2013 NASD Self Study

Dance Program
National Association of Schools of Dance

SELF-STUDY

in Format A

Presented for consideration by the NASD Commission on Accreditation

By

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List by specific title all degrees and/or programs offered:

BA in Dance

Programs for which Renewal of Final Approval for Listing is sought:

BA in Dance (4 year program)

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

________________________________________  _______________________________________
(Date)                                             (Signature of Reporting Officer)

________________________________________
(Name and Title of Reporting Officer)
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SECTION I. PURPOSES AND OPERATIONS

A. Purposes of the Institution and Dance Unit

Provide statements of purposes and specific aims—often referred to as mission, goals and/or objectives—for the dance unit as a whole and, if a multipurpose institution, for the institution as a whole. Describe how concepts and statements regarding dance unit and institutional purposes:

1. Guide and influence decision-making, analysis, and planning regarding curricular offerings, operational matters, and resources; and

2. Are used to consider the extent to which policies, practices, resources, and other curricular program components work together to achieve stated purposes for dance and dance study.

The mission of the Department of Theatre and Dance is to offer excellent teaching and resultant dynamic learning on the graduate (theatre only) and undergraduate levels of education. The curriculum reflects an understanding of these arts as an arena where the experiences encountered in life are explored and shared in unique communication with an audience. Theatre and dance students as artists/scholars/practitioners develop specialized knowledge, talents, and skills, as well as comprehension of a variety of methodologies, historical perspectives, and theoretical principles. The department strives to nurture the development of creative, independent, and well-educated students who are able to work collaboratively in the creation of their arts. The department strives to enrich members of the community through performance and teaching. The department also strives to nurture and support faculty committed to high levels of achievement in creative activity, teaching, and service.

The mission of the dance program is to enhance the knowledge, appreciation and growth of dance as a performing art. The dance program strives to provide students with the opportunity to improve their skills as dancers, communicators and creative artists and encourages outreach to the community through performances and scholarship activities.

1. Students will demonstrate proficiency in at least one style of dance (ballet, modern or jazz) and competency in at least one other dance style.
2. Students will demonstrate knowledge in basic anatomy and kinesiology as it pertains to dance technique.
3. Students will demonstrate knowledge in the history of dance as a performing art through written, oral and creative research.
4. Students will demonstrate understanding of composition techniques of choreography.
5. Students will have the opportunity to gain performance experience through the dance season productions and festival participation.

These objectives are the foundation of our thinking and inform all decisions made about our work as a program. They are communicated to the public via publication in promotional materials, catalogs, etc., but more importantly in the work which we do in the classroom and on-stage, in both private and public venues. The faculty of the department is fundamentally a very pragmatic group who feel that “the proof of the pudding is in the tasting.” This translates into our actions needing to speak as loudly as our words, and our theoretical postures having to face the fire of actual application.

The objectives of the program are fully within the University’s stated mission “To advance the intellectual and social condition of the people of the State through quality programs of teaching,
research, and service.” All aspects of the traditional commitment in higher education to teaching, research, and service are spoken to by the program’s sense of its mission as well.

The department is in a constant state of evaluation and re-evaluation. In addition to the studies that NASD periodically requires, we are also subject to the scrutiny of the Southern Association of Colleges and Schools, and its accreditation team, the forces of the Alabama Commission on Higher Education (the coordinating body for post-secondary education within the state), as well as internal evaluations dictated by the Office of Academic Affairs, and the Dean’s office of the College of Arts and Sciences.

Current conditions allow for the department to carry out its objectives reasonably well. More faculty, and future plans and hopes for new building facilities, will enable us to do a better, more efficient job. No expansion is feasible, or desirable, with present resources.

The Dance program at the University of Alabama is a spirited and intensely focused entity housed and linked with the Theatre Department within the College of Arts and Sciences. As professional performers and choreographers, the Dance Faculty seeks to identify those dance students who can best succeed in the field. This requires concentration in achieving the highest standards of technique and, at the same time, establishing a creative envelope in which to nurture emerging choreographers and teachers. It is our view that this sword of excellence in many areas is the best way to ready our students for the highly competitive field of dance today. It takes a unique mixture of student talent and faculty expertise to make a program such as ours succeed in a liberal arts college. We believe we have made great strides in our mission to train and direct creative work at the highest standard given the fact that we have only four full-time dance faculty.

The goal to achieve a well-rounded dancer today necessarily means that all three traditional styles of Classical Ballet, Modern Dance, and Jazz be given equal emphasis in the studio and on the stage. This requires careful calculation so that our dancers can be exposed to these major areas at a professional depth so as to fully comprehend and absorb that particular style. We have seen the results of this approach to teaching “pay off” during performances that demand that the dancers switch from pointe shoes and tutus in La Bayadere, for instance, to no shoes and percussion in original choreography that is grounded and driven by internal energy that shapes the body asymmetrically.

The choreography that the students produce also mirrors the effects of this intensity and diversity. Every effort is made to teach them to break barriers, become explorers, and utilize all the technical vocabulary they have mastered or experienced. They are encouraged to create their own vocabulary so that the pieces they make are original and interesting to the audience and, most importantly, to themselves. The following items are goals which aim to provide the highest standard of quality of dance training and comprehensive education at the undergraduate level:

a. Continuing links with professional organizations such as the American Ballet Theatre Summer Intensive Program, The PULSE and Broadway Dance Center. In 1997, the UA Dance Program hosted the inaugural ABT Summer Intensive Workshop and continues to be its flagship institution. In 2012, BDC honored our program with an unprecedented 6 scholarships for students to attend their Professional Semester. In 2013, UA faculty and student works were included in their Professional Showcase performance in NYC. Several students have been awarded internships with The PULSE that have resulted in full time employment.
b. Providing increased exposure to professionals in the field, especially those associated with professional performing groups throughout the regular academic school year. Some examples include Margi Cole from the Dance COLEctive in Chicago and choreographers Alicia Okouchi-Guy, Rick McCullough, Laurie Bellilove, Eddie Garcia, Cris Judd, Dave Scott, Jane Weiner with HopeStone Dance in Houston, TX, Jim Cooney from Broadway Dance Center and Clay Taliaferro, former Limon dancer.

c. Offering a comprehensive curriculum in Ballet, Jazz, and Modern Technique, Dance History, Choreography, Anatomy and Teaching Methods.

d. Providing opportunities in performance regionally, nationally and, occasionally, as timing and resources allow, internationally for dance majors through festival participation.

e. Providing exposure and encouragement to talented students to develop their abilities as performers, choreographers, and teachers through our diverse and flexible curriculum.

f. Stimulating our students to become well-rounded, knowledgeable and mature individuals through their involvement with the discipline of dance.

g. Developing an awareness of the value of their Liberal Arts Studies in relationship to their dance studies to shape them into full focused, responsible artists within a diverse community.

h. Drawing upon a diversity of racial and religious backgrounds to formulate a truly hard working and cohesive community of artist/scholars.

B. Size and Scope

With regard to its purposes, demonstrate the extent to which the dance unit maintains:

1. Sufficient enrollment to cover the size and scope of programs offered;

   We currently have 140 dance majors in our program. We have grown steadily over the years and believe this is due to our high standards of education and the quality of our graduating students. To say we have “sufficient” enrollment is a bit of an understatement. Our classes are always filled to capacity and our studio in use full time. We continue to work to offer the best to our students with our limited number of faculty and studio space.

2. An appropriate number of faculty and other resources to cover the size and scope of programs offered;

   The Dance Program has four full-time faculty, one adjunct, one technical supervisor, and one clerical staff. Additionally, there is one full-time Theatre Program faculty with primary duties for dance and movement in the Musical Theatre program. Dance Faculty areas of specialization are as follows: choreography, dance history, jazz, modern, ballet technique, anatomy, choreography, pedagogy and Laban/Bartenieff Movement Analysis. The program has one performance space, a proscenium theatre seating 625, in addition to two studio spaces used for technique classes. We also have the services at the Gorgas Library of the Research and Design lab to assist with web and video work. In order to accommodate our growing
student body, we have just been granted two tenure-track positions for dance. The faculty are
currently drafting the job descriptions and look forward to having two additional faculty to
share the course and production load starting in Fall 2014. Additional studio spaces will need
to be made available in the near future and a larger performance space would allow for
different types of productions. Until the University makes funds for such additions, we
continue to make the best of our limited resources.

3. Sufficient advanced courses in dance appropriate to major areas of study at degree or
   program levels being offered.

   The Dance program offers a full range of upper level (300 and 400) classes in ballet,
   modern, and jazz techniques in addition to courses in choreography, teaching methods, and
dance history (which is also writing intensive). Independent studies can be arranged for
special projects in a student’s area of study.

C. Finances

Describe the overall fiscal operation of the dance unit with regard to its purposes, size, and scope,
including but not limited to:

1. Sources and reliability of operating income;

   The general operating budget for instructional and daily operation needs comes from the College.
   This includes expenses such as phones, copy machines, office supplies and materials, general
   instructional funds, computer resources such as laptops, software, iPads and apps, and general
   building maintenance and upkeep. This is a stable source of income, though it has altered little
despite program growth.

   Scholarship support comes from various sources including the Admissions Office and our income
   from the American Ballet Theatre Summer Intensive. Additionally, there are a limited number of
   scholarships supported through various developmental activities (see number 5).

   Production budget comes from box office and ABT income. Additional purchases such as
   costuming for productions, routine lighting or technical needs, accompanists for technique
   classes, guest artist funds and funds for faculty travel and creative research projects often come
   from ABT and box office income as well. Major acquisitions, such as the recent LED lighting
   upgrade in Morgan Auditorium, come from one-time special allocations from the University and
   the Department.

2. Balance of revenue to expenses;

   Generally speaking our revenue exceeds our expenses. Throughout the year we spend our allotted
   budget primarily on aspects of production for our concerts, but also for travel for students and
   faculty for performances or for faculty development or research projects. At the end of the year, if
   monies still remain, we look to our departmental “wish list” to buy other equipment or supplies to
   help further our goals for the program. Recent acquisitions have included a mid-stage traveller,
   red-eye camera and monitor, projection screen and wireless DMX for Morgan Auditorium.

3. The extent to which regular budget allocations for personnel, space, equipment, and materials
   are appropriate and sufficient to sustain the programs of the dance unit from year to year;

   The funds available are sufficient to sustain the program as it exists. With the recent approval of
   two additional tenure-track faculty lines for 2014, there will be sufficient personnel. Our
equipment and material needs are also well funded. Through the support of our community resulting in a strong box office and the continued success of the ABT Summer Intensive, we are able to support the general needs of personnel, equipment and materials. While those sources of funding have been consistent over the last several years, we do question where we would find funds to support our program should we be less successful with box office or ABT in our future.

Our main weakness is our lack of appropriate space for the number of students and size of our program. We require additional studio space and support facilities for classes and productions to keep up with our growing student body.

4. Procedures for developing the budget for the dance unit;

Typically, the budget from the prior year carries over and annual adjustments are made based on needs and projects for that academic year.

5. Development methods including fundraising procedures and results;

At the present time, the only annual fundraising activities undertaken by the department itself are the tax-deductible donation check-off on the season subscription order form, and the annual scholarship direct mail campaign that has had a growing yet limited amount of success. The Arty-Party, which happens every five years, also helps bring in monies for scholarships for our students. This event is hosted by the College of Arts and Sciences.

Due to teaching load, administrative, and production constraints on the part of the faculty and the chair, additional development and fundraising activities without an enormous payoff would significantly handicap an already full faculty schedule.

6. Long-range financial planning, including results.

Due to the structure of development at the University, there is currently no long-range financial planning committee within the Department. Long-term vision of growth for the University takes place higher up the administrative chain. The last few years have shown steady growth in student enrollment and resources and there are plans for continued growth and development of campus facilities.

D. Governance and Administration

Evaluate the extent to which governance and administrative structures and activities:

1. Fulfill the purposes of the institution and the dance unit;

The Department of Theatre and Dance operates as a department within the College of Arts and Sciences. Departmental administrative and educational policies follow established guidelines from the College of Arts and Sciences. The department also adheres to guidelines established in the undergraduate catalog as well as the faculty handbook.

