Arranger/Producer/Multi-instrumentalist Various

Composer/Arranger/Producer 2012-present HearMusic, New York, NY

Project Sound & Music Consultant 1997-99 Frontiers of Perception Foundation. Seattle, WA

Project Sound & Music Consultant/Composer 1995--97 MultiCom Publishing. Seattle, WA

EDUCATION

B.A. in Music Composition/Creative Studies. University of California, Santa Barbara. June 1993.

SCORES FOR DANCE

Soir Bleu Choreographer Penny Saunders 2014

Incinerated Choreographer Wilson Mendieta 2014

Beats Me Choreographer Jen Salk 2013

The Ice People Choreographer Stephanie Liapis 2013

Gloria's Cause Choreographer Dayna Hanson 2011 toured throughout USA and Canada

Brownian Motion Choreographer Rob Kitsos *Firehall Arts Centre* Vancouver B.C. 2010

Ich Bin Gleich Fertig Choreographer Catherine Cabeen *U.Wash Faculty Concert* 2009

The Rites Of Springs Choreographer Tonya Lockyer *U.Wash Faculty Concert* 2009

DancePods Choreographer Alice de Muizon 2006-2007

Floating Calligraphy Choreographer HengDa Li *U.Wash DX-Arts Concert* 2005

Now You See Me Choreographer Alice de Muizon *performance- Bridge Project, Velocity 2004*

Feeding Athena Choreographer Rob Kitsos, *U.Wash Faculty Concer 2002*

Ma Jeunesse, Choreographer Alice de Muizon *performance - OnTheBoards 2002*

Lets Go Back The Way We Came Choreographer Rob Kitsos, *U.Wash Faculty Concert 2001*

Tender Buttons Choreographer Alice de Muizon *U.Wash Dance Majors Concert, 2000*

Entente, Choreographer Rob Kitsos, *North West New Works, 2000*

Trip, Choreographer Rob Kitsos *U.Wash Faculty Concert, 2000 & Dig, 2000*

Wading, Choreographer Rob Kitsos *performed at Gray Street Theater, Richmond, Virginia 1998*

Dance.com, Choreographer Rob Kitsos, *performed at Skidmore College, Albany, New York, 1997*

Kinetic Litany, Choreographer Mark Dendy, *Seattle Summer Dance Festival, 1997*

Broke, Choreographer Rob Kitsos *U.Wash Graduate Student Concert, 1996*

Bask Quartet, Choreographer Christopher Pilafian *UCSB Faculty Concert, 1992*

FILM SCORES

Reframe Iran Directors João Inada, Matteo Lonardi, 2015

Culturerunners Director Various, 2015-

You Can't Win Director Robinson Devor, 2015 (in post production)

Improvement Club Director Dayna Hanson, 2013

Paul Allen Biography Director Ward Serrill, 2010

Middle Schools Project Director Ward Serrill, 2009

Zoo Director Robinson Devor, 2007 (Cannes Film Festival 2007, Sundance Film Festival 2007)

Police Beat Director Robinson Devor, 2005 (Sundance Film Festival 2005, The Film Collection MoMA, NYC)

Any Buddy Home?, Director Joe Shapiro & Andy McCone, 2005

Crema Con Miel, Director Traci Storm & Eric Rockey, 1999

Listen Buddy, Director Bruce Reiss, 1995

Getting Out, Director Peter Ruby, 1993

Oeddy Bear, Director Alex MacInnis, 1992

Death Licked My Face, Director Alex MacInnis, 1991

Miles Between Matchbooks, Director Jamie Painter, 1990

Waiting for the End of the World, Director Morgan J. Freeman, 1990

LIST OF OTHER WORKS

The History of Electricity series of electronic works 2013

IX Mischief for Orchestra 2005 Commissioned by the DegenerateArtEnsemble and premiered at the Moore Theater Seattle, Wa. (Co-composed by TimYoung)

V. The Fool for Orchestra, Rock Band and Choir 2003 (Co-composed by TimYoung)

The Song of Songs for Choir and instruments 2001-2003

Who Wants to Lead The Band? song collection 2000 (Co-composed by TimYoung)

STASIS, series of electronic works 1998

Autobiography #1 tape piece 1993

Prophecy of the Post-Apocalypse for orchestra 1993

TLAROMHET for chamber orchestra 1992

The Summer Special song collection 1992

Happiness string trio #1, 1991

White Buffalo song collection 1990

Big Score for keyboard (or other) 1990

For the Love of God electronic 1989

SELECT PERFORMANCES

Wayne Horvitz –The Golden Road Piano, Hammond, Vocals 2012 - present

Fritz Lang's Metropolis / DAE Piano, Paramount Theater Seattle, Wa 2015

Kronos Quartet 40th Birthday Concert / DAE Vocalist, Neptune Theater Seattle, Wa 2013

Gloria's Cause North American Festival Tour Composer/Music Director, guitar, bass guitar, vocals, drums, keyboard, actor. 2009-2013

Dead Bird Movement Trios with Jessie Smith and Ellie Sandstrom Seattle, WA 2011

HERE/NOW installment 8 Seattle, WA 2011

UW Chamber Dance Company, 1995-present. Transcribed, performed live, conducted and recorded music by various composers including Lou Harrison, John Cage, and Stan Kenton for historical recreations of modern dance masterpieces by choreographers such as Graham, Limon, Weidman, St. Denis, Hoyer, Duncan, Nagrin, Laura Dean and others.

IX. Mischief conducted by Joshua Cole at The Moore Theater, Seattle, WA. 3/19/2005

V. The Fool at OnTheBoards 10/24 10/25 2003

VerySpecialForces, 1995-2001. Five-piece ensemble. Has toured throughout the west coast and released the following CD's: "Spent Force" 1998, "VSF" 1999.

Katie Duck, *A Night of Improvisation*, 2000, Velocity Mainspace Theater

SIL2k ensemble, 2000, various performances including *The Night of Musical Games*.

Open Way Quartet, 2000, UW Summer Arts Festival

STASIS , Sonarchy Radio, produced by Doug Haire for Jack Straw Productions, 11/21/1998

Other : Records and performs regularly with various ensembles.

AWARDS

Winner Seattle Creative Orchestra Score Contest 1998

Winner UCSB Ensemble for Contemporary Music Orchestra Competition 1993

North American Jazz Assoc. Award for Outstanding Musicianship (piano) 1988.

Palo Alto Senior High School Outstanding Musicianship Award 1988.

UCSB Letters and Sciences Music Composition Contest 1993.

Jennifer Salk, Associate Professor, Dance Program Director

University of Washington Dance Program, Box 351150, Seattle, WA 98195,

jsalk@uw.edu

Phone: 206-755-7118

EDUCATION

- 1994 MFA in Dance with an Choreography emphasis
The Ohio State University, Columbus, OH
Received full University Fellowship and Graduate Associateship.
- 1992 B.F.A. degree in Dance
University of Utah, Salt Lake City, UT
Received quarterly part-time scholarship. Graduated Magna cum Laude

TEACHING (Full Time Positions)

University/Academic

- 2002-pres. Associate Professor at University of Washington, Seattle, WA
All levels of modern technique, composition, improvisation, dance history, pedagogy, The Creative Process, Graduate Seminars – Dance in Higher Education and Pedagogy. Graduate Program Advisor, Dance Student Association Advisor (DSA until 2013).
- 1997-02 Assistant Professor at University of South Florida, Tampa, FL.
All levels of modern technique, choreography, improvisation, 20th/21st Century Dance History, Senior Project supervision, Secondary Education Pedagogy, Student Dance Production Advisor.
- 1994-97 Harrison Arts Center, Lakeland, FL.
All levels of modern technique, choreography, improvisation, dance history, teaching methods, injury prevention, experiential anatomy, movement for actors, career preparation, student advising, choreographed 8-10 dances per year.
- 1992-94 Ohio State University, Columbus, OH.
Modern dance for majors (levels II & III), modern dance for non-majors (taught while graduate student)

CREATIVE/SCHOLARLY ACTIVITY

Digital Media Scholarship

- 2013 Second printing of DVD, see below.
- 2010 “Experiential Anatomy in Technique Class: Eight Skeletal Explorations”
DVD published by Human Kinetics Publishers
Funded by the College of Arts and Sciences - Discretionary Fund

Scholarly Publications (juried)

- 2005 “Teaching Modern Technique Through Experiential Anatomy” *Journal of Dance Education*, 5/3: 97 - 102, 2005.

Scholarly Publications (non-juried)

- 2012 “Is It Possible To Frame Time?” Essay for On the Boards prospectus on choreographer, Mark Haim. Posted online.
- 2002 “Leonard Bernstein Meets Jerome Robbins: Broadway is Never the Same”. American Music Festival, *Bernstein Broadway The Bomb – the age of anxiety, Study Guide*. Tampa Bay Performing Arts Center, Tampa, FL

Choreography (selected commissions, reconstructions, performances by self/company)

Response to
The Common Sense

- 2015 “Artbreak” is an invitational event by The Henry Art Gallery. They asked for a response performance to *Common Sense* by Ann Hamilton. An exhibit at the Henry Art Gallery, at UW, Seattle. 11 dancers performing in response to Hamilton’s landmark exhibition

Beats Me (excerpts)
2015

- 10 dancers
Cornish Preparatory School, Broadway Performance Hall, Seattle

Fieldofyoutwo
2014

- 9 dancers
Staibdance Summer Dance Intensive Concert, Sorrento, Italy

Fieldofyou
2014

- 8 dancers
Florida Dance Festival Faculty Concert, Tampa, FL

Beats Me
2013/14

- 8 dancers, 3 musicians
Collaboration with musician, Paul Moore
Faculty Dance Concert, Seattle, WA

A Small Part of the Story
2013

- 9 dancers
Collaborations with paper sculptor, Celeste Cooning and musicians, Melia Watras and Kimberly Russ. Faculty Dance Concert, Seattle, WA

Hello!?
2012

- 22 dancers
Collaborative, site specific work with D. Chase Angier (Professor, Alfred University, New York. Gould Hall, UW, Seattle, WA

Alone Together
2012

- 18 dancers
Florida Dance Festival Faculty Concert, Tampa, Florida

Eyes of the Skin III
2012

- 18 dancers.
Collaborative installation and performance work with Media Artist and DXARTS PhD candidate, Maja Petric. Site specific performance.