2. Assure fundamental educational, artistic, administrative, and financial continuity and stability;

Due to the structure of the University system, there is great continuity and stability present in the governance and administration system. Administrative and educational policies of the dance unit are determined by the faculty for the most part. Only occasionally do we find ourselves having to work within incompatible externally determined rules. Within the department, consensus is always sought, but with ultimate responsibility and decision-making kept at the lowest level.
possible. If consensus is impossible it is the dance director’s duty to bring the decision making process to a conclusion consonant with the department's mission and purpose. In truth, the department largely functions as a "committee-of-the-whole." We seek always to keep everyone informed about the activities and actions of everyone else. For the most part this seems to work for the department. Occasionally communication problems do occur and are addressed as a matter of course. The department works within a larger administrative unit and internal policies must be kept within parameters established by the College and the University. However, the dance unit does have the freedom and ability to adapt curriculum or course offerings based on program needs and mission. Additionally, faculty have full control over the artistic process and product for all dance productions.

The dance program currently has three tenured and one tenure track faculty member. A search is forthcoming for two additional tenure track faculty. These positions allow for greater stability and continuity of purpose as faculty all contribute to teaching, research and service for the program and the University.

3. Show evidence of long-range programmatic planning;

The Department keeps a “five-year plan” to establish goals and objectives for the long-term. (see pg. 34) We have been able to reach many of our goals from previous plans, but acknowledge that others have not been met, primarily due to lack of additional studio and performance spaces to support our increased student population, and time constraints due to faculty load. The “five-year plan” tends to get updated every year or two, rather than every five years, as program needs change or are met. Our most recent plan was submitted to the Dean in May 2013, and one of our major requests, for more faculty lines in dance, has already been granted.

4. Demonstrate a primary focus on supporting teaching and learning;

The University of Alabama College of Arts and Sciences has several initiatives in regards to supporting teaching and learning. The following is language from our website, and dictates the guidelines handed down through the administration regarding effective teaching and learning.

http://www.as.ua.edu/home/about_as/as-initiatives/

Faculty support and advancement
The College is committed to nurturing and supporting our researchers, scholars, and artists by providing opportunities for professional growth and development and rewarding excellence in research/scholarship, student learning, and service. All A&S faculty members have access to a wide array of workshops, seminars, and mentoring opportunities designed to ensure their success at The University of Alabama.

Learner-Centered College
Our instructional culture focuses not on teaching, but on learning. Our faculty members seek not to simply deliver information but to expand student understanding through dialog, frequent feedback, and direct involvement in the subject area. Our Learner-Centered College initiative focuses on the processes by which a student gains knowledge and understanding: active involvement in the learning experience, gathering and synthesizing information, using and developing critical thinking skills, and problem solving.
Student learning communities

Learning communities nurture intellectual and personal development by bringing together individuals with common academic interests and learning objectives. These communities, both residential and coursework-based, foster discovery and leadership, extending learning beyond the classroom as friends and classmates debate, discuss, and explore topics together.

Workshops are provided for faculty to help them bring course learning outcomes and teaching methods in line with the Learner-Centered Initiative, with funds provided upon the successful completion of the workshop and implementation of the information.

5. Provide mechanisms for communication among all components of the unit;

The department chair is always open to discussion of any and all questions facing faculty, students, and staff. Faculty meetings are held regularly for communication purposes and at least one departmental convocation is held each semester for student informational purposes. Faculty, students and staff are able to bring problems before the chair at any time. Dance faculty hold meetings as needed on a weekly basis to address problems or concerns.

6. Provide the dance executive and other administrators of specialized areas sufficient time and staff to execute the required administrative and/or teaching duties effectively.

Per the stipulations of the faculty loads presented below (E. 4.) and in the MDP section, faculty are given release time from teaching for administrative and creative research activities. There is one dedicated staff for the dance program, however, we often rely on student assistance for administrative duties. Students in the Dance Alabama organization and Nu Delta Alpha Honor Society, as well as scholarship and work study students, often assist with such activities as upkeep of information boards, sign-up for auditions, note-taking during meetings or rehearsals, assembling programs, and record keeping during Dance Alabama auditions and adjudications.

E. Faculty and Staff

Evaluate the extent to which policies, procedures, and conditions regarding faculty and staff meet NASD Standards with respect to:

1. Qualifications;

Each faculty member is highly qualified within his/her area of emphasis and is respected in the field by his/her peers and colleagues. All faculty members have MFA degrees with specialties in various sub-disciplines that match our curricular offerings. Each faculty member is able to nurture and challenge individual students toward meeting professional and academic objectives.

2. Number and distribution;

There are four full time dance faculty members, three of which are tenured, and one of which is on a tenure track. There is one Musical Theatre faculty member (tenure-track) who teaches some dance classes for dance majors and some for musical theatre students. Adjunct faculty are employed as needed typically to teach non-major classes, or supplement the technique classes of majors. We
currently have one adjunct faculty, but this position will be terminated with the addition of the two tenure-track positions to be filled by August 2014. All faculty teach technique in their discipline, with academic courses divided based on faculty areas of specialties. Choreography is taught by two different faculty members so that students have a variety of points of view on composition as they progress through the levels. The addition of two new faculty should allow another member to rotate into the choreography classes as well.

3. Appointment, evaluation, and advancement;

The policies of appointment, tenure, promotion, and systems of raises are consistent throughout the College of Arts and Sciences—procedures are mandated in the Faculty Handbook. While no apparent distinction is made between research and creative activity, the extent and focus of creative activity differ within each sub-division. Promotion and tenure guidelines are included in Section IV – MDP 1. E. The Faculty Activity Report (FAR) is the primary tool utilized in evaluation and determination of salary increases. The FAR posits the four categories of achievement, which determine a merit system of raises. This report is assessed both by the Departmental Chairperson who makes a recommendation, which can be addressed by the faculty member, and finally by the Dean of the College. Each departmental member is active within his/her specialty on regional and national, and in some cases, within the international arena. Development is encouraged through creative work both in and outside the department, and through the presentation of creative activity/research at national and regional conferences. Members of the department have been active in seeking grants and outside funding to support faculty development.

4. Loads;

Faculty loads vary from sub-discipline to sub-discipline. The FTE is divided into the areas of teaching, research/creative activity, administration, and service. Generally, the director or choreographer of a show will be given one-quarter release time—the equivalent of teaching one three credit class. Teaching loads are increased when no administrative or creative/research activity is indicated. Teaching loads are commensurate or above published load formulas in the College of Arts and Sciences. An evaluation of teaching loads would indicate that because of the limited size of the faculty, teachers are often pressed to meet student demand in all areas. Faculty often teach an over-load each semester, with no additional pay, in order to meet student demands. In order to help students gain performance experience, faculty often choreograph for multiple concerts each semester, while only gaining release time for one. The new tenure-track lines should help the dance faculty more efficiently deliver the curriculum, as well as assist with choreographing for concerts, and restore the appropriate balance of each individual’s work load without sacrificing the needs of the students.

5. Student/faculty ratio;

Our current student/faculty ratio within the department is approximately 18/1 for the current academic semester (Fall 2013). This is based on a total enrollment across 21 dance courses of 383 students. Two new tenure-track lines will help meet the increasing demands of our student enrollment, not just for teaching classes within the curriculum, but also with choreographing for and directing concerts to fill out the mission of the program. Service and advising will also be able to be more efficiently distributed amongst faculty.
7. Faculty development;

Sabbatical leaves may be applied for and approved. They may take place during the seventh year (after the tenure decision) and on subsequent seven year intervals. The faculty member is allotted a paid semester of free time to pursue research and creative activities away from campus. Faculty development is largely the result of the individual faculty member’s own initiative. The available University support for faculty include the CAR SCA and RCG grant opportunities, Capstone International for projects involving international endeavors, and departmental financial support. Untenured and tenured faculty in the dance program are typically supported when requests are made for research and travel.

8. Support staff.

One staff member provides administrative and secretarial support. In addition, there is a technical director of Morgan Auditorium who handles all studio and stage equipment as well as designs or oversees lighting and sound for all concert productions. Pay scales are based on the University grading system for the position. The dance program uses costume design graduate students and staff for costuming of the ARDT concert each semester. Production crews consist of current students in the theatre and dance department and often come from the TH324 (lighting and sound for dance) class. We often have live accompaniment for modern classes and occasionally for ballet. Musicians are recruited through the School of Music or theatre/musical theatre and the local community.

F. Facilities, Equipment, Health, and Safety

Evaluate the extent to which the dance unit meets NASD Standards regarding facilities, equipment, health, and safety in relation to the needs of:

1. Dance students;

Most dance major classes take place in Rowand-Johnson Hall, Morgan Auditorium, or Clark Hall, all within easy walking distance of one another, making class scheduling efficient. Some technique classes and rehearsals are held in Bryant Dance Studio, which is further away from the other facilities and thus requires careful scheduling. The dance unit is extremely proud of our spacious studio in Clark Hall. It has sprung floors, Marley, mirrors, barres, climate control, with high ceilings, plenty of light and space. Our second dance studio on Bryant has sprung flooring with marley, sound equipment, mirrors throughout, and dressing rooms with showers, but is limited to certain classes because of its width and height. We are also able to use our stage in Morgan auditorium for choreography classes. We use the dance studios in the Student Recreation Center for the American Ballet Theatre Summer Intensive. While these studios are state of the art as well, with sprung floors, mirrors, barres, etc., they are far away from our other classes, so getting back and forth can take some time. While we do have two dressing rooms in our Clark Hall studio, they are small and there is no access to showers or bathrooms on our floor. We are in the process of clearing out an office space used for storage and faculty changing to give additional changing space to the female students. Restrooms are on the first and second floors of the building (our studio is on the third), making access to toilets inadequate. We often get complaints from other UA employees who work in Clark about the two restrooms being over-crowded with dancers, but beyond requesting our dancers to not change in bathroom stalls, we are at a loss for what to do about the lack of space and access to toilets, sinks, paper towels, etc. There are restrooms and showers in our dressing rooms in Morgan Auditorium, though they are up a spiral stair case on either side of the stage and not easily accessible. There is a shower, lockers, changing
space, toilets and sinks in the Bryant Studio facility. There are first aid kits in all our studio and stage spaces and we have ice machines in each space for injuries and emergencies. For work outside of scheduled class time, students have electronic access to Clark Hall and Bryant Studio to allow them to safely enter and exit the building in the evenings and on weekends. We have a system whereby students can check-out the key to Morgan Auditorium from our facilities chair (a Dance Alabama officer position) should they need it for rehearsal time on weekends. Students occasionally use the Rec Center studios for other class assignments. Our rehearsal spaces have excellent sound systems, equipped for iPad, iPod, and computer input.

2. General students;

General students have the same access to our facilities and health and safety information as majors for classes.

3. Dance faculty;

Each faculty member has his/her own office space in Rowand-Johnson, with access to stores of furniture or other necessities through our surplus department or ordering supplies through our main office. A computer and printer are given to each faculty member by the College and upkeep is handled through the Technology Department run by the College. A recent College initiative gave every A&S faculty member an iPad. There is a University wide commitment to keeping up with technology and all technological needs (within reason) are handled and met by the University. There are a wealth of resources available to assist faculty through the Faculty Resource Center on campus. Their mission statement is as follows:

“Our mission is to facilitate the integration of instructional technology into teaching. We provide professional development, design assistance, and imaging services to UA faculty. Our design and imaging staff members help faculty create course resources. Our faculty development staff members offer workshops and seminars to help faculty learn about technology available campus-wide. We create and post guides and resources for faculty who want to learn about instructional technology independently. Faculty consult with us about ways to effectively use technology in teaching. We are available by phone or email to help faculty when they have questions or problems with instructional technology. We conduct research to learn about new types of instructional technology as they emerge. For more information about our services contact Dr. Marilyn Staffo at mstaffo@frc.ua.edu or 348-4484.”

All faculty share an additional office space just off the Clark Studio for storing CDs, videos, or other teaching equipment. This room also serves as the faculty changing area for the studio. No showers or bathrooms are available in Clark studio, with the closest shower facility being the Student Recreation Center or Bryant Studio. We own several electric pianos and percussive equipment for use in the studios when accompanists are available. Storage space is at a premium and we are working to find more efficient ways to store costumes and other equipment when not in use.

4. Curricular offerings and curricular levels.

The university is committed to staying on top of technological advances and we have benefited with a multi-media classroom for teaching dance history and dance anatomy courses (RJ 204). We additionally have the capability to set up a projector system to show film in Morgan Auditorium. A TV and DVD player is available in every studio space as well,
to show film to students in technique class or to use as a rehearsal tool. The spaces we have are well equipped to meet our curricular goals and missions. To better facilitate the growing number of our students, additional studio space in close proximity will eventually need to be made available. Ideally, we would like to offer technique classes of varying levels during the same time blocks. This would allow for some flexibility with student placement.

G. Library and Learning Resources

Evaluate the extent to which NASD Standards are met regarding:

1. Overall requirements;

The mission and goals of the University Library System are as follows:

As The University of Alabama's principal locus of information services, University Libraries strives for excellence in advancing the University's teaching, research, and outreach programs by anticipating information needs, providing access to resources, and promoting effective use of information by students, faculty, and staff.

Goals

- Identify, assess, and respond to users’ changing needs and expectations regarding information and library collections, facilities, and services.
- Strengthen collections in all formats to meet the learning and research needs of students, faculty, and staff.
- Enhance access to and delivery of information resources through outreach, reference and instructional services, and application of information technologies.
- Create programs and services that incorporate emerging technologies.
- Promote and develop the libraries as research and learning centers and as meeting places for the exchange of ideas.
- Enhance the ability of the Libraries to meet changing user needs through strategic hiring practices, opportunities for professional development, and recognition for all library employees.
- Expand development and advancement activities, including grant-writing.

There is close communication between dance faculty and library staff in the acquisition of new library materials to meet the growing demands of the program and keep up with new information in the field. All library policies are clearly outlined on the website (www.lib.ua.edu) and in the MDP section of this study.

2. Governance and administration;

The dance collection is part of the collections of the Amelia Gayle Gorgas Library which serves the social sciences, arts, and humanities. The Gorgas Library is centrally located on campus and is under the authority of the Dean of the Libraries.

3. Collections and electronic access; focus on the extent to which collections and electronic access support:

a. Current and projected curricular offerings and levels;

Materials are acquired for the library through an approval plan with the academic book supplier and vendor Yankee Book Peddler (YBP). A specific collecting profile, based on each department’s curriculum, is used by the vendor to supply materials. Additional materials, including music scores and audio and video recordings, are acquired from a
variety of other sources. Each department is allocated a budget to be spent on items recommended by librarians, faculty, and in some instances, students.

b. The needs of students (undergraduate, graduate, general);
The dance collection includes works on technique, history, biography and performance as well as the social issues of dance, dance therapy, and dance philosophy. Included in the collection are works appropriate to general students as well as dance majors and faculty. In addition to monographs, the collection contains numerous scores of music for dance, audio and video recordings, all of the major dance journals, as well as journals with related and complementary content.

c. Faculty teaching and research;
Every effort is made to ensure that faculty have all the tools they need to support their teaching and research. There is close communication with library personnel to acquire holdings needed for classroom instruction and research.

4. Personnel;
The Gorgas Library is staffed by professional librarians who hold faculty rank and work in the areas of special collections, music, cataloging, acquisitions and collection development, reference and information services, circulation and interlibrary loan. Each librarian is required to have a Master of Library Science from an ALA accredited school. The library also employs administrative staff who work in the areas of computer systems administration and operations, as well as staff who work within the above mentioned traditional library departments. Also employed by the library are numerous student assistants and graduate assistants from the School of Library and Information Services.

Cynthia Miller is the Music and Performing Arts Librarian. She has an MLIS in library science and a Ph.D in music. Dr. Miller selects materials for the dance collection, provides reference and instruction to faculty and students, and develops subject guides to facilitate the discovery of print and electronic resources. Rose Loucks is the Music Library Assistant. Ms. Loucks oversees the daily operations of the Music Library, including circulation, stacks maintenance, and repair of materials.

5. Services;
The library offers reference assistance to all students, faculty, and staff, as well as assistance in using library equipment and computer software. As noted above, the Music and Performing Arts Librarian provides reference help and class instruction, and creates subject guides to assist student and faculty in finding dance materials. The library has extensive hours of operation, with additional hours during heavy exam periods at the end of each semester. Access to library information and holdings can be obtained online at http://www.lib.ua.edu/ on or off campus. The library maintains reciprocal borrowing agreements with other libraries at state supported colleges and universities. In most cases, UA students and faculty may check out materials from these libraries by presenting a valid University Activity (ID) card. Most frequented are the libraries of Auburn University and Auburn at Montgomery and the University of Alabama at Birmingham or Huntsville. Students and faculty may use the materials at the Tuscaloosa Public Library if they register for a public library card. They may also use the libraries of the nearby Shelton State Community College and Stillman College. Check out privileges are set by each library.

6. Facilities;
Gorgas Library is centrally situated on campus and the dance collections are maintained in close proximity to one another. Books on dance are housed on floor 2M; music scores and audio and
video recordings are located in the Music Library on the 1st floor. The Music Library provides stations for listening and viewing, as well as computers equipped with music notation software and MIDI-enabled keyboards. Several closed study rooms throughout the library provide quiet spaces to groups of students who wish to study or discuss class projects. Computer stations are situated throughout the library, with a bank of Macintosh computers immediately adjacent to the Music Library. Numerous Macs and PCs on the first and third floors are equipped with Adobe CS6, as are computers in the Sanford Media Center on the second floor. (See below for a fuller description of the Sanford Media Center.) There is access to printers and copy machines throughout the library. A café on the first floor provides space for students and faculty to relax, study, and socialize.

7. Financial support.

The dance library allocation is based on a variety of factors including the relative needs of constituent groups, changes in program emphasis, the current state of the collection and historical distribution patterns. New faculty members are allotted monies to buy materials during the first three years of their hire. We have taken advantage of these funds and acquired numerous new films throughout this time to update our dance video collection, which was in the greatest need of improvement.

H. Recruitment, Admission-Retention, Record Keeping, and Advisement

Evaluate the extent to which systems and practices in these four areas meet NASD Standards, especially with regard to:

1. Accuracy and integrity of recruitment and admission programs;

The recruitment activity for the dance major program at The University of Alabama is comprehensive. The dance unit believes that the concert stage is our most important recruiting tool. The Alabama Repertory Dance Theatre (ARDT), a pre-professional company in residence, and the student company, Dance Alabama! each perform two concerts per academic year. The performances are widely advertised by our arts management program and are extremely popular, they often perform to a sold out house. Producing at least four concerts a year gives the majority of the students an opportunity to perform and gives perspective students, their parents, the families of the performers, the university community, the dance community and the community-at-large an opportunity to see our work. The University of Alabama is a member of the American College Dance Festival Association, and the Alabama Dance Council. The faculty often teach and adjudicate work, and the students often perform at conferences held by these organizations showcasing the program work. Often high school students or companies members who have incomplete college experience attended these conferences and learn about UA’s dance program through active recruiting.

During the year, faculty and students visit other college campuses, and local high schools to choreograph, give master class, lecture demonstrations, or to perform for recruitment purpose. Every summer Professor Cornelius Carter teaches at summer dance programs, showcasing and discussing the program at UA. Participation at regional festivals (Alabama Dance Festival, Tennessee Dance Festival, Panoply Choreography Competition) and national venues (Broadway Dance Center Showcase) also provides exposure to the program.

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Our association with the American Ballet Theatre is another recruitment tool and we have admitted several dancers who attended our summer program as young teens. The UA/ABT Summer Intensive attracts the most competitive group of 11 – 17 year olds in the country. ABT Counselors are a vital part of the Summer Intensive. These counselors are UA Dance Majors who are able to take technique classes and work with all the visiting ABT Faculty and Artistic Staff from New York at the same time serving as role models for the young dancers.

Admission to the dance program is contingent upon admission to the University of Alabama and acceptance into the dance major after an audition. Auditions consist of demonstration of technique in ballet, modern, and jazz. Typically an element of improvisation is included in some component of the audition. Students who demonstrate potential for success in the program are accepted as a dance major. Students are notified within two weeks of the audition of their acceptance into the program.

2. Rigor and fairness of retention policies and their application;

Policies and procedures used for retention in the dance program:

• Students must be accepted to the University of Alabama majoring in dance.
• Students must attend all recommended performances and master classes.
• Students are highly encouraged to participate in all Dance production auditions and commit to scheduled rehearsals.
• Scholarship students maintain a GPA of 3.0 in Dance Major classes and an overall GPA of 2.5 and remain in good academic standing. Dance Majors maintain a GPA of 2.5 in Dance Major classes and an overall GPA of 2.0.
• For scholarship students, the Dance Program is the first priority. Performance, teaching, and/or choreographic commitments outside the University must be approved by the Director of the Dance Program.
• Students shall act as ambassadors for the UA Dance Program and set the standard for leadership, academic excellence, and personal integrity.

The retention program includes course and program review of the existing curriculum as an ongoing process within the dance unit. Perceived areas of deficiency with the students’ training are constantly evaluated and addressed through review of existing courses and their content. Areas of specialty within the dance unit are responsible for initiating course reviews and changes, with approval coming from the entire faculty and the Chair.

Students are required to enroll in the core curriculum courses in a wide variety of fields and subject matters. In addition, students seeking a B.A. degree are required to enroll in a minor area of study that typically involves 21 hours of course work. The dance unit is committed to educating well-rounded students in the context of a large university.

Performance opportunities, scholarships, financial aid, and advisement are also used as retention tools, as well as the faculty’s ability and knowledge of professional companies and graduate school dance programs to guide the graduates to the next level. The success of our graduates and their reputation helps to ensure the retention of current students.
3. **Effectiveness of record keeping:**

Students’ academic records, contact information, etc. are accessed through the University Registrar system. An on-line database is available to faculty to look at a student’s records through the Degree Works system on the University’s mybama website. This website assists greatly to see what courses a student has taken and their performance in those courses. Each major has a dance faculty advisor who helps to track their progress in the curriculum and can help to guide them into the appropriate classes for their level and interests. Individual faculty maintain records of grades and attendance for the courses they teach for a period of five years.

4. **The effectiveness of the advising system for dance students.**

A period of advising takes place about midway through each semester in order for the students to register for their classes the following semester. During this time, all dance majors meet with dance faculty about the courses they should be taking not only in the following semester, but to achieve their goals in the dance program. Faculty, utilizing the Degree Works system, ensure the students are taking the core curriculum and enrolling in technique classes, but then advise each student, based on their career goals, in the other elective classes they may take, as well as helping to find a good fit for a minor or second major to augment their goals. We are especially proud of our flexible curriculum which ensures a good base in the field through our core curriculum, but then allows students to pick and choose from various areas of study to achieve their personal goals in dance. Dance faculty can only advise students about dance classes, and students must also make an appointment with an advisor in the College to make sure they are taking the appropriate classes in the general studies curriculum. For their minor, students are encouraged to meet with an advisor in that department to find a good track for taking the minor course requirements. Students with a double major must also be advised by a faculty member in their second major. All advising policies and procedures are clearly laid out in the student catalog and handbook. If a student is passionate about dance, but does not show aptitude for success within the dance major, the student is advised to pursue a degree with New College, wherein they design their own degree combining dance with another area of interest (education, child-development, etc.). Students pursuing this degree are not evaluated by the same standards as dance majors, and are still able to take classes within the dance curriculum.