Produced in part by the Henry Art Gallery, Digital Arts & Experimental Media program at UW, UW Dance Program, and the Donald E. Petersen Endowed Fellowship

<i>Eyes of the Skin II</i>	Seven dancers
2011	Mimar Sinan Conservatory Sponsored by the Fulbright Specialist Roster Program Istanbul, Turkey
2011	Commission by Moving Current Dance Collective Tampa, FL
<i>Eyes of the Skin</i>	Seven dancers
2009	Collaboration with DXARTS PhD Candidate Maja Petric. Faculty Dance Concert, Meany Hall Studio Theatre, UW, Seattle, WA
<i>Hadj</i>	Six women
2006	Reconstruction on <i>Ballet Nacional</i> , Asuncion, Paraguay See also “Professional Guest Artist Residencies and Workshops”
1996	Selected for Gala at National High School Dance Festival, Miami, FL
1995	Invited to perform at Florida Dance Festival Gala, Tampa, FL
1995	Premiere: Harrison Arts Center, Lakeland, FL
<i>Night Flight</i>	Eight dancers
2006	Reconstruction at Virginia Governors School for the Arts, Norfolk See also “Professional Guest Artist Residencies and Workshops”
2003	Reconstruction at Pacific Lutheran University, Tacoma, WA
1999	Reconstruction at Spelman College, Atlanta, GA
1997	Reconstruction at Cypress Lake Center for the Arts, Ft. Myers, FL
1997	Invited to perform at Florida Dance Festival Gala, Tampa, FL
1997	Regional High School Dance Festival, Lakeland, FL
1997	Invited to perform at Florida Dance Festival Gala, Tampa, FL
1995	Premiere: Harrison Arts Center, Lakeland, FL
<i>What was, is</i>	Women’s trio

2009	Commissioned trio for Moving Current Dance Collective, premiered in 2004 and reconstructed for recent showcase at Tampa Bay Performing Arts Center, Tampa, FL
<i>Beast</i>	Duet for a woman and a dress
2006	Reconstruction on Moving Current Dance Collective, Tampa, FL
2005	Premiere: Faculty Dance Concert, Meany Studio Theatre, University of Washington, Seattle, WA
<i>Finding Home</i>	Duet on professional dancers Travis Gatling and Telly Fowler
2005	Premiere: Ohio University, Athens, OH The Ohio State University, Columbus, OH Kenyon College, Gambier, OH
<i>To Be Continued</i>	Solo on bed
2004	Faculty Dance Concert, Meany Studio Theatre, University of Washington, Seattle, WA – performed by graduate student
2004	Invited to reconstruct on Moving Current Dance Collective, Tampa, FL
2001	Premiere: Faculty Dance Concert, University of South Florida, Tampa, FL
<i>Loop Too</i>	Eight dancers
2005	Commissioned by Enertia, Broadway Performance Hall, Seattle, WA
<i>Kottkeesque</i>	Tribute to guitarist/composer Leo Kottke. Nine dancers
2005	Reconstruction at Alfred University, Alfred, NY
1999	Reconstruction at Blake High School Dance Dept., Tampa, FL
1997	Premiere: Faculty Dance Concert, University of South Florida, Tampa, FL
<i>Conchairto</i>	Seven dancers, four chairs
2004	Reconstructed at Oakland University, Rochester, MI Adjudicated and selected for Gala at the Midwest Regional American College Dance Festival (50 pieces adjudicated, eight selected for Gala)

Selected by the Dean of the College of Fine Arts at Oakland U. to perform at Merchants Dinner in Rochester for Mayor, President of Oakland University, and local area businesses

2003	Reconstructed at University of Washington, Seattle, WA
2000	Premiere: Faculty Dance Concert, University of South Florida, Tampa, FL
<i>Loop</i>	Ten dancers
2004	Faculty Dance Concert, University of Washington, Meany Studio Theater, Seattle, WA
<i>Trace Elements</i>	Commissioned Solo
2000	California State University, Long Beach, CA
<i>Transition</i>	Sixteen dancers
1999	Commissioned by Pinellas County Center for the Arts, St. Petersburg, FL
<i>No Time Like the Present</i>	Quartet, Beethoven piano trio played live
1996	Invited to perform at Florida Dance Festival Gala, Tampa, FL
1996	Harrison Arts Center, Lakeland, FL

	<i>My Life - Memories In Moving Pictures</i> (Community based, intergenerational project) Sponsored by Arts for a Complete Education/Florida Alliance for Arts Education. Evening-length, multi-media, inter-generational performance work.
1996	Harrison Arts Center, Lakeland, FL
	<i>Construction & Deconstruction of Three Dances Utilizing Mathematics, Astronomy, & the Language Arts</i> Four dancers, 40 minutes long
1994	Toured to elementary & middle schools, Columbus, OH
1994	Ohio State University, Columbus, OH
	<i>Body Of Work</i> An evening of my work and collaborations with Tiffany Mills, & Martial Artist, Alan Estevez
1993	Eighth Street Studio, Fargo, ND
	<i>Starkraving</i> Solo on self
1992	Part of "Dialogues," a collaborative evening of work University of Utah Studio Theater, Salt Lake City, UT
1991	Invited to perform at bi-monthly showcase, Pierpont Studio , Salt Lake City, UT
1987	Part of "Jennifer Salk & Company" - an evening length concert at Elisabeth Irwin Theatre. Invited to present full-evening concert as part of "The Little Red School House Performance Series," New York, NY
1986	Invited to perform, Edgemont Performing Arts Series, Scarsdale, NY
	<i>New York</i> Solo with text, written and performed by self
1993	Part of "Body of Work" concert, Eighth Street Studio, Fargo, ND
1992	Part of "Dialogues" concert, Univ. of Utah , Salt Lake City, UT
1991	Invited to perform at "A Benefit for Red River Dance Company," Fargo, ND
1990	Invited to perform at "A Benefit for Another Language Performing Arts Group," Salt Lake City, UT

<i>Song For Two Women</i>	Duet for women, Created and performed live sound score
1990	Part of “A Benefit for Another Language Performing Arts Group,” Salt Lake City, UT
<i>A Benefit for Romanian Orphans</i>	Produced, directed, co-choreographed with Georgia Herron, & Larry Hines. Raised \$1000 for WorldVision’s Romanian relief program
1990	Site Specific outdoor space, University of Utah, Salt Lake City, UT
<i>Untitled Improvisation</i>	Bag Lunch Series - duet with Eric Koegel in outdoor performance series
1989	The Village Green, Woodstock, VT
<i>Jennifer Salk & Company</i>	Invited to present an evening of choreography consisting of four dances, seven dancers, & two music/dance collaborations with Andrew Reinhardt & Andrew Wilder. Sponsored and produced by "The Little Red School House Performance Series."
1987	“The Little Red School House Performance Series ,” Elisabeth Irwin Theatre, New York, NY
<i>Jennifer Salk & Co.</i>	“A Short Jaunt, Unlimited” An evening of choreography consisting of six dances, six dancers, three high school wrestlers, & one stage combat coach
1986	Kiva, New York, NY
<i>In Flight</i>	A shared concert with Lesley Powell. Solos on self.
1985	Washington Square Church, New York, NY
<i>Anbinga</i>	Solo on self
1984	Invited to perform at Edgemont Performing Arts Series, Emelin Theatre, Scarsdale, NY
<u>Professional Guest Artist Residencies/Workshops</u>	
2015	Mimar Sinan Conservatory, Istanbul, Turkey Guest Artist, Contemporary Technique, Consulting with PhDs and MFAs
2013 – pres.	Invited: Sorrento Summer Dance Intensive, Sorrento, Italy Guest Artist, Advanced Modern Technique and Repertory.
2012 – pres.	Invited: Florida Dance Festival, Tampa, FL National summer dance festival, Advanced Modern Technique, Repertory Annual two-week workshop

- 2012, 13,15 Invited: Dance Fremont Summer Dance Festival, Seattle, WA
Advanced Modern Technique
- 2013 Invited: National High School Dance Festival, Norfolk, VA
Featured Guest Artist, Advanced Modern Technique, Teacher workshops in experiential anatomy in technique, and how to improve student writing in collaboration with Stephanie Liapis
- 2012 Invited: New Grounds Festival, Moving Current Dance Collective
Toured to four Sarasota-Bradenton, Tampa Bay Performing Arts High Schools for Advanced Modern Technique. Taught two Experiential Anatomy workshops at Hillsborough Community College and at Booker High School for dance educators. Co-Moderated a choreographic feedback session for New Grounds Festival with professor George Staib from Emory University
- 2011 Invited: Mimar Sinan Conservatory, Istanbul, Turkey
Six week residency, All levels of Modern Technique, Repertory, consulted on curriculum, met individually with PhD and MFA candidates, created graduate seminars in pedagogy.
Sponsored by Fulbright Specialist Grant
- 2011 Invited: Florida Dance Festival, Tampa, FL
National summer dance festival, Advanced Modern Technique, Repertory
Annual two week workshop
- 2011 Invited: National High School Dance Festival, Norfolk, VA
Featured Guest Artist, Advanced Modern Technique, Teacher workshops in modification and experiential anatomy in technique
- 2008 Invited: New Grounds International Festival, Tampa, FL
Modern Technique
Annual five-day festival
- 2006 Invited: *Ballet Nacional*, Acuncion, Paraguay
Five-day seminar on experiential anatomy offered to dance teachers of *Bellas Artes*, and *Ballet Nacional*.
Ten-day technique workshop offered to *Bellas Artes* students.
Lecture/Demonstration on “Teaching Experiential Anatomy in the Technique Class”, open to the public
Two week workshop at The Cultural Center Melodia, for underprivileged youth
- 2006 Invited: Virginia Governor’s School for the Arts
Modern Technique
One week
- 2006 Invited: New Grounds International Festival, Tampa, FL
Modern Technique

- Annual five-day festival
- 2004, 05 Invited: American Dance Festival, Duke University, Raleigh-Durham, NC
Modern Technique, Improvisation/composition
Four weeks
- 1991-pres. Fargo Public Schools Performing Arts School Summer Program, Fargo, ND
Modern dance, choreography, improvisation, movement for actors,
injury prevention, repertory, men's introduction to dance. (Also Program
Chair)
- 2001- pres. Invited: National High School Dance Festival, Baltimore, MD
Teach modern portion of audition classes for colleges and summer programs,
moderate seminars for teachers, teach technique, "Teaching Somatics in the
Technique Class"
Bi-annual spring festival
- 2000 - pres. Green Mountain Dance Teachers Retreat, Woodstock, VT
Modern Technique/Experiential Anatomy/improvisation
Bi-annual summer festival
- 2005 Invited: Alfred University, Alfred, NY
Modern Technique, Composition, Improvisation
One-week residency
- 2004 Invited: Oakland University, Rochester, MI
Modern Technique, Composition
One-week residency
- 2004, 05 Invited: New Grounds International Festival, Tampa, FL
Modern Technique
Annual ten-day festival
- 2004, 05 Invited: Blake High School – Arts Magnet School, Tampa, FL
Modern Technique
One-day residency
- 2004 Invited: Harrison Arts Center, Lakeland, FL
Modern Technique
One-day residency
- 2004 American College Dance Festival, Salt Lake City, UT
"How to Teach Experiential Anatomy in the Modern Technique Class"
Annual spring festival
- 2000 Invited: Dartmouth College, Hanover, NH
Modern Technique.
Three-week residency

1989 Invited: Woodstock Recreation Center, Woodstock, VT
The Creative Process - a choreography/improvisation class geared towards new or non-dancers, actors, writers, artists interested in creating & experimenting with movement, narrative, & the creative process. Sponsored by Pentangle Council for the Arts
One-week residency

1984-86 Invited: 92nd St. YMHA, New York, NY
Modern Technique

Conference Presentations

- 2013 National Dance Education Organization
“Ephemerality/Virtuality: leaping across the digital divide”
Miami, FL
- 2010 National Dance Education Organization
“Revitalizing Technique Class via Experiential Anatomy”
Tempe, AZ
- 2010 National Dance Education Organization
“Out of the sidelines and into the mix: modification in the dance studio”
Co-presented with Associate Professor and Chair, Elizabeth Cooper and Assistant Professor, Jurg Koch
Tempe, AZ
- 2009 International Association of Dance Medicine & Science
“The Brunt of the Shoulder Girdle: Training Students for Current Demands”
Den Haag, Denmark
- 2004 International Association of Dance Medicine & Science
“Somatic Studies in the Technique Class” 251-253, San Francisco, CA
- 2004 National Dance Education Organization
“Somatic Studies in the Technique Class” 368-370, Lansing, MI
- 2004 National Dance Association Conference
“Teaching Experiential Anatomy in the Modern Technique Class”,
Dallas, TX
- 2002 International Association of Dance Medicine & Science.
"Teaching Experiential Anatomy of the Hip in the Modern Technique Class" New York, NY
- 2000 International Association of Dance Medicine & Science.
"Teaching Experiential Anatomy In the Modern Technique Class"
Miami, FL

Grants & Awards Received

- 2015 – 18 Floyd & Delores Jones Endowed Chair in the Arts
3 years - \$25,000/year
- 2013 – 15 Donald E. Petersen Endowed Professorship
3 years - \$12,000/year
- 2011 Fulbright Specialist Grant
\$8400 plus air fare for residency at Mimar Sinan Conservatory, Istanbul
Turkey
- 2010 – 13 Donald R. Petersen Endowed Fellowship
3 years - \$4000/year
- 2006 Distinguished Teaching Award
\$5000
- 2006 International Travel Grant, The Graduate School Fund for Excellence &
Innovation
\$1000
- 2006 College of Arts and Science
\$12,000 to create instructional DVD based on Experiential Anatomy research
and teaching