In addition to course advising, students also meet with faculty about individual progress in their classes and about career or long-term goals. We also hold convocation meetings to inform students about various career oriented topics such as auditioning advice, putting together a resume or a video reel, and conveying information about graduate schools or other job opportunities. Information is distributed to dance majors through emails, Facebook groups, and postings on bulletin boards in Clark, Bryant and Rowand-Johnson.

**I. Published Materials and Web Sites**

Evaluate the extent to which the dance unit’s policies and practices regarding published materials and Web sites meet NASD Standards, especially with regard to:

1. **Clarity, accuracy, availability;**

Information about the dance program is available on the Theatre and Dance Department website at [www.as.ua.edu/theatre](http://www.as.ua.edu/theatre). Information is updated annually and includes facts about the program, degree requirements, faculty, and auditions. Links are present throughout to the university catalog for general information about the university and specifics detailed in the catalog regarding classes and policies.
2. Comprehensiveness;

Information about the program is presented with contact information available to all faculty and staff members for further clarification or information. The additional links to general information about the University provide easy access to whatever source the viewer would like to investigate.

4. Any published claims regarding achievements

The dance unit maintains clear and accurate records regarding any published information. In particular, we do our best to keep up with our graduates and have records of their activities in the field.
Section II.B. Specific Curricula

Applications for:

Renewal of Final Approval

1. The program or degree title, with emphasis if applicable, followed by a statement of purposes as published by the institution; for example, for whom the program or degree is intended, its preparational emphasis, its aspirations for student achievement, etc.

B.A. in Dance

Department of Theatre and Dance--Dance Program

The mission of the Department of Theatre and Dance is to offer excellent teaching and resultant dynamic learning on the graduate (theatre only) and undergraduate levels of education. The curriculum reflects an understanding of these arts as an arena where the experiences encountered in life are explored and shared in unique communication with an audience. Theatre and dance students as artists/scholars/practitioners develop specialized knowledge, talents, and skills, as well as comprehension of a variety of methodologies, historical perspectives, and theoretical principles. The department strives to nurture the development of creative, independent, and well-educated students who are able to work collaboratively in the creation of their arts. The department also strives to nurture and support faculty committed to high levels of achievement in creative activity, teaching, and service.

The mission of the dance program is to enhance the knowledge, appreciation and growth of dance as a performing art. The dance program strives to provide students with the opportunity to improve their skills as dancers, communicators and creative artists and encourages outreach to the community through performances and scholarship activities.

1. Students will demonstrate proficiency in at least one style of dance (ballet, modern or jazz) and competency in at least one other dance style.
2. Students will demonstrate knowledgeable in basic anatomy and kinesiology as it pertains to dance technique.
3. Students will demonstrate knowledgeable in the history of dance as a performing art through written, oral and creative research.
4. Students will demonstrate understanding of composition techniques of choreography.
5. Students will gain performance experience through the Dance season productions and festival participation.

2. A curricular table in the NASD format.

See Chart
Degree Title: Bachelor of Arts in Dance (B.A. in Dance)
Number of Years to Complete the Degree: 4 years
Degree Submitted for: Renewal of Final Approval
Current Semester’s Enrollment in Majors: 140
Name of Program Supervisor: Cornelius Carter

<table>
<thead>
<tr>
<th>Dance Studies</th>
<th>Performance and Dance Electives</th>
<th>Ancillary Courses</th>
<th>General Studies</th>
<th>Minor</th>
<th>Total Number of Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>24</td>
<td>12</td>
<td>15</td>
<td>47</td>
<td>22</td>
<td>120</td>
</tr>
<tr>
<td>20%</td>
<td>10%</td>
<td>12.5%</td>
<td>39.2%</td>
<td>18.3%</td>
<td>100%</td>
</tr>
</tbody>
</table>

List course numbers, titles, and credit allotments under each applicable category.

**Dance Studies**

Choice of 12 hrs. from the following 100 and 200 Technique Classes

Two Ballet Classes:
DN 121  Ballet Technique I-A  3 hrs.
DN 122  Ballet Technique I-B  3 hrs.
DN 221  Ballet Technique II-A  3 hrs.
DN 222  Ballet Technique II-B  3 hrs.

One Modern Class
DN 211  Modern Dance Technique II-A  3 hrs.
DN 212  Modern Dance Technique II-B  3 hrs.

One Jazz Class
DN 251  Jazz Technique II-A  3 hrs.
DN 252  Jazz Technique II-B  3 hrs.

Choice of 12 hrs. from the following 300 and 400 technique classes

DN 311  Modern Dance Technique III-A  3 hrs.
DN 312  Modern Dance Technique III-B  3 hrs.
DN 321  Ballet Technique III-A  3 hrs.
DN 322  Ballet Technique III-B  3 hrs.
DN 351  Jazz Technique III-A  3 hrs.
DN 352  Jazz Technique III-B  3 hrs.
DN 411  Modern Technique IV-A  3 hrs.
DN 412  Modern Technique IV-B  3 hrs.
DN 421  Ballet Technique IV-A  3 hrs.
DN 422  Ballet Technique IV-B  3 hrs.
DN 451  Jazz Technique IV-A  3 hrs.
DN 452  Jazz Technique IV-B  3 hrs.

Total Dance Studies  24 hrs.
Performance and Dance Electives
Choice of 12 hours from the following electives (including technique classes not yet taken from above list)

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>DN 110</td>
<td>Introduction to Dance Styles</td>
<td>2 hrs</td>
</tr>
<tr>
<td>DN 142</td>
<td>World Dance (hip hop)</td>
<td>2 hrs</td>
</tr>
<tr>
<td>DN 200</td>
<td>Special Topics</td>
<td>3 hrs</td>
</tr>
<tr>
<td>DN 210</td>
<td>Dance Styles II</td>
<td>3 hrs</td>
</tr>
<tr>
<td>DN 300</td>
<td>Special Topics</td>
<td>1-3 hrs</td>
</tr>
<tr>
<td>DN 301</td>
<td>Special Topics</td>
<td>1-3 hrs</td>
</tr>
<tr>
<td>DN 310</td>
<td>Dance Styles III</td>
<td>3 hrs</td>
</tr>
<tr>
<td>DN 380</td>
<td>Independent Study in Dance</td>
<td>3 hrs</td>
</tr>
<tr>
<td>DN 381</td>
<td>Independent Study in Dance</td>
<td>3 hrs</td>
</tr>
<tr>
<td>DN 400</td>
<td>Special Topics</td>
<td>3 hrs</td>
</tr>
<tr>
<td>DN 410</td>
<td>Advanced Tap</td>
<td>3 hrs</td>
</tr>
<tr>
<td>DNCA 340</td>
<td>Choreography II</td>
<td>3 hrs</td>
</tr>
<tr>
<td>DNCA 403</td>
<td>Approaches to Dance Instruction</td>
<td>3 hrs</td>
</tr>
<tr>
<td>DNCA 440</td>
<td>Choreography III</td>
<td>3 hrs</td>
</tr>
</tbody>
</table>

Total Performance and Dance Electives 12 hrs.

Ancillary Courses
Required for completion of the Dance degree

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>DNCA 240</td>
<td>Choreography I</td>
<td>3 hrs</td>
</tr>
<tr>
<td>DNCA 265</td>
<td>Anatomy for Dance</td>
<td>3 hrs</td>
</tr>
<tr>
<td>DNCA 470(W)</td>
<td>Dance History I</td>
<td>3 hrs</td>
</tr>
<tr>
<td>DNCA 471(W)</td>
<td>Dance History II</td>
<td>3 hrs</td>
</tr>
<tr>
<td>TH 324</td>
<td>Lighting and Sound for Dance</td>
<td>3 hrs</td>
</tr>
</tbody>
</table>

Total Ancillary Courses 15 hrs.

General Studies

<table>
<thead>
<tr>
<th>Category</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Freshman Composition</td>
<td>6 hrs</td>
</tr>
<tr>
<td>Foreign language or computer</td>
<td>6 hrs</td>
</tr>
<tr>
<td>Humanities, literature, and fine arts</td>
<td>12 hrs</td>
</tr>
<tr>
<td>History and social/behavioral sciences</td>
<td>12 hrs</td>
</tr>
<tr>
<td>Natural sciences and mathematics</td>
<td>11 hrs</td>
</tr>
</tbody>
</table>

Total General Studies 47 hrs.

Minor

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Approved Minor requirements</td>
<td>22 hrs</td>
</tr>
</tbody>
</table>

Total Minor 22 hrs.
3. An assessment of compliance with NASD Standards applicable to the program.
   a. This assessment must address the competencies required by applicable Standards in terms of specific content, expectations for knowledge and skills development, and levels of achievement required for graduation as determined by the institution.
   
   The University of Alabama’s Bachelor of Arts in Dance complies with NASD standards for liberal arts degrees with a major in dance. The structure of the curriculum requires students to take courses in a wide range of subjects that address the seven competencies of general education. Our five learning outcomes for dance majors (see #1 above) fulfill the five competencies listed for dance studies in the NASD handbook.
   Our required dance curriculum includes dance anatomy, choreography, lighting and sound for dance and two semesters of dance history in addition to technique and other dance electives. Midterm and final examinations in all movement classes, in addition to daily physical and verbal feedback, ensure students have the knowledge needed to progress to the next level in their technique and performance. Additionally, students are informally evaluated at the beginning of each semester to ensure they have been placed in the right level. Students are given ample performance opportunity through the pre-professional company, ARDT, the student concert, Dance Alabama!, the end of semester showcase, Dance Collection, and participation in non-season dance productions such as ACDFA, Tuscaloosa Community Dancers, Alabama Dance Festival (annual dance conference in Birmingham), and Panoply (regional choreography competition in Huntsville).

   b. Required levels of achievement may be documented in many ways, including but not limited to admission criteria, program expectations, course syllabi, graduation regulations, examination guidelines, grade level requirements, and so forth.

   Through our audition process for admission to the program, we are able to select students who show potential for success. Once accepted, students must maintain a 2.5 GPA in their dance studies, which ensures demonstration of comprehension, knowledge, and participation at each level. In order to advance to the next level, students must have successfully completed the pre-requisite for the class. This ensures appropriate student achievement and progress through the curriculum. Besides successful completion of the required core curriculum, students chose their own “track” (informally) based on their future goals, which allows them flexibility in selecting from a variety of dance electives. Allowing students to choose classes they are more interested in eliminates some elements of apathy which might occur from a curriculum enforced for all students, regardless of their ultimate goals. Samples of syllabi and evaluation forms exhibit the requirements by which students demonstrate their achievements. These are presented in Appendix A.

5. Results of the program related to its purposes, including means for evaluating these results and assuring that requisite student competencies and levels of achievement discussed in items E.3. and E.4. above are being developed. Means for using such evaluations as the basis for program improvement are considered in Section III.B. of Format A.

The College has initiated an assessment procedure for every department and every degree. The chart below represents learning outcomes for the BA in Dance degree and outlines the means of assessment, observations, and possible future actions toward reaching the goals.
and outcomes of the program. This information is collected annually and submitted for approval and accountability to the University’s Office of Institutional Effectiveness current reporting system. This chart is from the 2012-2013 academic year. The reports are submitted each summer by the Assessment Coordinator of each department after collecting the data throughout the academic year.
Program Level >> Bachelor >> (BA in Dance)

**Outcome 1:** Students will demonstrate proficiency in at least one style of dance (ballet, modern or jazz) and competency in at least one other dance style.

**Assessment 1.1**
Students must audition to be accepted into the dance program. Students are assessed by all dance faculty to determine their levels in the different dance styles. A rubric is used to determine acceptance and placement in each technique style.

**Observations (aka Results) 1.1**
Out of 135 auditioning students, 64 were accepted to the program based on achieving an average score of 2 or 3 (out of 3) from all faculty, with 7 students accepted on probation. 59 students enrolled at UA as a dance major in Fall 2012. Based on initial faculty assessment, 11 incoming freshmen were placed in DN121, Ballet Technique I, and 48 were placed in DN221, Ballet Technique II. 26 students took Jazz DN251 for the fall, and then switched to modern DN211 for the spring while 33 students took modern DN211 in the fall and switched to jazz DN252 in the spring.