University of South Florida:

- 2000 Research & Creative Scholarship Grant
\$7500 to complete DVD prototype
- 2000 Outstanding Undergraduate Teaching Award
\$2000
- 1998 Teaching Incentive Grant
\$4000 for Multimedia Dance Archive project
- 1999 Faculty Development Fund
\$500 for Multimedia Dance Archive Project
- 1998 Faculty Development Fund
\$350 for Multimedia Dance Archive project
- 1997 New Faculty Start-up grant
\$5000 for Multimedia Dance Archive project

Miscellaneous:

- 1995 Arts for a Complete Education/Florida Alliance for Arts Education:
\$800 for “My Life: Memories In Moving Pictures,” a multimedia, inter-
generational workshop with senior citizens and high school students,
culminating in a performance

- 1993-94 Graduate Associateship: Ohio State University, Columbus, OH
- 1992-93 University Fellowship: \$23,000, Ohio State University, Columbus, OH
- 1991 Orchestis Award, University of Utah, Salt Lake City, UT
- 1990-92 Scholarship: University of Utah, Salt Lake City, UT
- 1988 Santa Cruz Arts Council Grant: \$700 for site-specific work, Santa Cruz, CA
- 1982-84 Full Scholarship: Erick Hawkins Dance Company, New York, NY
Participated in company classes, workshops.
- 1981-82 Full Scholarship: Nikolais/Louis Dance Lab, New York, NY

Directorships

- 2013 – present Director, Dance Program, UW
- 2008-09 Interim Director, Dance Program, UW
- 1999-pres. Co-Artistic Director of Green Mountain Dance Teachers Retreat, Woodstock, VT
International bi-annual retreat for professional dance teachers from all areas of education, including higher, secondary, primary, and freelance.
- 1993-2010 Chair, Department of Dance, Minnesota Performing Arts School Summer Program, Moorhead, MN
- 1989-91 Co-Artistic Director, DanceArt, with Thomas Warfield. A non-profit student organization, dedicated to educating and informing students and community members about local and global issues through art, music, dance and written information. University of Utah, Salt Lake City, UT

Performance (for other choreographers)

This Land is Your Land

- Group work choreographed by Mark Haim
- 2014 Joyce Theater, NYC, NY
- 2013 American Dance Festival, Raleigh-Durham, NC
- 2013 Opening ArtDanThe Festival in Paris, France
- 2012 On the Boards, Seattle, WA
- 2010 On the Boards, Seattle, WA

- Faculty Improvisation* Florida Dance Festival, Faculty Concert
- 2011 University of South Florida, Tampa, FL

- Tisiv/Visit* Solo choreographed by Mark Haim

2005 Faculty Dance Concert, University of Washington, Seattle, WA

2004 **Ohio State University and Kenyon College**, Gambier, OH

Improvisational

Structure #1 & #2 Green Mountain Dance Teachers Retreat participants

2004/02 Invited by **Pentangle Council for the Arts** to perform for Bag Lunch Series,
Town Hall Theatre, Woodstock, VT

Chair/Pillow Choreographed by Yvonne Rainer. Reconstructed by Professor Marianne Adams

2000 Invited by Pentangle Council for the Arts to perform - Bag Lunch Series,
Town Hall Theatre, Woodstock, VT

Petroglyph Solo choreographed by Professor Lynne Wimmer, with poetry by Wimmer,
and vocal accompaniment by me

1999 Faculty Dance Concert, University of South Florida, Tampa, FL

Companion Pieces Choreographed by Susan Hadley

1993-94 Five Minds, Inc. – State tour, Ohio

Ririe/Woodbury Dance Company

1992-93 Substituted for principle dancer, Janice Haws, for American Dance Festival,
West, and annual Ririe/Woodbury season at **The Capitol Theatre**, Salt Lake
City, UT

University Dance Company

1992-93 Touring, lecture-demonstrations, concerts at Sullivant Hall Theatre, including
work by Anna Sokolow, Michael Kelly Bruce, Dianne McIntyre. Ohio State
University, Columbus, OH

Performing Dance Company

1990-92 Touring, Lecture Demonstrations, Concerts at The Marriott Center Theatre,
including work by faculty, Doris Humphrey, Della Davidson,
Ririe/Woodbury Dance Co., Douglas Nielsen. University of Utah, Salt Lake
City, UT

Tandy Beal & Company

1988-89 Touring and local performing, Santa Cruz, CA

Chris Burnside & Company

1987 *Maintenant ou Jamais* Duet with Mr. Burnside. Museum of Modern Art, **Fast Track Series**, Richmond, VA

1985 **P.S. 122**, New York, NY

David Dorfman Dance

1986 *Timber Ridges* Duet performed with Mr. Dorfman (**nominated for a Bessie Award**). Just Above Midtown, New York, NY

June Anderson Dance Company

1981-84 Touring and local performing, based in New York, NY

CURRICULUM DEVELOPMENT

- 2016 Developed new course to be taught in fall: Dance 240 – Street and Club Styles
- 2010 Design of online dance course, *Understanding Dance*, to satisfy VLPA credits for non-majors. Current enrollment 145.
- 2010 Design of new Gateway Course to the major: *The Creative Process (Dance 251)*. Course will be adaptation of GIS 189, Early Fall Start Discovery Seminar course of the same name. See below.
- 2009 Redesigned Graduate Composition course to include graduate students from Dance, DXARTS, Music, Drama, and Visual Art. This collaborative course emphasized process rather than product and explored collaborative methods and possibilities.
- 2006/07 Redesigned the Composition III course was co-taught with DXARTS PhD candidate, Heather Raikes. This collaborative class involved students from the Dance Program and DXARTS. Emphasis was on learning about technical and creative processes that extend across disciplines, while creating a common language between dance and technology. We sought to build a collaborative vision, thus collaborative projects encouraged the creative process and development of ideas from the conceptual stage to working models. The course provided a preliminary toolbox for future dance and technology work. The course was successful and will be offered every two years.
- Undergraduate Teaching Methods now includes a one week residency in schools in central Washington. This is made possible through a grant from UW Gear-Up. Teams of dance students teach in middle and high schools as part of their pedagogical experience. Additionally, they are required to teach at least once in the Seattle community.
- 2005/06 Designed *The Creative Process* course for Early Fall Start Discovery Seminar. Integrates reading of excerpts of *Sparks of Genius* by Robert and Michele Root-Bernstein, *Art & fear*, by David Bayles & Ted Orland, and a reading packet. Course involves critical analysis of several works of art (dance, theatre, music, visual art), and introduces students to the creative process. The course also serves to orient students to the university, research methods, and the library system. Students are required to do a research paper based on two artists performing or presenting work in the Seattle region. Students write a paper on one of the two artists, present an oral presentation in groups, attend concerts, and write reviews of the work. Students also create several short choreographic studies, a final creative artist's statement, and participate in improvisational structures presented to them in class. Daily free writing and discussions about reading are followed by a yoga/pilates-based warm up, and an introduction to the basic elements of dance, including a general introduction to the modern dance vernacular. The last written assignment is a final reflection paper.

- Redesigned DAN 590, Graduate Teaching Methods Seminar to incorporate preparing for and teaching lectures, composition and improvisation.
- 2004/05 Redesigned 20th/21st Century Dance History course to incorporate experiential, studio component in order to offer a lens into the masterpieces and eras of those centuries.
- 2002/03 Redesigned Teaching Methods Course to include teaching in the community
- Developed two day intensive Graduate Orientation for Dance Program MFA candidates

PROFESSIONAL DEVELOPMENT (selected)

- 2016 Writing workshop with former NY Times Dance Critic, Claudia La Rocco, at On the Boards
- 2016 Choreography /Improvisation workshop with Keith Hennessy (from San Francisco).
- 2016 Viewpoints workshop with Associate Professor from School of Drama, Jeffrey Frace
- 2015 NASD Conference, attended workshops and seminars on being an administrator/chair, Tucson, AZ
- 2014 Choreographic Workshop with Tere O'Connor
Velocity Dance Center, Seattle, WA
- 2014, 15 NASD Conference, attended workshops and seminars
St. Petersburg, FL and Snowbird, UT
- 2013 iMovie workshop, taught by UW Catalyst staff
- 2012 Body Mind Centering with Bonnie Bainbridge Cohen
1-day workshop, Seattle, WA
- 2005/06 Skinner Releasing with Stephanie Skura, University of Washington,
Seattle,WA
- 2004 American Dance Festival, Duke University, Raleigh-Durham, NC
Technique with Gerri Houlihan, Ming Yang; Experiential Anatomy with
Andrea Olson. Pilates with Pam Pietro,
- 2000 – pres Biannual Green Mountain Dance Teachers Retreat, Woodstock, VT
(also Co-Director)
- 2000 Doug Varone & Dancers Residency, University of South Florida, Tampa, FL

- 1999 Multimedia Dance Prototype Intermediate Training workshop,
Ohio State University, Columbus, OH
- 1999 Workshop with Gwen Welliver - member Doug Varone & Dancers,
Harrison Arts Center, Lakeland, FL
- 1998 Multimedia Dance Prototype Introductory Training workshop,
OSU, Columbus, OH
- 1996 Liz Lerman Dance Exchange, Washington, D.C.
Scholarship to attend 3 weekend workshops
- 1987-89 Tandy Beal & Company, Modern Dance, Santa Cruz, CA
- 1984-86 Various workshops from several artists including Chris Burnside,
Mark Morris, David Dorfman, Gerald Otte, New York, NY
- 1982-84 Nikolais/Louis Dance Lab, New York, NY
Modern Dance, Choreography, Improvisation. Instructors: Alwin Nikolais,
Murray Louis, Hanya Holm, Claudia Gittelman. Full scholarship.
- 1977-89 African Dance & Music Instructors: members of Babatunda Olatunji's group,
Arthur Hall, Joanne Bailey, New York, NY, Woodstock, VT, & Santa Cruz,
CA

Professional Memberships

- National Association of Schools of Dance (NASD)
- National Dance Education Organization (NDEO)
- International Association of Dance Medicine and Science (IADMS)

UNIVERSITY ACTIVITIES (Service/Advising)

University of Washington

Dance Program

2015/16

- Graduate Advisor
- Director, Dance Program
- Organized 50th Anniversary celebration
- Manage *body space time* residency program for local artists
- Chair Search Committee for Assistant Professor position
- Graduate Committee
- Artistic Director of Dance Faculty Concert
- Mentor for intern, "Dolly" Wei Mei
- Mentor for Dominique See
-

2014/15

- Graduate Advisor

- Director, Dance Program
- Organizing 50th Anniversary celebrations for 2015
- Initiated *body space time* residency program for local artists
- Co-Chair Search Committee for Assistant Professor position
- Graduate Committee
- Artistic Director of Dance Faculty Concert
- Mentor to Mackenzie Miller, Dance Studies major
- Mentor to Hilary Bowen, Mary Gates Leadership Scholar
- Mentor to Imana Gunawan for Dance Majors Concert
- Thesis Advisor for Storme Sundberg, MFA
- BA Revision Committee
- Summer Session Revision Committee

2013/14

- Graduate Advisor
- Director, Dance Program
- Graduate Committee
- Organized ninth annual “Day of Dance” (see below)
- Artistic Director of Faculty Dance Concert
- Mentor to Rachel Morin, Dance Studies major
- Serving on thesis committee for Megan Brunsvold, MFA
- BA Revision Committee
- Summer Session Revision Committee

2012/13

- Graduate Advisor
- Graduate Committee
- Organized eighth annual (in process) “Day of Dance” (see below)
- Dance Student Association Advisor
- Artistic Director of Dance Majors Concert
- Mentor to Rachel Morin, Dance Studies major
- Serving on thesis committee for Ryan Corrison MFA
- Thesis Advisor for Stephanie Liapis, MFA

2011/12

- Graduate Advisor
- Graduate Committee
- Organized seventh annual “Day of Dance” (see below)
- Dance Student Association Advisor
- Served as liaison with Meany World Series, and Dance Program for pre-show lectures and master classes
- Artistic Director of Dance Majors Concert
- Interim Artistic Director for MFA Concert (while Jurg Koch on professional leave)

- Organized American College Dance Festival trip for students to attend. Created budget, made travel arrangements, organized chaperones, collected all payments
- Mentor to Eva Malpaya, Dance Studies major
- Mentor to Emma Strong, Dance Studies major
- Mentor to Michael Fujimoto, Mary Gates Leadership Scholar
- Mentor to Chloe Goolsby for Composition 3 Independent Study
- Serving on thesis committee for Christy McNeil, MFA
- Serving on thesis committee for Chengxin Wei, MFA
- Group Independent Study “Choreolab” for graduate students

2010/11

- Graduate Advisor
- Graduate Committee
- Organized sixth annual “Day of Dance” (see below)
- Dance Student Association Advisor
- Served as liaison with Meany World Series, and Dance Program organizer for Trisha Brown Residency
- Artistic Director of Dance Majors Concert
- Arranged for Cunningham master class with Patricia Lent, sponsored by DSA
- Organized American College Dance Festival trip for students to attend. Created budget, made travel arrangements, organized chaperones, collected all payments
- Mentor to Eva Malpaya, Dance Studies major
- Serving on thesis committees for Bliss Kohlmyer, MFA
- Chair of thesis committee for Brenna Monroe Cook, MFA

2009/10

- Graduate Advisor
- Graduate Committee
- Currently organizing fifth annual “Day of Dance” (see below)
- Dance Student Association Advisor
- Co-Artistic Director of Dance Majors Concert, with Jurg Koch
- Participated in all showings for Dance Majors Concert
- Organized American College Dance Festival trip for students to attend. Created budget, made travel arrangements, organized chaperones, collected all payments
- Served on thesis committee for Tonya Lockyer, MFA and Elizabeth Lentz, MFA

2008/09

- Interim Chair
- Graduate Advisor
- Graduate Committee
- Currently organizing fourth annual “Day of Dance” (see below)
- Dance Student Association Advisor
- Artist In Residence Search Committee
- Participated in all showings for Dance Majors Concert

- Served on thesis committee for Jamie Hall, MFA
- Chair of thesis committee for Louis Gervais, MFA
- Mary Gates Scholar mentor for Charles Hodges

2007/08 (off Fall Quarter)

- Graduate Advisor and Recruiter
- Graduate Committee
- Currently organizing third annual “Day of Dance” (see below)
- Dance Student Association Advisor
- Participated in all showings for Dance Majors Concert
- Served on thesis committee for Maria Cynthia Anderson, MFA

2006/07

- Graduate Advisor and Recruiter
- Graduate Committee
- Organized second annual “Day of Dance” – 4th, 5th, 6th graders join us for a day of classes with our students, and a shared informal studio performance combining the visiting students and our students.
- Organized Graduate Orientation for new MFA candidates
- Participated in feedback showings for Dance Major Concert
- Dance Student Association Advisor
- Served on thesis committee for Errika Turner, MFA and Rhonda Cinotto, MFA
- Chair of thesis committee for Pamela Pietro, MFA

2005/06

- Search Committee Chair – Assistant Professor Search
- Graduate Advisor & Recruiter
- Graduate Committee
- Organized “Day of Dance” – 4th, 5th, 6th graders join us for a day of classes with our students, and a shared informal studio performance combining the visiting students and our students. Plans are in place to do this annually.
- Organized and taught Graduate Orientation for new MFA candidates
- Participate in feedback showings for Dance Major Concert
- Dance Student Association Advisor
- Served on thesis committee for Fritha Pengelly, MFA
- Mentor for Leah Schraeger, Mary Gates Scholar
- Meet with every student in every class to discuss strengths and goals.

2004/05

- Graduate Advisor
- Graduate Committee
- Created and taught for Graduate Orientation for new MFA candidates
- Dance Student Association Advisor
- Chair of thesis committee for Stephanie Scopelitis, MFA
- Served on thesis committee for Chalie Livingston, MFA

- Participated in feedback sessions for Graduate student choreographers
- Participated in all showings for Dance Majors Concert
- Initiated, with Mark Haim and student, Jennifer Griffiths, informal showings.
- Organized guest Mod-Hop class by Andy Noble, for DSA
- Organizing with UW Rural Partnerships, a one day tour with our students to Yakima to perform and teach.

2003/04

- Graduate Advisor
- Graduate Committee
- Graduate Advisor to Masters Degree candidate Carolyn Pavlik.
- Strategic Planning Committee
- Choreographed work for DP Students for Faculty Dance Concert
- Chaperoned students for American College Dance Festival, SLC, UT
- Wrote article based on interview with Guest Artist, Susan McGuire for DP Newsletter
- Mentor to Daniel Linehan and Marisha Doan for several choreographic works
- Meet with every student in every class to discuss strengths and goals.
- Chair of thesis committee for Carolyn Pavlik, MFA

2002/03

- Graduate Committee
- Dance Student Association Advisor
- Interviewed and wrote article on Bebe Miller for Dance Program Newsletter
- Wrote brief article on Teaching Methods for Dance Program Newsletter
- Granted interview to student, Rachael Faulkner for her Business course
- Mentored several student choreographers as they made work for DSA and the Dance Majors Concert and American College Dance Festival: Marisha Doan, Daniel Linehan, Amanda Morrison, Tiffany Mills
- Served on thesis committee for Kristin Daley, MFA

University

2015/16

- Ideathon, supervised by Kevin Mihata
- Pre-show lectures for the final performances of the Trisha Brown Company, at Meany Center for the Performing Arts (formerly UW World Series).
- Arranged to allow Visiting Professor, Stephen Stubbs and Anna Mansbridge to work in our dance studios for the year on the opera, “Orpheo and Euridices” for the School of Music production. Also, helped them find dance alums to cast in the opera.
- Husky 100 Selection Committee
- Faculty Advisory Board, led by Provost, Gerald Baldasty
- Organized and sponsored Lecture Demonstration in partnership with the South Asia Center/Jackson School of International Studies, for guest Meghna Das, expert in traditional Odissi dance from India.

- 2014/15
- Faculty Advisory Board for Senior Vice Provost for Academic and Student Affairs, Gerald Baldasty
- 2013/14
- Mary Gates Leadership Scholarship Selection Committee
 - GSR for Melanie Voytovich, PhD, Music
- 2013/14
- Mary Gates Leadership Scholarship Selection Committee
- 2012/13
- Faculty Fellows Facilitator for Micro-teaching
 - Arts & Sciences Curriculum Committee member
 - Mary Gates Research Scholarship Selection Committee
 - GSR for Meena Hwang, PhD, Music
 - GSR for Amanda Huntleigh, PhD, Music
 - Moderator for Mary Gates Research Symposium Presentations
- 2011/12
- Faculty Fellows Facilitator for Micro-teaching
 - Arts & Sciences Curriculum Committee member
 - Promotion and Tenure Committee for Deborah Trout, Drama/Costuming
 - Promotion and Tenure Committee for James Coupe, Digital Arts and Experimental media/Dance
 - GSR for Music student, Douglas Nimiela, PhD
 - Mary Gates Research Scholarship Selection Committee
- 2010/11
- Chair, Arts & Sciences Curriculum Committee (1 year appt. to find replacement)
 - Served on committee for DXARTS student, Heather Raikes, PhD
 - Served on committee for DXARTS student, Maja Petric, PhD
 - Served on committee for DXARTS student, Annabel Castro, PHD
 - Pre-show lectures for Meany Hall World Series, Trisha Brown Company
 - Faculty Fellows Facilitator for Micro-teaching
- 2009/10
- Chair, Arts & Sciences Curriculum Committee (3 year appt)
 - Served on committee for Drama student, Michelle Granshaw, MFA
- 2008/09
- Chair, Arts & Sciences Curriculum Committee (3 year appt)
 - Teachers for a New Era Evaluation Committee
- 2007/08
- Chair, Arts & Sciences Curriculum Committee (3 year appt)

2006/07

- Pre-show lecture for UW World Series on David Parsons
- Arts & Sciences Committee

2005/06

- UW Rural Partnerships Program Committee – working towards regular visits with students to Yakima, and Youngstown/Delridge Cultural Arts Center(YCAC) in West Seattle. Collaborations with Gear Up include a week long residency for DAN 390, Teaching Methods students in Yakima Region, and several weeks at YCAC. Future projects include a family night at YCAC and collaborations with Dance Student Association and YCAC.
- Lecture for UW World Series on Mark Morris Dance Group
- *Faculty Connection* seminar for first year student orientation
- Curriculum Committee

2004/05

- Faculty Senate
- UW Rural Partnerships Program Committee
- *Faculty Connection* seminar for first year student orientation

2003/04

- Faculty Senate
- UW Rural Partnerships Program Committee
- *Faculty Connection* seminar for first year student orientation
- Participated in PETIT Evaluation Panel

2002/03

- UW- Rural Partnerships Program Committee
- Lecture for UW World Series on Jose Limon

Community

2015/16

- Velocity and UW Dance collaborated for the second year in a row on the Bridge Project in January 2016. We provided 30 hours of free space to an alum, Stephanie Liapis, who was selected by a panel. The piece helped Liapis launch herself in the UW community and she is now teaching at many places in Seattle because of it, and making new work with a company of her own.
- Organized a guest workshop with Keith Hennessy, in collaboration with VDC which took place in our studio at the UW. Professionals from the community were able to attend, and our students attended free.
- Advisory Board for Velocity Dance Center

2014/15

- Organized collaboration with Velocity Dance Center's "The Bridge Project" whereby they let one position on a concert go to a UW alum in exchange for UW offering rehearsal space, as part of our 2015 50th Anniversary.

- Participated in On the Boards retreat “Building Audience Demand at Universities with ontheboards.tv” in collaboration with Tere O’Connor.
- 2013/14
- Organized, in collaboration with Velocity Dance Center, master class with Alumnus Daniel Linehan at UW Dance Program for students and public
- 2012/13
- Cornish College of the Arts – adjudicate student dance concert work
 - Board member, Velocity Dance Center
- 2011/12
- Board member, Velocity Dance Center
- 2010/11
- Cornish College of the Arts – adjudicate student dance concert work
 - Board member, Velocity Dance Center
 - Adjudicator for final round of A.W.A.R.D.S. show, On the Boards
- 2009/10
- Cornish College of the Arts – adjudicate student dance concert work
- 2008/09
- Moderator for Post Performance Talk after Donald Byrd Concert at the Moore Theater
- 2007/08
- “Outside Eye” for Tonya Lockyer’s *Consumed* at On the Boards
- 2005/06
- Velocity Dance Center - facilitator for *Under Construction* with KT Niehoff
 - Pacific Northwest Ballet – Outreach program – Teaching Methodology workshop
 - D9 Dance Collective – Audition class and ongoing consultation and guidance
 - Velocity Dance Center - Assistance with 10th Anniversary Fundraiser
 - Cornish College of the Arts – adjudicate student dance concert work
 - Youngstown Cultural Arts Center Opening – organized site-specific improvisation with six students from UW Dance Program
- 2004/05
- Velocity Dance Center -The Bridge Project Panel – selecting choreographers from the community to participate in annual workshop/concert.
 - On the Boards - invited to select choreographers from the community for “12 Minutes Max” part of the annual season.
 - Velocity Dance Center - moderated the “Talk back” for The Bridge Project concert.
 - D9 Dance Collective -Taught master class

- Serve on committee as Field Advisor at Antioch for Joya Christy

2003/04

- Pipeline Project Workshop – half-day workshop on text and movement to teachers
- Centrum Residency Panel jury for summer residency program
- On the Boards -Facilitator at for “Seattle Dance Forum”

State of Washington

2010/11

- External review for tenure candidate, Penny Hutchinson, Western Washington University

2009/10

- Annual summer dance camp at UW’s Dance Program studios, for Yakima County high school students who are part of Gear Up (National program via Office of Minority Affairs and Diversity). See below.