**Future Actions (aka Improvements) 1.1**
We had a larger class this year than the 11-12 academic year, so we had to have 2 sections of DN221 in the fall as well as teach 2 sections of DN252 and DN222 in the spring. If this trend continues, we may have to look into hiring adjunct faculty to teach these core classes as our current faculty numbers cannot support this many sections of required classes.

**Assessment 1.2**
In technique classes taught each semester, students are evaluated by dance faculty at midterm and at the end of the semester, with the use of rubrics to determine subsequent course recommendation.

**Observations (aka Results) 1.2**
There were 11 technique classes for dance majors in Fall 2012. Total enrollment across all classes was 234. By the end of the semester, all but 7 students had reached the threshold for success of a grade of B or higher on their movement exams. Students are then allowed to proceed to the next level of technique after achieving the threshold for success. 97% of students have learned the required skills by the end of the semester. There were 11 technique classes taught in Spring 2013 with a total enrollment of 201 across all courses. All but 3 students achieved a grade of B or higher by the end of the semester. 99% of students have achieved the threshold, and are allowed to move forward to the next level of technique.

**Future Actions (aka Improvements) 1.2**
The program would benefit greatly from an additional faculty member to maintain this achievement. As is, some classes are sacrificed so that appropriate levels of technique courses can be taught, as faculty are pulled from one class to teach another.

**Outcome 2:** Students will demonstrate knowledge in basic anatomy and kinesiology as it pertains to dance technique.

**Assessment 2.1**
In the Anatomy for Dance course, DNCA 265, students’ progress of comprehension and retention is evaluated by weekly quizzes on anatomy and kinesiology. The threshold for success is a 70% average on all quizzes.

**Observations (aka Results) 2.1**
In Fall 2012, 20 of 23 students averaged 70% or higher. In Spring 2013, 15 of 19 students
### Outcome 3: Students will demonstrate knowledge in the history of dance as a performing art through written, oral, and creative research.

#### Assessment 3.1
In the DNCA470 (Dance History I) and DNCA471 (Dance History II) courses students are assessed by quizzes. The threshold for success is 70% average.

#### Observations (aka Results) 3.1
In Fall 2012, 30 out of 32 students achieved the 70% threshold. In the Spring 2013 semester, only 13 of 27 students achieved the 70% threshold. Students who do not achieve the threshold tend to have numerous absences and thus zeros for quiz days.

#### Future Actions (aka Improvements) 3.1
Use of clickers was dropped, but quiz scores still tend to be low based on students not being prepared for class by having done assigned readings and reviewing notes from previous classes.

#### Assessment 3.2
In the DNCA470 (Dance History I) and DNCA471 (Dance History II) courses students are assessed by essay assignments combining information from numerous sources with attention to MLA formatting and citations. The threshold for success is a rubric score of 80% or above.

#### Observations (aka Results) 3.2
In Fall 2012, 4 of 32 students did not achieve the threshold of 80% average across 3 essay or research paper assignments. 28 students held an 80% average or higher and 15 of these held 90% or higher. In Spring 2013, 4 of 27 students did not achieve the threshold, with 23 scoring 80% or higher.

#### Future Actions (aka Improvements) 3.2
Additional sections of dance history might be necessary to accommodate the growing numbers as it is difficult to have more than 30 students in a writing intensive class (with no grad students as aides). For
the Fall 2012 semester, a different faculty member taught the DNCA470 to give the usual dance history professor a semester break. This method was very helpful and will be continued for the 2013-2014 academic year.

### Assessment 3.3
In the DNCA471 (Dance History II) courses students are assessed by a choreography project demonstrating understanding of an artist’s style, aiming for a threshold of 80%.

### Observations (aka Results) 3.3
27 of 27 students scored 80% or higher, with 24 of those being 90% of higher.

### Future Actions (aka Improvements) 3.3
Students excel in the area of translating their research of a particular choreographer into a dance in the style of that person. This project is not only a favorite of the students, but a clear indicator that even if students do not excel at writing, they understand the key aesthetic elements the choreographer used to produce art.

### Outcome 4: Students will demonstrate understanding of composition techniques of choreography.

### Assessment 4.1
All dance majors are required to take one semester of choreography (DNCA240). Students are evaluated on specific choreographic devices over the course of the semester using rubrics. Threshold for success is 80%.

### Observations (aka Results) 4.1
There were 15 students enrolled in DNCA240 in Fall 2012 and 17 enrolled in Spring 2013. Students were tracked from first assignment to last using rubrics based on composition concepts. On the first study, 26 of 32 students scored over 80%. On the last study, all 32 students scored over 80%.

### Future Actions (aka Improvements) 4.1
As the semester progressed, 100% of students demonstrated increased understanding of composition techniques. The rubric format with feedback was clear and useful and will be maintained.

### Assessment 4.2
Students may present choreography for the Dance Alabama concert each semester. Students are evaluated by all choreography faculty using rubrics that outline the important elements of composition. A minimum of 2 feedback sessions are held before final adjudication, which determines the Dance Alabama concert program.

### Observations (aka Results) 4.2
Students are given the opportunity to improve their work based on the feedback of the faculty. 32 dances were shown in the first round of showings in the Fall with 34 in the Spring semester. Of these, 20 were selected for the Fall concert and 22 for the Spring concert after the adjudication process. Of the 42 choreographers from both semesters, 31 had completed DNCA240, Choreography I. Of the remaining 11, 5 were freshmen dance majors and 6 were non-dance majors.
Future Actions (aka Improvements) 4.2
With the help of faculty, Dance Alabama continues to be a huge success. The techniques learned in DNCA240 and the feedback of the faculty help students create sound choreographic work in a variety of styles.

Outcome 5: Students will gain performance experience through the Dance season productions and festival participation.

Assessment 5.1
The number and classification of dancers who are accepted into Alabama Repertory Dance Theatre and Dance Alabama will be calculated.

Observations (aka Results) 5.1
Of our approximately 152 dance majors, 115 auditioned for ARDT and 51 were chosen for the ARDT company in Fall 2012. These students learn repertory and new choreography by faculty which is performed in the ARDT concert each semester. 21 students were seniors, 11 were juniors, 15 were sophomores and 5 were freshmen. Of 109 auditionees at Dance Alabama Fall 2012, 76 were in the Fall 2012 performance. The breakdown of dance majors was 24 seniors, 14 juniors, 17 sophomores, and 13 freshmen, with 9 non-majors performing. Of 115 auditionees for DA Spring 2013 show, 82 performed in the concert. The breakdown of performers was 21 seniors, 12 juniors, 13 sophomores, and 25 freshmen, with 11 non-majors. Additionally, there was a one night only Dance Collection concert at the end of each semester. The Fall show had 69 performers and the Spring show had 74 performers.

Of our 152 students, 137 (90%) had a performance opportunity during the year and 51 of our 59 freshmen (86%) performed in a program sponsored event.

Future Actions (aka Improvements) 5.1
This academic year showed the highest freshmen participation in program-sponsored productions in several years. As potential students hear of all the performance opportunities at UA, more talented dancers are attracted to the program, as they know they will receive not only solid training, but have a variety of performance experiences, which are crucial to a performance field.

Assessment 5.2
The number and type of productions students participate in outside of the regular dance seasons will be calculated.

Observations (aka Results) 5.2
During the 2012-2013 year, 35 dancers participated in performances at 21 different venues outside of Dance Program sponsored events. Venues include JUMP in New Orleans, Houston and Orlando, NUVO in Orlando and Atlanta, Broadways Dance Center’s NY Showcase, Tuscaloosa Community Dancers performances at the Bama Theatre, Alabama Dance Festival, Panoply Choreography Competition, Palm Dessert Choreography Showcase, NRG in Atlanta and Phoenix, Tremaine convention in Atlanta, Evening of Dance in Huntsville, AL, and the St. Petersburg Dance Open in Russia.

Future Actions (aka Improvements) 5.2
Students gain important experience in other professional settings, and the dance program will continue to encourage student work outside the academic/campus setting, as long as that work does not interfere with classes or UA performances to which a student has committed.
6. An assessment of strengths, areas for improvement, challenges and opportunities, including an assessment of the extent to which the program is meeting institution-wide or dance unit aspirations for excellence.

In a self-study written by faculty it may seem presumptuous to state that the primary strength of the dance unit continues to be its faculty and staff. However, by stating this we are reaffirming our commitment to the teaching, research, and practical production of dance. We are diverse in our backgrounds and fields of specialty and are able to present the students with a variety of viewpoints and opportunities for study. All faculty are regularly involved in some form of dance production. This hands-on approach to dance is very important to the instruction of our students, and we feel strongly that this production-oriented focus is at the foundation of our program. Faculty members continue to pursue outside professional opportunities when time allows. While there is no release time for this kind of work during the year (which could be perceived as a weakness), summers can be spent pursuing creative opportunities.

Due to the structure of our ballet technique classes, we believe we demonstrate strong building on skills and an increasing demand in technicality and performance. We have ballet classes in all levels (100, 200, 300, 400) and students typically take a ballet class each year, if not each semester. This structure allows clear development through the levels and demonstration of progress with skills including pointe work and repertoire. We have a similar structure with our modern and jazz classes, having courses in 200, 300 and 400 levels, which also allows for tracking of students and their progress. Freshmen are placed in either a 100 or 200 level ballet course based on their audition and take two semesters of ballet in their first year. Additionally half the incoming freshmen are placed in a 200 level modern and half in a 200 level jazz for the fall. The students then swap to the other technique in the spring. This gives students the chance to take a class in each of our major styles and with at least three, if not four, of our faculty, to help them get a sense of our program and teachers. The students are also coming in, as freshmen, with higher and higher levels of technical ability. Our challenge as faculty will be to keep up with the increasing talent and continue to provide ways to nurture students in their performance.

The structure of our choreography classes, with the three different levels, ensures students have taken the pre-requisite before moving on to the next level. Also, the dance unit believes in the power of our diverse voices and practices in creativity so we make it a point to rotate the Choreography classes so that as students move through the levels they will not have the same instructor for each course. The Dance Alabama concert provides clear evidence of the high quality of choreography our students produce. Through our adjudication process, we are able to nurture each individual student’s aesthetic, yet still demand high quality and professionalism regardless of the style of technique or composition. Our students’ works have been honored at regional festivals such as the Alabama Dance Festival in Birmingham and Panoply Choreography Competition in Huntsville. Recent student work has also been accepted to prestigious national venues including the Dance Gallery and Broadway Dance Center Showcase, both in NYC. Our greatest challenge for the future is to keep our choreography classes small enough to allow for effective teaching and feedback, yet still service the needs of our growing student population. We have switched from offering one choreography class each semester to sometimes offering two in the same semester, and occasionally faculty are available to teach the course during the three week Summer Interim session.
Our growing numbers also provide an additional challenge for the anatomy and dance history classes, as faculty need more time for grading tests and papers, or classes need to be restructured to make more time for class presentations, or to accommodate the discussion, questions and feedback of numerous students. We now have to offer dance anatomy every semester instead of once a year and we are concerned about keeping enrollment to approximately 30 students in the writing intensive history courses. Additional faculty will most likely be needed so that we can offer multiple sections of dance history each semester. Increase in students also provides a challenge for our performances. With more students, and more students of such talent and quality, we are challenged to provide as many performance opportunities for our students as we can. We have opted to double cast almost every dance for our ARDT performances over the last few years. While this certainly made for more grueling and time consuming rehearsals, we strongly believe it was the best choice in order to allow more students the ability to perform. We also maintain rules whereby students cannot perform in more than three pieces for the Dance Alabama concert in order to allow greater numbers of student participation. The addition of the end of semester showcase, Dance Collection, is geared toward performance by those who haven’t participated in Dance Alabama or ARDT, as well as serving as an additional performance venue for guest artist, faculty, alumni or senior choreography.