2008/09

- Annual summer dance camp at UW’s Dance Program studios, for Yakima County high school students who are part of Gear Up (National program via Office of Minority Affairs and Diversity). Involves dance professionals from the Seattle community, faculty and graduate students teaching, B.A. dance students chaperoning, and between 30 and 65 Yakima students from disadvantaged homes. Students take classes, see concerts, and tour UW campus. Camp culminates in a final showing for parents who are bussed over, and also includes performances by some of the most well known artists in Seattle.

National Service

2015/16

- Reviewer for Fullbright Specialist Roster applicants in dance

2014/15

- Reviewer for Fullbright Specialist Roster applicants in dance
- External Program Reviewer for School of Music and Dance at San Diego State University in San Diego, CA

2013/14

- External review for promotion and tenure candidate, University of Oregon

2012/13

- External review for promotion and tenure candidate, Texas Woman’s University
- External review for promotion and tenure candidate, University of Hawai’i, Manoa
- Reviewer for new book for National Dance Education Organization (confidential) The review helps determine whether NDEO will support and sell the book at their conferences.

2007/08

- Dance Education Workshop – Teaching Experiential Anatomy for the Dance Classroom – two day workshop sponsored by Moving Current Dance Collective, Tampa, FL
- External review for tenure candidate, D.Chase Angier, Alfred University

2006/07

- Board Member, National Dance Education Organization

2005/06

- American Dance Festival/Hollins College MFA program – mentored MFA candidate Kristen O’Neal

2004/05

- External review for tenure candidate, Balinda Craig-Quijada, Kenyon College, Gambier, OH
- Invited to write Student Assessment for the Faculty/Guest Dance Concert, Ohio University, Athens.
- National High School Dance Festival -moderate a workshop/discussion session at on “Teaching Somatics in the Technique Class”

University of South Florida (selected) 1997 - 2002

Dance Department

(1997 – 2002 unless noted)

- Community Outreach – Performing arts high school recruitment
- Founded the annual High School Day at USF – students from the state of Florida attend classes with our dance majors and perform in our Faculty Dance Concert – Spring 1997
- Annual Performing Arts High School Festival Coordinator
- Chair: Search Committee for Staff Musician - 2000
- Strategic Planning Committee – 2000 - 02
- Recruitment Committee
- Student Dance Production Advisor
- Senior Projects Advisor
- Faculty Advisory Committee
- Performing Arts High School Recruitment Committee
- part of Panel Discussion for Freshman Seminar - Subject: Graduate School and dancing and surviving in NYC – 1997 through 2001
- Arts/Humanities Committee - 2000/01

New Courses Developed

- 20th Century Dance History – with Dr. Timothy Wilson and Jackie Bryan - 1997
- Directed Study option for students who had taken Dance Improvisation DAA 3790 and wanted to continue to explore the improvisational process with my guidance.

College of Fine Arts:

- COFA Research Council – three year term beginning Fall 2000
- Faculty Constituency Group – ongoing
- Visual & Performing Arts Scholarship Benefit Entertainment Committee – 2001/02
- Consultant for Theatre Production “There’s A Beatle In My Ear” (senior production) - Spring 2002

University

- Undergraduate Curriculum Council - three-year term beginning 1999
- McNair Scholars Program Mentor – 2001
- Thesis Committee member for Honors Thesis student, Corinna M. Chavez – 2000/01

Community/State

- Ruth Eckerd Hall Adjudication Panel for High School Scholarship Program
- Master Classes at high schools throughout Florida – Spring 2002
- Introduced Moving Current, Tampa’s dance collective, to audiences prior to performances – spoke about the company and ways community could support the collective
- Choreographed on a regular basis, for high school students who needed solos to submit for college auditions (Juilliard, NYU, SUNY Purchase, FSU, Alvin Ailey School), and for several national scholarships
- Consultant for Hillsborough Community College’s Dance Department Curriculum Revision Committee – 2000/01
- Organized Performance at the Polk Museum of Art - Spring 2001
- Invited to teach at Harrison Arts Center. Taught modern technique to Musical Theatre Majors – Spring 2002
- USF Faculty Lecture Program – 2001/02

National

- Invited as Master Teacher to bi-annual National High School Dance Festival, Miami, FL – Spring 2002
- Invited as Master Teacher to bi-annual National High School Dance Festival, Baltimore, MD – Spring 2001
- participated in interview process by thesis candidate Patricia G. Cohen. Her Thesis “Connections and Dis-connections: Partnership potential Between Privately Owned Dance Schools and Dance Programs in Higher Education” involved detailed interviews on the phone and in written form from people with background in the education field, specifically pedagogy teachers who may be involved with high schools and higher education - Spring 2001

Steven Sofia

Curriculum Vitae

7510 12th Avenue NE
Seattle, WA 98115
917- 701- 8426

TEACHING EXPERIENCE

2015 -

Artist-in-Residence

University of Washington (Seattle, WA)

- Jazz/Theatre Dance I, II, III
- Song and Dance (Incorporating singing and dancing)
- Tap I, II

2015

Guest Master Teacher (Summer Intensive)

School of Ballet (Idaho Falls, ID)

- Theatre Dance I, II, III
- Open Pilates Mat (focused on injury prevention)

2014 – 2015 **Full-time Faculty**

Collaborative Arts Project 21 (New York, NY)

- Beginner and Advanced Theatre Dance
- Song and Dance (Incorporating singing and dancing)
- Audition Technique
- Pilates Mat
-

2014 – 2015 **Senior Instructor**

Real Pilates (New York, NY)

- Private Comprehensive Systems
- Group (Mat/Tower/Apparatus)

2014

Guest Lecturer

SUNY Purchase College (Purchase, NY)

- Advanced Theatre Dance (Repertory)

2014

Dance Instructor

5th Avenue Theatre

Junior High/High School Summer Dance Intensive (Seattle, WA)

- Intermediate Theatre Dance

- 2013 – 2014 **Part-time Lecturer**
University of Washington (Seattle, WA)
 - Jazz/Theatre Dance II
 - Pilates Mat I, II, III
 - Tap I
- 2013 – 2014 **Pilates Instructor**
Zum Fitness (Seattle, WA)
 - Private Comprehensive Systems
 - Group Mat
- 2013 – 2014 **Pilates Instructor**
Lab5 Fitness (Seattle, WA)
 - Group Reformer
 - Group Mat
- 2011 **Pilates Instructor**
Zen Girl Pilates (New York, NY)
 - Private Comprehensive Systems
 - Group (Reformer/Tower)
- 2012 **Pilates Guest Instructor**
Classic Pilates (Dallas, TX)
 - Private Comprehensive Systems
- 2006 - 2008 **Faculty Member**
Steps On Broadway (New York, NY)
 - Advanced Theatre Dance
- 2003 **Adjunct Faculty**
Marymount Manhattan College (New York, NY)
 - Advanced Theatre Dance
- 2011 **Guest Artist**
Indiana University (Bloomington, IN)
 - Theatre Dance (Fosse Style)
- 2011 **Master Class Teacher**
University of Nebraska (Lincoln, NE)
 - Fosse Styles
- 1999 **Guest Artist**
Dancespace (New York, NY)
 - Intermediate Theatre Dance

1998 – 2011 **Full-time Faculty**
New York University – CAP21 (New York, NY)

- Intermediate/Advanced Theatre Dance
- Song and Dance
- Audition Technique

1997 **Guest Artist**
Broadway Dance Center (New York, NY)

- Intermediate/Advanced Theatre Dance

1995 - 1996 **Full-time Faculty**
New Dance Group (New York, NY)

- Advanced Theatre Dance

PERFORMING EXPERIENCE

BROADWAY/NATIONAL TOURS

2010 - 2012 *Chicago: The Musical* (National/International Tour)

- Dance Supervisor
- Male Swing

2008 *Chita Rivera: The Dancer's Life*

- Featured Dancer

2006-2008 *Chicago: The Musical* (Broadway Co.)

- Aaron

2003 – 2006 *Chicago: The Musical* (National Tour)

- Dance Captain
- Spirit of Fosse/Principal Dancer
- Understudy Mary Sunshine

2001- 2002 *Kiss Me Kate*

- Cab Driver/Nathaniel
- Understudy Gremio

1998 – 2000 *Chicago: The Musical* (Roxy Tour)

- Jury/Sargent Foggerty/Featured Dancer

1995 - 1998 *Beauty and The Beast*

- Dance Captain
- Salt/Wolf/Stunt Beast

1993 *Macy's Thanksgiving Day Parade*
Opening Number with Ben Vereen and Carol Channing

- Principal Dancer

- 1992 – 1995 *Guys And Dolls*
- Featured Ensemble
 - Original Cast Recording
 - PBS Special: Making of *Guys And Dolls*

- 1990 – 1991 *West Side Story* (World Tour)
- Luis

BROADWAY SPECIAL EVENTS

- 2008 *Applause at Encores!*
City Center (New York, NY)
- Principal Dancer
- 2007 *Last Dance*
- Featured Dancer
- 1996 *An Evening with Betty Buckley*
Carnegie Hall (New York, NY)
- Featured Ensemble
 - Cast Recording
- 1995 *Macy's Thanksgiving Parade*
Beauty and The Beast Number
- Performer
- 1992 *Macy's Thanksgiving Day Parade*
"Guys And Dolls" Presentation
- Dancer
- 1992 – 1993 *Tony Awards*
"Guys And Dolls" Presentation
- Performer

REGIONAL

- 2013 *A Chorus Line*
The Olney Theatre
- Greg
- 2011 *Guys and Dolls*
Theatre Under The Stars
- Emcee
 - Ensemble
- 2006 *Contact*
Asolo Repertory Theatre
- Dance Captain
 - Featured Ensemble

- 2003 *Kiss Me Kate*
Theatre Under The Stars
- Gremio
- 1991 *Dames At Sea*
Birmingham Theatre
- Dick
- 1991 *West Side Story*
Papermill Playhouse
- Male Swing
- 1990 *Love Life*
Walnut Street Theatre
- Featured Ensemble
- 1988 *Fiddler On The Roof*
Millbrook Playhouse
- Dance Captain
- Ensemble
- 1988 *Hair*
Millbrook Playhouse
- Woof
- Dance Captain

INDUSTRIALS/TELEVISION

- 2011 *Total Gym Infomercial* (with Christie Brinkley)
- Spokesperson
- 1998 – 2003 *State Farm Insurance*
- Featured Dancer
- 1989 *Oreo Cookies*
- Featured Dancer

DANCE COMPANIES

- 1988 – 1989 *American Dance Machine*
- Company Member
Danced for:
Ron Field
Agnes DeMille
Joe Layton
Randy Skinner
Buzz Miller
Gwen Verdon

CHOREOGRAPHIC/DIRECTING EXPERIENCE

- 2008 *Chicago: National Tour* (Troika)
- Associate Choreographer
Remount Original Choreography
- 2008 *Pippin*
Collaborative Arts Project 21
- Director/Choreographer
- 2008 *The Macy's Thanksgiving Day Parade*
Featuring Andy Williams
- Choreographer
- 2001 *Cashiering Company*
Choreographer to Tony Stevens
- Assistant Choreographer
- 1999 *At Eight*
The Wings Theatre
- Choreographer
- 1995 *Macy's Thanksgiving Parade*
"Beauty and The Beast" Number
- Remount Original Choreography
- 1988 *The Fantasticks*
Millbrook Playhouse
- Choreographer

SERVICE

- 2016 *The 25th Putnam County Spelling Bee*
University of Washington (Seattle, WA)
- Choreographer
- 2015 *Holiday Cabaret*
Musical Theatre Ensemble (MTE)
University of Washington (Seattle, WA)
- Re-mount "Hot Honey Rag" from *Chicago*
- Artistic mentor for the RSO
- 2015 *Musical Theater Program*
University of Washington (Seattle, WA)
- Individual Student Mentorship for local auditions

- 2014 – 2015 *Senior Instructor*
 Real Pilates (New York, NY)
 - Mentor for Teacher Certification participants
- 2008 *The Carousel Hope Ball* featuring Usher
 The Beverly Hilton (Los Angeles, CA)
 - Ensemble
- 2007 *Gypsy of The Year* (Opening Number)
 Original Cast of “West Side Story”
 “America Number” with Chita Rivera
 - Performer
- 2006 *Gypsy of The Year* featuring Huey Lewis
 - Performer
- 2004 *Broadway Cares/Equity Fights AIDS*
 Fox Theatre (St. Louis, MO)
 - Performer
- 2002 *Broadway Cares/Equity Fights AIDS*
 San Francisco, CA
 - Choreographer
- 2002 *Broadway Cares/Equity Fights AIDS*
 Cleveland, OH
 - Choreographer/Performer
- 1998 *Dancers Respond to AIDS Benefit*
 Naples, FL
 - Performer
- 1998 *Easter Bonnet*
 “Beauty And The Beast” Presentation
 - Co-choreographer/Performer
- 1997 *Gypsy of The Year*
 “Santa Baby” (Beauty and The Beast Presentation)
 - Choreographer
- 1996 *Easter Bonnet* (Opening Number)
 Choreographer: Kathleen Marshall
 - Featured Dancer

1992 – 1996 *Broadway Bares*
- Performer

1992 – 1993 *BC/EFA Broadway Flea Market*
- Coordinator for “Guys And Dolls”

HANNAH C. WILEY

OFFICE: Dance Program
University of Washington
Box 351150
Seattle WA 98195-1150
(206) 543.7536

HOME: 4014 N.E. 104th Street
Seattle WA 98125
(206) 729.1091
hcw@uw.edu
FAX: (206) 543.8610

EDUCATION

- 1981 *Master of Arts*, Dance and Dance Education, New York University
Thesis: *Laws of Motion Controlling Dance Movement: A Qualitative and Kinematic Analysis of Saut de Basque*
- 1973 *Bachelor of Arts*, drama major, University of Washington

TEACHING: *University*

- 1987 - *Professor of Dance*, University of Washington (UW)
- 1987 *Professor of Dance*, Mount Holyoke College (MHC) & Five College Dance Department (FCDD) including Amherst, Hampshire, Mount Holyoke, Smith Colleges and UMass
- 1982 - 86 *Associate Professor of Dance*, MHC and FCDD
- 1980 - 85 *Visiting Artist*, UW (summers)
- 1977 - 82 *Assistant Professor of Dance and Physical Education*, MHC
- 1975 - 76 *Artist in Residence*, University of Idaho/Moscow
- 1973 - 75 *Instructor*, Cornish Institute of Allied Arts/Seattle WA: Ballet, Dance History

TEACHING: *Guest* (selected)

- 2006 Dance/Movement Workshop, UW Professional Actor Training Program
- 1999,03,05, 07, 08, Strictly Seattle Summer Dance Festival
10, 11, 12, 13, 14, 15
- 1995,96 Bates Dance Festival, Bates College, Lewiston ME
- 1993,94 White Mountain Summer Dance Festival, NH
- 1986 Mark Morris Dance Group: Company Classes
- 1985 Hong Kong Academy for Performing Arts; Private studios: Tainan and Taipei, Taiwan; Beijing Academy for Dance, People's Republic of China
- 1984 Pioneer Valley Ballet Company, Northampton MA
- 1982 Central Pennsylvania Youth Ballet, Carlisle PA

ADMINISTRATION

- 2008 – 09 *Associate Director*, University of Washington (UW) Dance Program
- 2005 - 2008 *Coordinator*, DANCE 101, Introduction to Dance
- 2005 *Acting Director*, UW Dance Program (two quarters)
- 2000 - 01 *Director*, UW Dance Program
- 1999 - 04 *Director*, UW Summer Arts Festival
- 1994 *Coordinator*, Summer Dance Intensive *Seattle*
- 1991 *Co-sponsor*, Summer Dance Institute *Seattle*
- 1990 - *Founding Artistic Director*, The Chamber Dance Company
- 1990 - 00 *Graduate Program Coordinator*, UW Dance Program
- 1989 *Coordinator*, Summer Dance Institute *Seattle*, UW
- 1988 - 99 *Director*, UW Dance Program
- 1988 – 99 *Curriculum Officer*, UW Dance Program
- 1987 - 88 *Head*, UW Division of Dance
- 1987 *Coordinator*, Theatrical Dance Institute
- 1983 - 86 *Chair*, Mount Holyoke College Department of Dance
- 1983 *Coordinator*, New England College Regional Dance Festival
- 1982 - 87 *Chair*, Five College Dance Department
Amherst, Hampshire, Mount Holyoke, Smith Colleges and University of Massachusetts
- 1978 - 81 *Head*, Dance, Mount Holyoke Department of Physical Education and Dance

RESEARCH: *Programming/ Artistic Direction Chamber Dance Company*

Afternoon of the Fauns. By Mark Dendy. Dir. Hannah C. Wiley. Meany Theater, Seattle. 1997. Performance.

Air for the G String. By Doris Humphrey. Dir. Hannah C. Wiley. Meany Theater, Seattle. 1994, 2004, 2013. Performance.

Angst. By Dore Hoyer. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2002, 2007, 2015. Performance.

Arms. By Susan Marshall. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2012. Performance.

Aureole. By Paul Taylor. Dir. Hannah C. Wiley. Meany Theater, Seattle. 1991, 1999. Performance.

Ballade. By Anna Sokolow. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2004. Performance.

Ballspiel. By Isadora Duncan. Dir. Hannah C. Wiley. Meany Theater, Seattle. 1993, 1995, 2001, 2003. Performance.

Beat. By Mark Dendy. Dir. Hannah C. Wiley. Meany Theater, Seattle. 1996, 2000, 2005. Performance.

Begierde. By Dore Hoyer. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2002, 2007. Performance.

Blue on the Moon. By Danny Buraczeski. Dir. Hannah C. Wiley. Meany Theater, Seattle. 1994, 2002. Performance.

Bonsai. By Moses Pendleton. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2000. Performance.

Brahms Waltzes. By Charles Weidman. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2006. Performance.

Brazilian Duets. By Zvi Gotheiner. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2006, 2013. Performance.

Bull. By David Dorfman & Dan Froot. Dir. Hannah C. Wiley. Meany Theater, Seattle. 1997, 2008. Performance.

Canonic 3/4 Studies. By Mark Morris. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2002, 2007. Performance.

Cantos Gordos. By Bebe Miller. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2003, 2011. Performance.

Center My Heart. By Doug Elkins. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2007, 2008, 2015. Performance.

Chronicle. By Martha Graham. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2007. Performance.

Classical Duet. By Isadora Duncan. Dir. Hannah C. Wiley. Meany Theater, Seattle. 1995. Performance.

Classic Kite Tails. By Erick Hawkins. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2000. Performance.

Cloudless (excerpts). By Susan Marshall. Dir. Hannah C. Wiley. Meany Theater. 2014. Performance.

Creature on a Journey. By Jean Erdman. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2012. Performance.

Crucifixion. By Helen Tamiris. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2012. Performance.

Dance for Seven. By Zvi Gotheiner. Dir. Hannah C. Wiley. Meany Theater, Seattle. 1993, 2007. Performance.

Dance of Summer. By Mary Wigman. Dir. Hannah C. Wiley. Meany Theater, Seattle. 1996, 2001. Performance.

Dances: In honor of Poznan, Wraclaw, Katowice and Warszawa. By José Limón. Dir. Hannah C. Wiley. Meany Theater, Seattle. 1991. Performance.

Davenport Memoirs. By Llory Wilson. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2003, 2010. Performance.

Debussy Dance. By Hannah Kahn. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2003. Performance.

Desert. By Zvi Gotheiner. Dir. Hannah C. Wiley. Meany Theater, Seattle. 1992, 1997. Performance.

Dink's Blues. By Donald McKayle. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2009. Performance.

D-Man in the Waters. By Bill T. Jones. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2009. Performance.

Ecclesiastique I. By Michio Ito. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2001, 2007. Performance.

Eitelkeit. By Dore Hoyer. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2002, 2007. Performance.

Embrace. By Wade Madsen. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2011. Performance.

En Dolor. By Ethel Winter. Dir. Hannah C. Wiley.. Meany Theater, Seattle. 2012. Performance.

Escargot. By Louis Falco. Dir. Hannah C. Wiley. Meany Theater, Seattle. 1993, 2012. Performance.

Esplanade. By Paul Taylor. Dir. Hannah C. Wiley. Meany Theater, Seattle. 1992. Performance.

Figure in Space. By Oskar Schlemmer. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2010. Performance.

Fire Dance. By Loïe Fuller. Dir. Hannah C. Wiley.. Meany Theater, Seattle. 2008. Performance.

For Betty, By Bill Evans. Dir. Hannah C. Wiley. Meany Theater, Seattle. 1995, 2001. Performance.

Four Brubeck Pieces. By Murray Louis. Dir. Hannah C. Wiley. Meany Theater, Seattle. 1996, 2002. Performance.

grace. By Joe Goode. Dir. Hannah C. Wiley. Meany Theater, Seattle, 2015. Performance.

Git on Board, Li'l Chillun. By Helen Tamiris. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2012. Performance.

Go Down Moses. By Helen Tamiris. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2012. Performance.

Going. By Anna Sokolow. Dir. Hannah C. Wiley.. Meany Theater, Seattle. 2015. Performance.

Harmonica Breakdown. By Jane Dudley. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2009. Performance.

Hass. By Dore Hoyer. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2002, 2007. Performance.

Heisenberg's Principle. By Tandy Beal. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2003, 2004, 2010. Performance.

Hexentanz. By Mary Wigman. Dir. Hannah C. Wiley. Meany Theater, Seattle. 1996, 2001. Performance.

Hoop Dance. By Oskar Schlemmer. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2010. Performance.

Imago Suite. By Alwin Nikolais. Dir. Hannah C. Wiley. Meany Theater, Seattle. 1998. Performance.

Indeterminate Figure. By Daniel Nagrin. Dir. Hannah C. Wiley. Meany Theater, Seattle. 1995. Performance.

Invention. By Doris Humphrey. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2007. Performance.

Jardi Tançat. By Nacho Duato. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2014. Performance.

Joshua Fit de Battle ob Jericho. By Helen Tamiris. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2012. Performance.

Kashmiri Nautch. By Ruth St. Denis. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2001. Performance.

Kiss. By Susan Marshall. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2002, 2003, 2007. Performance.

La Loïe. By Shela Xoregos. Dir. Hannah C. Wiley. Meany Theater, Seattle. 1996, 1998, 2001. Performance.

Lamentation. By Martha Graham. Dir. Hannah C. Wiley. Meany Theater, Seattle, 2015. Performance.

L'Après midi d'un faune. By Vaslav Nijinsky. Dir. Hannah C. Wiley. Meany Theater, Seattle. 1998. Performance.

Lareigne. By Stephen Petronio. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2001. Performance.

Liebe. By Dore Hoyer. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2007. Performance.

Lily of the Nile. By Loïe Fuller. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2008, 2015. Performance.

Lynchtown. By Charles Weidman. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2009. Performance.

Men's Dance. By Charles Weidman. Dir. Hannah C. Wiley. Meany Theater, Seattle. 1993, 1999. Performance.

Mevlevi Dervish. By Ted Shawn. Dir. Hannah C. Wiley. Meany Theater, Seattle. 1998, 2001, 2006. Performance.

Moonlight. By Shapiro & Smith. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2015. Performance.