Growth in numbers means that we are literally beginning to burst out of our current classroom space. There are few short-term solutions to this problem barring the allocation of additional resources from the University. There are current plans for a new theatre to be built that would serve as the main theatre for the entire department. The new theatre plans include a larger stage space than the dance program currently has, along with better support spaces (including dressing rooms and a rehearsal space). The nature of the department’s season would be reworked due to the entire department sharing the space, but different types of dance productions could be tackled with a larger, more state of the art theatre space, as well as allow for more intimate or experimental concerts with a black box theatre. Plans are also currently on the table to renovate a nearby building for dance studio spaces. Again, we do not have any short-term solutions, but hope these plans come to fruition in the not too distant future.

While our four full-time faculty members are stretched to the limit to accommodate the burgeoning student enrollment, we are looking forward to our two newly granted tenure-track faculty lines. We are in the process of drafting the job descriptions and are excited about the possibilities that lie ahead with 6 full time faculty for dance.

8. Plans for addressing weaknesses and improving results.

Our limited space and faculty are our primary weaknesses. In order to address these challenges to our program, we will continue to seek out and provide collaborative opportunities for our students. So we do not bog down our studio as the only site for rehearsals or performances, we have begun to build relationships with other departments and faculty interested in the creative process. We have been able to introduce our dance majors to students in film, music, art, creative writing and engineering to create projects and performances outside our main dance venues. Some examples include numerous dance films set in locations around campus and around the city and the introduction of site-specific work done in the area. Most recently, we partnered with Dr. Faythe Freese in the School of Music and performed original choreography to live music at the Moody Music Concert Hall. So
while our physical spaces may not compare to other programs, we feel we still can create numerous performance and creative opportunities for our students through these collaborative projects.

We also will continue to vary our offerings in the program as greatly as we are able with four faculty members. We are excited to expand on the use of the special topics 200 and 400 classes to offer additional classes such as variations, partnering, pointe, men’s class, or additional levels of diverse technique styles. Additionally, by building relationships with external professional organizations (Broadway Dance Center), we are able to expand our curricular offerings by allowing students to pursue a semester or a summer away to gain wider experiences for academic credit.
Section II.C. Programmatic Areas

Item DGP: Dance Studies for the General Public

Briefly describe objectives, policies, and programs concerning dance studies for the general public.

Several courses are available for non-dance majors, in addition to opening up dance major courses to those with potential, experience, and a passion for dance. While we do not have the space, nor the faculty time, to offer more classes specifically for the general public, we are able to reach a wide variety of students on campus through additional programs. Each semester for the TH114 (Intro to Theatre) course, a lecture is given on “How to Watch Dance”, walking students through different ways to observe, describe, and interpret what they see on stage. This class has a typical enrollment of 200 students each semester and they are required to see two dance concerts within the semester. Additionally, faculty members are guest lecturers in other fine arts and honors courses, allowing us to introduce dance and discuss its importance to several hundred other non-dance majors each semester. The Fine Arts 200 and Honors 210 classes (total enrollment of around 300 students) visit an ARDT rehearsal every semester to learn about the process of making dance, see dance making in action and then attend the concert to see the final product. Dance Alabama has been voted one of the “must do” activities by UA students before graduation for several years in a row. Our shows are typically well attended, if not sold out, allowing us to reach a large and diverse audience with each performance given.
Item PER: Performance

Briefly describe:

1. The dance unit’s goals and objectives for performance and the administrative, curricular, programmatic, qualitative, and evaluative approaches used to achieve these goals and objectives;

   Philosophy: The Department is committed to the philosophy that classroom work must be balanced with a strong performance focus, giving students the opportunity to apply theoretical classroom knowledge in production. This commitment to practical knowledge through production is apparent in all areas of the dance unit. To this end the dance unit produces at least four (though often six or more) scheduled performance concerts a year. Faculty involvement varies with each production, however, at least two of these are faculty choreographed.

   Administration: Performance piece selections are chosen by the faculty and student choreographers (with faculty approval). Consideration is given to all areas of the dance unit in terms of season selection: cast size, audience appeal, scenic and costume demands, and so on. Administration of the performance and production areas of the dance unit is a group effort.

   Curriculum: The dance unit is committed to providing ample production opportunities for students in all areas of emphasis. Students are regularly evaluated on their production work in class and informally.

We are committed to providing performance opportunities for our students. Our learning goals of training students who demonstrate proficiency in diverse styles, professionalism in dance, and abilities to analyze and problem solve are tested and demonstrated through our performances each semester. We produce at least two concerts every semester, one with our pre-professional company ARDT, the other a student production of Dance Alabama! Auditions are held for ARDT each fall semester and students who can demonstrate proficiency in several styles as well as have an aptitude for performance are selected. We often double (or even triple) cast our performances in order to allow for the maximum number of qualified students to perform. Through the structure of the company, students are challenged in a variety of styles. Auditions are held for Dance Alabama! at the beginning of each semester. Any student may audition as a dancer or choreographer, or both. Student choreographers show their work through an adjudicated process by which faculty choose the dances for the final concert. The feedback students receive during these adjudicated sessions helps them to shape their choreography. This, in conjunction with our choreography classes, helps students identify effective choreographic methods and an eye for artistry and creativity in diverse styles of dance. In the last two years, we have added an additional one night only production, the Dance Collection. This concert was originally geared toward giving more performance opportunities to freshmen and sophomores and started with faculty choreography from students in the 100 and 200 level technique classes. The showcase has since grown to include the work of guest artists, alumni, student choreography and works by or for senior dance majors. We are also planning on extending the run of this show to two nights to give it more equal billing to the other productions.

2. Policies and procedures regarding student performance, faculty performance, touring practices, and access to other professional and student performances, both on- and off-campus.
For the Dance Alabama! concert, students may not be in more than three works in order to allow the maximum number of student participation in the performances. Faculty are active professionals in the field and seek out choreography and performance opportunities as part of their creative activity and research. Two student works and one faculty work are taken to ACDFA each spring, as allowed by our academic and concert schedules. Annual participation in the Alabama Dance Festival in Birmingham also allows us the opportunity to showcase our students in performance. In 2012 a New Works Concert became an aspect of the Alabama Dance Festival, giving another opportunity for young choreographers to submit work to be selected for performance at the festival. Many students and faculty members also submit their work to be shown in the Panoply choreography competition hosted in Huntsville, AL each April. Scholarship students are required to seek permission before accepting roles in other companies. The Alabama Dance Council keeps us all up to date on performances, workshops, and classes in the state of Alabama through their e-publication Footworks. Whenever professional companies tour through the area, Birmingham in particular, dance majors are notified and encouraged to attend concerts. We make efforts to bring in guest artists to work with our students to allow richer opportunities on campus. We have hosted The Dance COLEctive, Sanspointe Dance Company, Christopher Bottoms, Alicia Okouchi-Guy, Rick McCullough, Clay Taliaferro, Jim Cooney, Eddie Garcia, Cris Judd, Dave Scott and Jane Weiner.
Item OPA: Other Programmatic Activities

Briefly describe any goals, objectives, and activities of the dance unit involving educational or research institutes, festivals, special service activities, policy studies, or special liaisons with other institutions or organizations, etc.

In 1997, The University of Alabama was chosen by American Ballet Theatre for the first American Ballet Theatre Summer Intensive ever to be held outside of New York or in partnership with a university. Through this partnership, promising young dancers can receive both the highest level of dance training with American Ballet Theatre's renowned summer program and a strong correlating academic curriculum of dance studies. Participants are selected for the Intensive through a 24-city nationwide audition tour. Dance majors are selected each spring to serve as counselors for the camp, enabling them to take classes with ABT faculty and demonstrate their leadership skills.

Recently, our program has developed a partnership with Broadway Dance Center in NY. Students are able to attend their Professional Semester to gain additional technical and performance experience. Both faculty and students have presented work in the BDC Showcase at Symphony Space and the MMAC Theatre providing a rich exchange of experiences.

Additionally, our program is dedicated to attending the American College Dance Festivals each spring, as allowed by our academic and concert schedule. We also participate in the Alabama Dance Council’s Dance Festival each January. These festivals provide an excellent opportunity for students to take a wide variety of classes from master teachers all over the country, and attend professional and pre-professional concerts. We submit work to be presented in the Showcases allowing for additional performance opportunities for our students.

Our faculty are members of various professional organizations showing the breadth of our interests. Information about membership, conferences, and publications of these organizations are shared with students. Some organizations include: International Association for Dance Medicine and Science, American Alliance for Health, Physical Education, Recreation, and Dance, National Dance Association, The Laban Institute for Movement Studies, Alabama Dance Council, and Corps de Ballet.
SECTION III. EVALUATION, PLANNING, PROJECTIONS

A. Dance Unit

1. Describe how the dance unit evaluates, plans, and makes projections. As part of the narrative, describe any basic concepts, policies, procedures, and/or schedules that fundamentally characterize or shape evaluation, planning, and projection in the dance unit and at other levels that affect the dance unit.

The program engages in semi-annual long form “retreat like” faculty meetings at the beginning of each semester, part of which includes evaluation and planning. The season is planned, classes scheduled, curriculum adjustments made based on past experiences, auditions scheduled along with enrollment goals, and discussions are held about production and performance opportunities for students. Additionally, regular faculty meetings are held throughout the semester to continue to evaluate and plan.

2. Evaluate on a fundamental level the extent to which:

a. All elements of the unit’s work—purposes, size, scope, programs, resources, policies, etc.—have a logical, functioning, and productive relationship.

The curriculum of the dance program provides students a wide range of classes and experience to fulfill the mission. Numerous performance opportunities address outreach to the community as well as challenging the students artistically and creatively. They also help to train students for professional careers as they gain performance experience. The pedagogy course allows students “real world” experience through service learning teaching in the public school system. This program not only helps to train dancers for future careers or opportunities in teaching, but also allows for community outreach and service. The two student organizations, Nu Delta Alpha and Dance Alabama also perform various outreach activities. The program is dedicated to bringing in guest artists to expose dancers to the outside/professional realm and broaden the curricular experience. Guests bring in different aesthetics and philosophies and many also have outreach and advocacy agendas that demonstrate to students the broad range of career possibilities available in the dance world. Resources and funding are fairly equally committed to classroom, performance and outreach.

b. Evaluation, planning, and projection efforts

(1) support stated purposes (dance unit, curricular, and institutional);

In semi-annual faculty meetings evaluation of all areas (curricular, production and outreach) occurs. Our system of continuous evaluation is used in all planning efforts to make projections about future class scheduling, production and outreach possibilities. Student growth in the last five years has been steady and at the current time, this growth is expected to continue. This is taken into account for planning and projection for all areas as well. The yearly program assessment through the college also helps to ensure we are committed to our five stated outcomes and objectives for the program and allows us to evaluate these annually.

(2) are used as elements of short- and long-term decision-making; for example, manage contingencies, opportunities and constraints; maintain productive relationships among evolving priorities and resource allocations, etc.
Departmental planning involves the year-to-year goals of establishing a season that meets the needs of our students and subscribers, as well as challenging the faculty and staff artistically. Due to the diversity of our faculty and dance student body we are able to offer a wide variety of aesthetics in our classes and production.

Due to constraints of the size of Morgan theatre, the kind of dances we present and the cast sizes are limited. This does affect the types of productions we have. As we write this report, plans are underway for a larger performing arts theatre that will include a larger stage that could alter the types of productions we could provide. Even in the most optimistic view, this theatre will not be complete for another five years. The plans for the new stand alone theatre are for a 500 seat main-stage, a smaller experimental stage, and technical and costume facilities.

The “five year plan” allows us to continually evaluate our strengths and weaknesses and let our needs be known to the College. The plan establishes our direction or mission, accomplishments of the faculty, staff, and students, building and equipment needs, and expansion projections of faculty and programs, while also providing an assessment of our current status. The plan also provides a list of priorities that could be addressed, as funding and expansion of current resources permit. The goals and focus of this plan are to be re-addressed on an ongoing basis, as needs and requirements change. Below is a copy of what was submitted to the Dean in May 2013. As mentioned above, the Dean has already granted two new tenure-track faculty lines in dance and plans are underway for the theatre space with plans being considered for dance studio space.