Night. By Loïe Fuller. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2008. Performance.

North Star. By Lar Lubovitch. Dir. Hannah C. Wiley. Meany Theater, Seattle. 1999, 2010. Performance.

Olympiad. By Ted Shawn. Dir. Hannah C. Wiley. Meany Theater, Seattle. 1994, 2003. Performance.

Orfeo. By José Limón. Dir. Hannah C. Wiley. Meany Theater, Seattle. 1995. Performance.

Pastorale. By Mary Wigman. Dir. Hannah C. Wiley. Meany Theater, Seattle. 1996, 2012. Performance.

Petals. By Isadora Duncan. Dir. Hannah C. Wiley. Meany Theater, Seattle. 1995. Performance.

Petrouchka's Room. By Michael Fokine. Dir. Hannah C. Wiley. Meany Theater, Seattle, 2015. Performance.

Pigs and Fishes. By Elisa Monte. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2005. Performance.

Pole Dance. By Oskar Schlemmer. Dir. Hannah C. Wiley. Chamber Dance Company. Meany Theater, Seattle. 2010. Performance.

Pond. By Alwin Nikolais. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2004, 2010. Performance.

Possession Quartet. By Doug Varone. Dir. Hannah C. Wiley. Meany Theater, Seattle. 1997, 2000, 2013. Performance.

Prelude V. By Michio Ito. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2001, 2007. Performance.

Prelude VI. By Michio Ito. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2001, 2007. Performance.

Prelude X. By Michio Ito. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2001, 2007. Performance.

Primitive Mysteries. By Martha Graham. Dir. Hannah C. Wiley. 2005. Meany Theater, Seattle. Performance.

Ratatat. By Hanya Holm. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2002. Performance.

Ring. By Hannah Kahn. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2003, 2005. Performance.

Rooms (excerpts). By Anna Sokolow. Dir. Hannah C. Wiley. Meany Theater, Seattle. 1992, 2002. Performance.

Scherzo. By José Limón. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2000. Performance.

Seraphic Song. By Mary Wigman. Dir. Hannah C. Wiley. Meany Theater, Seattle. 1996, 2001. Performance.

Sky Light. By Laura Dean. Dir. Hannah C. Wiley. Meany Theater, Seattle. 1994, 2007. Performance.

Soaring. By Doris Humphrey with Ruth St. Denis. Dir. Hannah C. Wiley. Meany Theater, Seattle. 1994, 1999. Performance.

Space Dance. By Oskar Schlemmer. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2010. Performance.

Spanish Dance. By Daniel Nagrin. Dir. Hannah C. Wiley. Meany Theater, Seattle. 1995. Performance.

Strange Hero. Dir. Hannah C. Wiley. Meany Theater, Seattle. 1995, 2009. Performance.

Swing Low, Sweet Chariot. By Helen Tamiris. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2012. Performance.

Table. By Pat Graney. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2000. Performance.

Tango. By Michio Ito. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2001, 2007. Performance.

Tenant of the Street. By Eve Gentry. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2003, 2009. Performance.

Tensile Involvement. By Alwin Nikolais. Dir. Hannah C. Wiley. Meany Theater, Seattle. 1996, 2001, 2007. Performance.

The Envelope. By David Parsons. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2000. Performance.

The Fugue. By Twyla Tharp. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2008, 2013. Performance.

The Furies. By Isadora Duncan. Dir. Hannah C. Wiley. Meany Theater, Seattle. 1993, 1995. Performance.

The Incense. By Ruth St. Denis. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2001, 2012. Performance.

The Mother. By Isadora Duncan. Dir. Hannah C. Wiley. Meany Theater, Seattle. 1993, 1995, 2003. Performance.

The Pursued. By Joseph Gifford. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2008, 2009. Performance.

The Revolutionary. By Isadora Duncan. Dir. Hannah C. Wiley. Meany Theater, Seattle. 1993, 1995. Performance.

The Shakers. By Doris Humphrey. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2013. Performance.

There is a Time. By José Limón. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2006. Performance.

The Song of the Woman. By Bella Lewitzky. Dir. Hannah C. Wiley. Meany Theater, Seattle. 1991. Performance.

The Three Graces. By Isadora Duncan. Dir. Hannah C. Wiley. Meany Theater, Seattle. 1993,95. Performance.

3 Epitaphs. By Paul Taylor. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2004. Performance.

To Have and To Hold. By Shapiro & Smith. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2011. Performance.

Traditions. By Charles Weidman. Dir. Hannah C. Wiley. Meany Theater, Seattle. 1993, 1999. Performance.

Two Ecstatic Themes. By Doris Humphrey. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2006. Performance.

Water Study. By Isadora Duncan. Dir. Hannah C. Wiley. Meany Theater, Seattle. 1993. Performance.

Water Study. By Doris Humphrey. Dir. Hannah C. Wiley. Meany Theater, Seattle. 1998, 2004. Performance.

Warrior. By Michio Ito. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2001, 2007. Performance.

White Nautch. By Ruth St. Denis. Dir. Hannah C. Wiley. Meany Theater, Seattle. 2001. Performance.

RESEARCH: *Restaging, Chamber Dance Company*

Going. By Anna Sokolow. Staging, Hannah C. Wiley. Meany Theater, Seattle. 2015. Performance.

Mevlevi Dervish. By Ted Shawn. Staging, Hannah C. Wiley. Meany Theater, Seattle. 1998, 2000, 2001, 2006. Performance.

Men's Dance. By Charles Weidman. Staging, Hannah C. Wiley. Meany Theater, Seattle. 1999. Performance.

Mother. By Isadora Duncan. Staging, Hannah C. Wiley. Meany Theater, Seattle. 2003. Performance.

Olympiad. By Ted Shawn. Staging, Hannah C. Wiley. Meany Theater, Seattle. 2003. Performance.

Rooms (excerpts). By Anna Sokolow. Staging, Hannah C. Wiley. Meany Theater, Seattle. 2002. Performance.

Soaring. By Doris Humphrey. Staging, Hannah C. Wiley. Meany Theater, Seattle. 1999. Performance.

Strange Hero. By Daniel Nagrin. Staging, Hannah C. Wiley. Meany Theater, Seattle. 2009. Performance.

The Cheer Leaders. By Ted Shawn. Staging, Hannah C. Wiley. Broadway Performance Hall. 2014. Performance.

The Incense. By Ruth St. Denis. Staging, Hannah C. Wiley. Meany Theater, Seattle. 2012. Performance.

Traditions. By Charles Weidman. Staging, Hannah C. Wiley. Meany Theater, Seattle. 1999. Performance.

RESEARCH: *Exhibitions*

The Dances of Michio Ito, documentary DVD included in *On Becoming an Artist: Noguchi and His Contemporaries: 1922-1960*, The Noguchi Museum, New York, NY, 2010.

RESEARCH: *Scholarly Publications*

Shapiro & Smith: To Have and To Hold. Dir. Hannah C. Wiley. 2015. DVD documentary.

Doris Humphrey: The Shakers—Dance of the Chosen. Dir. Hannah C. Wiley. 2014. DVD documentary.

Jean Erdman: Creature on a Journey. Dir. Hannah C. Wiley. 2014. DVD documentary.

Bebe Miller: Cantos Gordos. Dir. Hannah C. Wiley. 2013. DVD documentary.

- Tandy Beal: Heisenberg's Principle*. Dir. Hannah C. Wiley. 2012. DVD documentary.
- Eve Gentry: Tenant of the Street*. Dir. Hannah C. Wiley. 2010. DVD documentary.
- Joseph Gifford: The Pursued*, Dir. Hannah C. Wiley. 2009. DVD documentary.
- The Dances of Dore Hoyer*. Dir. Hannah C. Wiley. 2007. DVD documentary.
- The Dances of Mary Wigman*, Dir. Hannah C. Wiley. 2007. DVD documentary.
- The Dances of Michio Ito*, Dir. Hannah C. Wiley. 2007. DVD documentary. (Japanese and English),
- “Dancers in Transition,” *Impulse: The International Journal of Dance Science, Medicine and Education*, Vol.3, No.2, April, 1995. (Invited)
- “Changing the Fate of the Retiring Dancer,” *Dance Teacher Now*, June, 1990. (Invited)
- “College Dance Programs Must Become More Fully Integrated With the Professional World,” *The Chronicle of Higher Education*, Vol. XXXV, No. 49. August, 1989. (Invited)
- “A New Model for Teaching *Saut de Basque*,” *Dance Research Journal*, 19/2: 9-13, Winter 1987- 88. Sally Banes, Ed. (Juried)
- “Pressures on the Foot in Pointe Shoes,” co-authored with Carol C. Teitz, M.D., and Richard M. Harrington, M.S.A.A., *Foot and Ankle*, 5(5): 216-21, March/April, 1985. (Juried)
- “An Analysis of Two Images Related to Foot Positioning Used in Dance Training,” *The Graduate Dance Review*, Vol.1, No.2, 1983. M. Sheets-Johnstone, Ed. (Juried)

Reviewer for Dance Related Manuscripts

- 1995 *Impulse: The International Journal of Dance Science, Medicine and Education*
Oxford University Press
Indiana University Press
- 1993 Schirmer Books
- 1984 Schirmer Books
- 1983 Schirmer Books
University of Massachusetts Press

RESEARCH: Selected Choreography

- 1999 *Dessin Satirique*: UW Faculty Dance Concert
- 1998 *I Love You*: UW Faculty Dance Concert
- 1997 *Unnamed*: UW Faculty Dance Concert
Restaged: UW Faculty Dance Concert (2003); Dance Fremont (2004 & 2005)
- 1995 *Five Portraits*: UW Faculty Dance Concert
- 1994 *The Face of Lethe*: UW Faculty Dance Concert
Restaged: White Mountain Summer Dance Festival (1995)

- 1993 *Lethean Stream*: UW Faculty Dance Concert
- 1985 *Fugue*: Five College Dance Faculty Concert; Hong Kong; Xian; Taipei; Tainan; Allegro! Dance Series, Seattle (1985)
Restaged: UW Faculty Dance Concert (1996)
- 1985 *Six Fairy Variations* from “The Sleeping Beauty”: Amherst College; Mount Holyoke
- 1985 *A Midsummer Night’s Dream*: Smith College Theatre Department
- 1984 *Iteratrum*: Mount Holyoke Faculty Concert
Restaged: Smith College (1986); UW Faculty Dance Concert (1988)
Reviewed: *Daily Hampshire Gazette, Seattle Times*
- 1983 *Triolet*: Mount Holyoke Faculty Concert; Five College Faculty Concert
Restaged: UW Faculty Dance Concert (1989)
Reviewed: *Morning Union, Daily News, Daily Hampshire Gazette*
- 1982 *Pas de Quatre*: Mount Holyoke College
Restaged: New England College Dance Festival Gala/University of Massachusetts (1983);
The Spokane Ballet (1984)
Reviewed: *Morning Union, Daily Hampshire Gazette, Spokane Daily Chronicle*
- 1981 *La Fête des Femmes*: Mount Holyoke College
Restaged: Pioneer Valley Ballet (1982)
Reviewed: *Daily Hampshire Gazette*
- 1981 *Once Upon a Mattress*: Mount Holyoke College, Theatre Department
- 1980 *Sinfonietta*: University of Washington
Restaged: Smith College (1982); UW Faculty Concert (1990)
Reviewed: *Daily Hampshire Gazette, Seattle Times*
- 1978 *Four Dances*: Mount Holyoke College
Restaged: Pioneer Valley Ballet (1980)
Reviewed: *Daily Hampshire Gazette*
- 1978 *The Boyfriend*: The Palace Theatre, Seattle
Reviewed: *Seattle Times, Seattle P.I., Seattle Sun*
- 1977 *Born to Maximize*: Original musical, The Empty Space Theatre
Reviewed: *Seattle Times, Seattle P.I., Seattle Sun*
- 1975 *Ronnie B’Wana, Jungle Guide*: Original musical, The Empty Space Theatre
Reviewed: *Seattle Times, Seattle P.I.*

GRANTS (\$300,000+, 1980 – 2015)

- 2012 National Endowment for the Arts grant to restage *On Their Own*, a suite of dances by Ruth St. Denis, Jean Erdman, Ethel Winter, Mary Wigman and Helen Tamiris on the Chamber Dance Company CDC

2010 American Masterpieces: Three Centuries of American Genius (a program of the National Endowment for the Arts) grant to restage Bebe Miller's work on CDC

2009 National College Choreography Initiative grant to restage Nikolais's choreography on CDC

2008 National College Choreography Initiative grant to restage Jane Dudley's choreography on CDC

2005 UW Royalty Research Fund grant: *Contextualizing and Preserving the Heritage of American Modern Dance*

2005 National College Choreography Initiative grant to restage Limón's *There is a Time* on CDC

2003 Allen Foundation grant to support Kronos Quartet performance in the UW Summer Arts Festival (SAF)

2001 Patrons of Northwest Civic, Cultural and Charitable Organizations grant to support performances by the CDC in the UW SAF

2001 University Rotary grant to support *Mirabilia Artis* exhibit in the UW SAF

2000,01 Nesholm Family Foundation grant to support K-12 workshops in the UW SAF

2000-03 Simpson Center for the Humanities grant to support faculty lecturers in the UW SAF

2000,01,05, 07, 09, 11 KUOW in-kind radio advertising for UW SAF and CDC

2000 O'Toole Family Foundation grant to reconstruct Pendleton's *Bonsai* on CDC

2000 Tools for Transformation grant to purchase hard goods for the UW SAF

1999 O'Toole Family Foundation grant to reconstruct Weidman's *Traditions* on CDC

1998 Tools for Transformation grant to establish the *Choreographer & Composer Collaboration* course

1998 SAFECO grant to bring choreographer of note to the University of Washington

1995 UW Royalty Research Fund Grant: *Reconstructing the Legacy of American Modern Dance*

1990,92 SAFECO grant to bring choreographer of note to the University of Washington

1988 Seattle Foundation Grant supporting the institution of M.F.A. Degree Program, UW

1982 Research materials grant by Capezio Ballet Makers and Ballet International

1978,80, 82,85 Mount Holyoke Faculty Development Grant

HONORS AND AWARDS

- 2012 *Timeless Award*, UW College of Arts and Sciences award to 150 distinguished living alumni for their contributions and accomplishments
- 2011 – 14 *Floyd & Delores Jones Endowed Chair in the Arts*
- 2005 – 07 *Donald E. Petersen Endowed Professor*
- 1994 National Dance Association *Plaudit Award* for contributions to dance

LECTURES AND PRESENTATIONS

- 2015-6 Osher Lifelong Learning Institute, Lecture/Demonstration
- 2005 UW Dean's Club, CDC Lecture/Demonstration
- 2001,02 Lecturer, Institute for Educational Inquiry
- 1997,98 Presenter, Freshman Interest Group Seminar
- 1997 Catholic Community Services, Outreach Lecture/Demonstration for immigrant children
- 1996 UW Dean's Club, Chamber Dance Company performance
- 1995 Presenter, Arts and Sciences Academic Advisers Meeting
- 1993 - 16 UW Retirement Association, Annual Lecture/Demonstration
- 1992 Director, performance for Parent's Weekend
- 1991 Campaign for Washington, Pre-Football Game Presentation, Lecture/ Demonstration
- 1989,92 Lecturer, Arts Certification Course, UW Extension
- 1989 - 98 Presenter, UW Freshman Orientation
- 1989 - 90 Director, performance for Parent's Weekend
- 1988 - 89 Numerous local lectures regarding dancer transition at the UW and Pacific Northwest Ballet School
- 1988 "Teaching Dance as a Career," panel member for Pacific Northwest Ballet's *Beyond Dance*
- 1985 "Dance in the USA" presented to students at Shaanxi University, Xian, People's Republic of China
- 1982 *Scientific Aspects of the Art of Dance*, conference sponsored by UW School of Continuing Medical Education. Lecturer and Panel Member

- 1982 “Dance: Nexus of Physics and Aesthetics,” presented to Mount Holyoke Alumnae
- 1982 “An Analysis of Two Images Related to Foot Positioning Used in Dance Training,” presented at the National AAHPERD Conference, Houston, TX
- 1982 “An Analysis of Two Images Related to Foot Positioning Used in Dance Training,” Dance Research Symposium, Smith College

SERVICE: *Academic* (outside tenure and/or promotion evaluator)

- | | | | |
|------|-----------------------------|------|------------------------------|
| 2016 | University of New Mexico | 2003 | University of Iowa |
| 2014 | West Virginia University | 2003 | SUNY at Buffalo |
| 2013 | Colorado University/Boulder | 2002 | University of Hawaii |
| 2011 | University of Buffalo | 2000 | University of Alberta |
| | University of Oregon | 1998 | Smith College |
| | University of New Mexico | 1996 | University of Georgia |
| 2010 | University of Buffalo | 1995 | Mount Holyoke College |
| 2009 | Simon Fraser | | University of South Carolina |
| 2007 | Chapman University | 1993 | University of Ghana |
| | Bard College | 1991 | Smith College |
| 2005 | University of Oregon | | Mount Holyoke College |
| | University of Iowa | 1989 | Smith College |
| 2004 | University of Iowa | 1984 | Wesleyan College |
| 2003 | Northwestern University | | |

SERVICE: *Community*

- 1992 Panelist, Seattle Artists Program: Seattle Arts Commission
- 1991 Evaluator, arts organizations: King county Arts Commission
- 1989 Jury member, Washington State Arts Commission, Artist Fellowship Award
- 1988 Jury member, Allegro! Dance Series, Independent Choreographers’ Award
- 1988 Jury member, Seattle Arts Commission, Choreographers’ Grant
- 1982-84 Member, Council on the Arts and Humanities, Town of South Hadley MA

SERVICE: *University of Washington* (selected)

- 2016 Member, Search Committee, Dance Program faculty
- 2014 Member, Search Committee, Dance Program faculty
- 2010 Chair, School of Drama Director Search
- 2007 College Council (Winter Quarter)
- Member, Search Committee, Dance Program Coordinator
- Member, Search Committee, Dance Program Technical Director
- 2006 Venture Scholarship Mentor
- 2004 Member, Faculty Council on Academic Standards
- 2002 –06 Selection Committee: Professorships and Fellowships in the Arts
- 2001 -03 Member, Meany Hall Usage Committee
- 2001-02 Member, Royalty Research Fund Review Committee

2000-01	Chair, Search Committee for Dance Member, Search Committee for Vice Provost and Dean of Undergraduate Education Member, Search Committee for Meany Hall Manager
1990-00	Member, Search Committee for Dance
1997-98	Chair, Subcommittee on Admissions and Programs (FCAS)
1994-97	Member, Subcommittee on Admissions and Programs (FCAS) Member, Committee on Admissions and Academic Standards
1994-95	Chair, Subcommittee on Admissions and Programs (FCAS) Member, Review Committee for Fiber Arts
1993-2011	Dean's Marshall, UW Commencement
1993-94	Chair, Search Committee for School of Music Director Chair, Search Committee for Dance Chair, Subcommittee on Academic Minors (FCAS)
1991-98	Member, Faculty Council on Academic Standards (FCAS)
1990-91	Member, Search Committee for Chair of Painting and Print Making Chair, Search Committee for Dance
1989-92	Member, Arts & Sciences College Council
1988-89	Member, Ten-Year Review Committee for School of Music Chair, Search Committee for Dance
1987-89	Faculty Senate
1987-91	Director, annual Faculty Dance Concerts, UW Dance Program

GRADUATE STUDENT ADVISING

MFA Committee Chair

2016	Christopher Montoya	<i>Romantic Ballet History</i>	
2015	Pablo Piantino	<i>Music for Dance</i>	Freelance artist
	Jason Ohlberg	<i>Anatomy for Dance</i>	Faculty, Skidmore College
2014	Megan Brunsvold	<i>Anatomy for Dance</i>	Faculty, Southern University of Utah
2013	Ryan Corriston	<i>Topics in Dance Education</i>	Faculty, James Madison University
2012	Chengxin Wei	<i>Eastern Ideas Affect West</i>	Faculty, Ohio University
2011	Bliss Kohlmyer	<i>Technology and Dance</i>	Faculty, University of South Florida
2010	Elizabeth Lentz	<i>Anatomy for Actors and Dancers</i>	Faculty, Univ. of Southern Mississippi
2009	Jamie Hall	<i>The Art of Nutrition</i>	Nutritional Consultant
2008	Diana Garcia-Snyder	<i>Dance and Technology</i>	Faculty, Olympic Ballet School
2007	Rhonda Cinotto	<i>Psychology & Dance</i>	Faculty, University of Washington
2006	Hengda Li	<i>Chinese Classical Dance</i>	Adjunct Faculty, UW
2006	Carl Brittain	<i>Hist. of Amer. Musical Theater</i>	Unknown
2006	Fritha Pengelly	<i>Anatomy for Dance</i>	Faculty, Hampshire College
2005	Chalie Livingston	<i>Anatomy for Dance</i>	Physical Therapist

2004	Kory Perigo	<i>Dance Aesthetics</i>	Faculty, UW Bothell
2003	Kelly Knox	<i>Dance Aesthetics</i>	Faculty, Bucknell University
2002	Sarah Gamblin	<i>Dance Aesthetics</i>	Faculty, Texas Women's University
2000	Victoria Anderson	<i>Dance History</i>	PhD Candidate, New York University
2000	Yoav Kaddar	<i>Israeli Folkdance</i>	Director, Dance, West Virginia Univ.
2000	Paul Mosely	<i>Dance Aesthetics</i>	Faculty, Vassar
1999	Kara O'Toole	<i>Non-Profit Arts Management</i>	Director, Velocity Dance Center
1999	Leslie Partridge	<i>Dance Aesthetics</i>	Visiting Faculty, UMass/Amherst
1999	Clarence Brooks	<i>Laban Movement Analysis</i>	Faculty, Florida Atlantic University
1998	Gabri Christa	<i>World Dance and Culture</i>	Founding Director, Danzaisa
1998	Pamela Geber	<i>Anatomy for Dance</i>	Faculty, University of Utah
1998	Minh Tran	<i>World Dance and Culture</i>	Faculty, Reed College
1997	Elizabeth Cooper	<i>Dance History</i>	Director/Acting Divisional Dean, UW
1997	Robert Kitsos	<i>Dance Aesthetics</i>	Faculty, Simon Fraser University
1996	Holley Farmer	<i>Dance Writing</i>	Principal, Merce Cunningham Co.
1996	Rebecca Malcolm	<i>Anatomy for Dance</i>	Faculty, Bryn Mawr University
1996	Maria Simpson	<i>Anatomy for Dance</i>	Faculty, Bard College
1994	Lucinda Hughey	<i>Biomechanics in Dance</i>	PhD, McGill University
1994	Mark Kane	<i>Anatomy for Dance</i>	Physical Trainer
1994	Christine Kaufman	<i>Dance Aesthetics</i>	Faculty, The Northwest School
1994	Elizabeth Maxwell	<i>Post-Modernism in Dance</i>	Faculty, Chapman University
1993	Alan Pietsch	<i>Dance Teaching in K-12</i>	Faculty, Atascadero Fine Arts Academy
1993	Tricia Toliver	<i>Dance Lighting and Production</i>	Freelance Lighting Designer
1992	Amy Ernst	<i>Anatomy for Dance</i>	Faculty, University of Arizona
1992	Dale Merrill	<i>Teaching Psychology</i>	Faculty/Dean, Chapman University
1992	Rip Parker	<i>Jazz Dance History</i>	Faculty, Benemérita Univ. Autónoma
1992	Rhonda Summer	<i>Anatomy for Dance</i>	Faculty, Vancouver WA Schools