2013-2018 Five Year Plan

The overarching goal of the Theatre and Dance Department for the next five years is to achieve parity in quality of instruction, facilities, program support, faculty and staff salaries, and national visibility with our peer southern institutions. These institutions include, but are not limited to UNC-Chapel Hill, USC-Columbia, UGA, UT-Knoxville, Florida, FSU, and LSU. Most of these schools have enrollments similar to ours, but have larger, better paid faculty and staff, and far superior facilities and support. The quality of our students, particularly undergraduates (in both Theatre and Dance) is quite high. We need to strive to bring all other areas up to their level of quality. To achieve this goal, we propose:

Theatre and Dance

1. Continue to pursue construction of an adequate performance and training facility for Theatre and Dance, including, but not limited to, a 500 +/- seat proscenium theatre, 250 seat flexible space theatre, “black box” experimental space, rehearsal rooms, dance studios, costume and scenery studios, and additional support spaces.
2. Pursue “School of Theatre and Dance” status. This could/should be more than a semantic change, offering the College additional advancement opportunities in naming rights for the School, and well as buildings, programs, etc.
3. Increase in-state enrollment through visitations to prominent high schools across the state in the form of master classes, teacher workshops, small tours, etc.
4. Continue to formalize “guest artist” plans. We have made progress in this area, but arrangements and scheduling have been on an ad hoc basis to this point. We need a long range (three-five year) plan in place.
5. Seek additional permanent major funding for undergraduate scholarships. This is vital for continued growth.
6. Seek funding for a staff position in Theatre Management, primarily to supervise box office operations. This would allow the faculty member in the area adequate time for teaching and research.
7. Seek permanent annual funding for technology upgrades/additions. The recent significant purchase of LED lighting equipment should serve as a model. Projections and stage automation are examples of two major areas in theatre technology where we are woefully behind. The technology is changing too rapidly to be dealt with on an ad hoc basis.
8. Create a new “Five Year Plan” every two-three years, allowing for more realistic/relevant planning.

Dance Area
1. Seek funding for two additional tenure track dance faculty. The current student demand would more than fill those classes.
2. Seek funding for a staff member for costuming for dance
3. Begin discussion/implementation of BFA in Dance. This would instantly broaden appeal of the program.
4. Begin discussion/implementation of MFA in Dance. This is needed for the long-term growth and national viability of the program.
5. Establish a “Dance Advisory Board” consisting of our graduates and friends of the program. This would not only serve an advancement need, but would be an additional avenue for our current students to establish connections with the professional world.

B. Students

Describe means for using various evaluations of student achievement presented in items A. and B. of the Instructional Programs Portfolio (Section II) and applicable sections of the Management Documents Portfolio (Section IV) in the course of dance unit and program improvement.

Through the evaluations and adjudications, we can see what further adjustments need to be made such as changes in syllabi, styles of work chosen for performance, additional repertoire that will challenge and guide the students in areas that meet the expectations of the Dance Program evaluations and professional dance venues.

C. Projected Improvements and Changes

Indicate areas for improvement and/or plans for change in one or more of the following categories. Respond only in the categories where improvements and changes are being considered, planned, or are in the process of completion. Please combine categories or create new ones as appropriate to the nature of the information you are providing.

2. Size and scope;

We continue to remind our upper administration that our ability to serve the students is contingent upon having enough space and faculty to do so. We cannot support further growth of the department until we have more studio spaces in which to hold class. We continue to hope for a new building or other dedicated dance space.
4. Faculty and staff;

As our numbers have grown, our faculty are being worked to their limit to continue to deliver the curriculum and provide performance opportunities for students. The addition of two tenure-track faculty starting in Fall 2014 will certainly help reduce the work load for the current dance faculty, and provide new and more diverse perspectives and approaches to delivering the curriculum and enhancing performance. As stated in the five-year plan above, the dance program could benefit greatly from an additional staff member in costuming that is dedicated to working with dance productions. While we are currently in a very good place with accompanists for modern and ballet classes, we need to consider a more reliable source of accompanists for future semesters.

5. Facilities, equipment, health and safety;

In order to accommodate our growing numbers, we are in great need of new studios, dressing rooms, classroom and office spaces. It is essential that these spaces reside within the same building in order to facilitate scheduling of classes and rehearsals as well as provide greater safety for the students. Preliminary discussions are underway for conversion of an existing building that would provide three studios and some additional support spaces for dance. However, at this time, there is no guarantee that this will come to fruition.

8. Published materials and Web sites;

A new faculty member in theatre management is spearheading a website re-design which will have more simple navigation and a cleaner design. Additionally, plans are in the works for developing a brochure for promotion and recruiting purposes as the dance unit does not currently have any physical materials to mail or hand out, only information on the website.

D. Futures Issues

Describe the most significant opportunities and challenges the dance unit expects in the next five to ten years. Evaluate the unit’s readiness to work productively with these opportunities and challenges.

At this point, most, if not all, of our issues are connected with continuing growth. With continuing growth in enrollment, space continues to be an issue, as stated above. While we can sustain the program with current resources, we must wait on more facilities and faculty in order to expand the program. With more faculty and space, we would like to consider the addition of a BFA degree in dance, though not to replace the BA degree as many of our students are more suited to the BA. There is also great interest in adding a minor in dance. Perhaps eventually we could even consider adding an MFA. We will have to wait and see how our program adjusts to 6 full time faculty next year, and wait for more studio space to pursue these ideas.

We are in the process of getting a new course approved that is designed for our students to be able to spend a semester or a summer off-campus to gain both professional experience and training as well as academic credit toward their degree. Students currently could attend the Professional Semester with Broadway Dance Center or participate in the Dancing to Connect program through Battery Dance in NYC. Other possibilities could include a semester abroad or work with other professional organizations within the country. This would allow students
to enhance their professional connections and garner “real-world” experiences while earning college credit and opening up classroom space on campus.

We want to continue to push areas of creativity into other realms beyond our campus stage, exploring technology, film, festivals outside of the school setting, and showing works in other venues to help lessen the burden on our spaces here on campus. Submission of our faculty and student works to regional, national, and international festivals allows for continued performance opportunities outside the constraints of our program’s performance calendar and venue. We will continue to assist our students in seeking out places to show their work.

In order to help accomplish the above idea, we are looking forward to more faculty next year and how that can allow for additional time given on a rotating schedule for faculty to pursue creative research projects outside of the regular Dance Season. As mentioned above, currently faculty spend so much time on choreography for student performances on campus, that we do not have time to devote to different types of creative projects. This semester, we also used the presence of a guest artist to give one faculty member a “release” from choreographic responsibilities for the ARDT concert. This model could be continued, but expanded to allow for real release time for a faculty member to more deeply pursue a project – perhaps a several weeks long residency rather than just one. There are also plans in place for one faculty member to spearhead a more modern concert for the Fall of 2014, creating many dances herself and inviting other guests to contribute. This will allow time for other faculty to embrace a different focus on their class, advising, service and research goals for that semester. We will continue to play with our model of production with more faculty members so that every faculty member does not have to choreograph multiple dances each semester for on campus productions.
SECTION IV. MANAGEMENT DOCUMENTS PORTFOLIO

MDP I – PURPOSES AND OPERATIONS

A. Purposes

1. See institutional catalogs

2. Missions and Goals

University of Alabama

Our Mission

To advance the intellectual and social condition of the people of the State through quality programs of teaching, research, and service.

Our Vision

The University of Alabama will be the university of choice for the best and brightest students in Alabama and a university of choice for all other students who seek exceptional educational opportunities. The University of Alabama will be a student-centered research university and an academic community united in its commitment to enhancing the quality of life for all Alabamians.

Our Strategic Goals

1. Advance the University's academic, research, scholarship and service priorities, consistent with a top tier university, and continue to promote growth and national prominence in these areas.
2. Retain and recruit outstanding faculty and staff to support the teaching, research and service mission of the University.
3. Enhance the University's learning environment to attract and retain excellent students.
4. Develop a university-wide emphasis on leadership as a primary role of the flagship university of the State of Alabama.

College of Arts and Sciences

The College of Arts and Sciences is central to the instructional, research, and outreach missions of The University of Alabama.

The College provides the liberal arts foundation necessary to the education of all University of Alabama students. It is dedicated to educating individuals based on the liberal arts philosophy of making each student a life-long learner. The College is committed to leadership in pedagogical innovation and the use of technology to further
student learning. It values the traditional residential campus and is dedicated to providing an array of stimulating learning communities where students may grow personally and intellectually. The discovery and sharing of knowledge is at the heart of our enterprise.

The College is committed to leadership in the creation, dissemination, and application of knowledge and the preparation of future scholars. It accomplishes this by maintaining and enhancing both its nationally competitive faculty and its nationally ranked graduate and undergraduate programs.

Learning and quality of life are interrelated. As the state’s largest liberal arts college, the College of Arts and Sciences is central to the cultural, intellectual, and social life on campus and in the community, state, and region. It contributes to the economic development of the state through teaching, creative activity, research, and outreach.

The College holds to the principle that knowledge must serve humanity and our environment, and it is dedicated to global responsibility, justice, and ethics.

**Department of Theatre and Dance--Dance Program**

Mission Statement: The mission of the dance program is to enhance the knowledge, appreciation and growth of dance as a performing art. The dance program strives to provide students with the opportunity to improve their skills as dancers, communicators and creative artists and encourages outreach to the community through performances and scholarship activities.

1. Students will demonstrate proficiency in at least one style of dance (ballet, modern or jazz) and competency in at least one other dance style.
2. Students will demonstrate knowledge in basic anatomy and kinesiology as it pertains to dance technique.
3. Students will demonstrate knowledge in the history of dance as a performing art through written, oral and creative research.
4. Students will demonstrate understanding of composition techniques of choreography.
5. Students will have the opportunity to gain performance experience through the dance season productions and festival participation

3. Majors, minors, etc

The following information is from the 2012-2013 UA Academic catalog and can be found online at [http://courseleaf.ua.edu/pdf/2012-2013.pdf](http://courseleaf.ua.edu/pdf/2012-2013.pdf)
**Major Subjects of Specialization**
Each student must have at least one major subject of specialization. See the listing for majors and minors available in the College of Arts and Sciences. Requirements for majors and minors can be found under academic departments.

**Hours in the Major**
Each major requires a specific number of hours that is specified in the description of the major in this catalog. A student may choose to take additional hours in the major, but the department cannot require more than the stated number. Students in degree programs requiring 120 hours may apply a total of 42 hours in a single discipline toward degree requirements. Courses specifically excluded from the major are not included in the 42 hours.

**Residency in the Major**
All students, including transfer students, must complete in residence a minimum of 12 hours at the 300- or 400-level in the major. Additional residency requirements are cited in this catalog.

**Grade Point Average in the Major**
Each student must earn a minimum grade point average of 2.0. A student’s major GPA is calculated in the following manner:

1. Calculation is based only on classes currently being used to complete major requirements.
2. Calculation does not include failed and repeated courses.
3. Calculation does not include classes in the major subject area that were taken over and above what is required to complete the major. Since these classes are not actually completing requirements, they are not taken into consideration.
4. When multiple classes can be used to complete a particular requirement, the class with the best grade will be used in the GPA calculation.
5. Both UA institutional coursework and transfer work will be used to calculate the major GPA.

**Duplication of Coursework**
The use of the same course to satisfy specific requirements in the major and minor is not permitted. However, courses that are used to satisfy General Education Requirements can be used to complete major or minor requirements. Ancillary courses required for the major may be used to satisfy requirements in the minor or in the second major.

**Double Majors**
A student may major in two subjects with the following provisions:

1. If the two majors lead to different degrees offered in the College of Arts and Sciences (BA, BFA, BM, BS or one of the designated degrees) or in another UA division, the student chooses which one of the degrees to receive.
2. A minor is not required, but one minor may be specified. Double minors are not permitted in combination with double majors.
Minor or Second Major
A minor or a second major is required for the majority of students. See the requirements for majors and minors as listed in this catalog.

Hours in the Minor
This catalog states the number of hours and the specific courses that are required for minors approved for students in the College of Arts and Sciences. A student may choose to take additional hours in the minor, but the department cannot require more than the stated number. Minors are subject to the same limitations on concentration of applicable hours as are majors.

Residency in the Minor
All students, including transfer students, must complete in residence a minimum of 6 hours at the 300- or 400-level in the minor. Additional residency requirements are cited in this catalog.

Grade Point Average in the Minor
Each student must earn a minimum 2.0 grade point average. A student’s minor GPA is calculated in the following manner:
1. Calculation is based only on classes currently being used to complete minor requirements.
2. Calculation does not include failed and repeated courses.
3. Calculation does not include classes in the minor subject area that were taken over and above what is required to complete the minor. Since these classes are not actually completing requirements, they are not taken into consideration.
4. When multiple classes can be used to complete a particular requirement, the class with the best grade will be used in the GPA calculation.
5. Both UA institutional coursework and transfer work will be used to calculate the GPA.

Duplication of Coursework
The use of the same course to satisfy specific requirements in the major and minor is not permitted. However, courses that are used to satisfy General Education Requirements can be used to complete major or minor requirements. Ancillary courses required for the major may be used to satisfy requirements in the minor or in the second major.

Double Minors
Students may minor in two subjects, with the following provisions:
1. One minor may be selected from approved minors in other divisions.
2. There is no duplication of coursework used to complete the two minor programs or the major and minors.

Electives
Additional coursework to achieve 120 hours or more in the degree program is required.
Additional Expectations
These additional requirements are important to ensuring the liberal arts character of the degree program. The requirements set minimum standards for the degree, including the promotion of sufficient study at The University of Alabama, setting minimum standards of performance quality, establishing expectations for study at the advanced level and in liberal arts disciplines, and limiting the applicability of certain types of courses.

Catalog
All degree requirements are met under one catalog. This is usually determined by the catalog in effect at the time of the student’s first enrollment, but a student may change his or her catalog to a more recent one.

Residence in the College and in the Major and Minor
While enrolled in the College of Arts and Sciences, students must earn a minimum of 30 hours on this campus. A minimum of 12 hours in each major and 6 hours in each minor must be earned at the 300- or 400-level in residence.

Minimum Hours with 2.0 Grade Point Average
1. Each student must complete a minimum of 120 semester hours of coursework approved by the College of Arts and Sciences.
2. Each student must earn a minimum 2.0 grade point average on the total number of hours attempted, including all work at UA and all transfer work.
3. Each student must earn a minimum 2.0 grade point average on hours attempted at The University of Alabama.

36 Hours in 300- and 400-Level Courses
Each student in the College of Arts and Sciences must complete a minimum of 36 semester hours in courses at the 300 or 400 level. The 36-hour total includes the 300- and 400-level courses completed in fulfillment of major and minor requirements. Junior college credits are not considered advanced level.

90 Hours within the Disciplines of the College
All degree programs in the College of Arts and Sciences require at least 90 hours selected from A&S or related disciplines. Transfer courses in these disciplines apply to the completion of the 90-hour requirement. Courses with the following prefixes count toward this requirement: AAST, AMS, ANT, ARB, ARH, ART, AS, AY, BSC, BUI, CH, CHI, CL, CD, CBH, CIP, CJ, CRL, CROA, CS, CZE, DN, DUT, EC, EN, FA, FIN, FLC, FR, FRS, GS, GY, GEO, GN, GR, HEB, HIN, HY, HU, IHP, INDO, IT, JA, KOR, LA, MS, MATH, MDGR, MUA, MUS, NEW, NOR, PH, PHL, POL, POR, PSC, PY, REL, RUS, SAN, SOC, SP, SS, ST, SWA, SWED, TH, THAI, TURK, UA, UH, URDU, VIET, WS, WL.

Multiple Undergraduate Degrees
Students and former students interested in obtaining a second bachelor’s degree and currently enrolled students interested in earning concurrent degrees must adhere to several stipulations described in this section of the catalog. A student may only be
awarded one degree with the same degree type (i.e., bachelor of arts, bachelor of science, bachelor of science in electrical engineering, etc.). For example, once a bachelor of arts is earned, a student may pursue a second major associated with a bachelor of arts but not a second bachelor of arts degree. In this example, the student could pursue a bachelor of arts in communication because the degree type is different.

Students are responsible for declaring their intent to pursue a second bachelor degree by filing an approval plan of study with the primary college of residency. To ensure appropriate advising, approval is obtained at a point when no less than 30 hours of coursework remains for the completion of one or both degrees. Students are also responsible for re-filing updated plans of study if changes are desired. For degrees in different colleges, students must establish one college as the primary college of residency. If program accreditation is a component of the degree program, then the primary college of residency must be the college of the degree program whose professional accreditation requires residency. The student must pay all fees and adhere to all requirements of each college, other than residency. Students are responsible for filing a degree application for each degree sought according to the published degree application submission deadlines of the colleges and/or schools recommending the degrees and within the deadlines established by the Office of the University Registrar.

**Concurrent Bachelor Degrees**

Currently enrolled students are encouraged to pursue graduate level studies toward an advanced degree through the University Scholars Program in lieu of pursuing a concurrent bachelor’s degree. However, a currently enrolled student may earn two different bachelor’s degrees (i.e., a B.A. and a B.S.) concurrently. Both degrees do not have to be received in the same semester provided the concurrent degree plan of study was approved prior to the receipt of the first degree. Students pursuing concurrent degrees must adhere to the following provisions:

1. Each student must earn a minimum of 150 credit hours, including a minimum of 60 credit hours in residence.
2. Each student must complete all University, College, major and minor requirements for both degree programs. If more than one minor is required, only one must be completed.
3. Each student must fulfill all prerequisites and course requirements in the two different major fields.
4. Courses may be counted toward meeting the requirements in more than one area unless specifically prohibited by the academic departments and so stated in the catalog. However, credit for such a course cannot be applied toward both the total hours required for the first degree and the additional hours required for any additional degree.
5. A student who completes all requirements for two or more different degrees (e.g., bachelor of arts and bachelor of science) will be awarded multiple degrees and will receive multiple diplomas.
Second Bachelor Degree, UA Alumni
A student who has previously earned a bachelor degree from The University of Alabama and wishes to pursue further undergraduate work may complete an additional major and have it noted on the official transcript (with date of completion) OR earn a second degree if it is different from the first (i.e., a B.A. if the first degree was a B.S., and vice versa). This student must apply for readmission for the second degree and meet the following provisions:

1. Each student must earn a minimum of 30 additional credit hours in residence in the College of Arts and Sciences over and above any hours applied to the first degree.
2. Each student must complete all University, College and major requirements for the second degree in the catalog under which the student enters, or in a subsequent catalog.
3. Each student must fulfill all prerequisite and course requirements in the major field(s) for the second degree.

Second Bachelor Degree, Non-Alumni
A student holding a bachelor degree from a regionally accredited institution of higher learning may earn a second bachelor degree, in most instances, from The University of Alabama by fulfilling a specific set of requirements at both the college and university level. The student must apply for admission for the second degree and meet the following provisions:

1. Each student must meet all requirements for the second degree to include all course hours, grade point, ancillary, prerequisite and residency requirements specified by the degree program.
2. If a student holds a bachelor degree from a regionally accredited institution of higher learning, the University presumes all general education requirements have been completed. This presumption does not apply to ancillary requirements.
3. Each student must earn 25% of the degree requirements (a minimum of 30 additional credit hours for a 120 hour degree) in residence at The University of Alabama over and above any hours applied to the first degree.

Academic and Pre-professional Advising Major and Minor Advising
A student entering the University who has an academic interest in one of the major programs of the college is encouraged to designate that field at admission. During their freshman year, all Arts and Sciences students are advised through the Student Services Center in 200 Clark Hall. At the end of the first year of enrollment, students who have declared a major are advised through their academic department and enjoy the benefit of faculty knowledge, advice and enthusiasm for their particular field of study. Each academic department has an undergraduate advising director and designates a specific faculty member to work with each student, individually. The student and advisor work together in planning the major and minor programs of study. Changes in coursework required for the major or minor program of study can be made upon the written recommendation of the departmental undergraduate director or chair. Such changes are reported to the College Registrar by the department for incorporation into the student’s
Acceptance for Major and Minor Programs of Study

The college expects students to declare their majors by the fourth semester of full-time enrollment. Students should be familiar with the criteria for acceptance into particular programs and be prepared to meet those criteria. Students can declare a major by completing the "Change of Major/Minor Application" online under the "Student" tab of myBama. Please note that some majors and minors may require auditions, special applications or permissions. Specific requirements for each major and minor are included in the program descriptions outlined in this Catalog.

College Advising

Student Services Center 200 Clark Hall studentservices@as.ua.edu (205) 348-5970

The College of Arts and Sciences Student Services Center staff provides assistance to all of the College’s undergraduates. Services include academic advising for all students focused on College- and University-level requirements or on coursework necessary for law school or health careers. Specific services include: academic planning assistance, college-level scholarship programs, compass courses, degree applications and graduation certification, freshman learning communities, freshman and transfer student orientation, general information about academic policies and procedures, course articulation and equivalency, advising for study abroad, junior-year advising audits, living-learning communities, services for prospective students and newly admitted students, and special permissions to add or drop courses. Other services include: academic bankruptcy, change of division, schedule changes, and permissions to take overloads, to audit a class and to reconcile time conflicts.

In addition, the Student Services Center houses the College’s first-year advising program and programs of pre-professional advising for students interested in careers as health professionals (other than nursing) and those interested in studying law.

First-year Advising Program

200 Clark Hall (205) 348-5970
as.ua.edu/home/undergraduates/academic_advising_and_registration/
student_services_center
studentservices@as.ua.edu

The College of Arts and Sciences offers a First-year Advising Program. The mission of the First-year Advising Program is to have each student enjoy the resources and opportunities of the University and the College, take personal ownership of his or her academic career, and graduate in a timely fashion. It is designed especially for freshman students transitioning from high school to college. These students may enter the college as designated majors, or they may be pre-major students who wish to explore different academic interests while they make progress toward their degrees. Students who enter as pre-major studies complete general education requirements at the same pace as students who have decided on their interest areas. The First-year Advising Program offers academic advising, out-of-class programs and opportunities for study in a number of
fields so that students may make informed decisions about their major field of study or choosing a field of study. This program works cooperatively with and encourages students to use the resources of the Center for Academic Success, the Writing Center, the Career Center, the Community Service Center, the departments of the college and other UA academic divisions. The First-year Advising Program is closely aligned with the College’s program of living-learning and learning communities.
B. Size and Scope – HEADS Data Surveys
**2010-2011 HEADS Data Survey Printable Version**

**GENERAL INFORMATION**
For more information about completing this section, please [click here](#).

| Name of Dance Executive/Representative to NASD | Cornelius Carter |
| Title of Dance Executive/Representative to NASD | Director |
| Name of Institution (please do not abbreviate) | University of Alabama |
| Name of Unit (please use full designation) | Program of Dance |
| Street Address and/or P.O. Box | 116 Rowand-Johnson Hall on Stadium Dr. Box 870239 |
| City | Tuscaloosa |
| State | Alabama |
| Zip Code | 35487-0239 |
| Telephone | 205-348-2894 ext.  |
| Facsimile | 205-348-5048 |
| E-Mail | ccarter@ua.edu |

**CONFIDENTIALITY**

Individual institutional financial information provided in the survey is held in confidence by HEADS. HEADS will release non-institution specific financial data in the aggregate and subsets of the aggregate through Data Summaries and Special Reports. All other data provided may be released by institution.
Section I: GENERAL INSTITUTIONAL INFORMATION

1. Please check all that apply:

- a. Private
- b. Public
- c. Proprietary
- d. Not-for-Profit
- e. Free-Standing/Independent
- f. Land-Grant
- g. Research
- h. State-Supported
- i. State/Related
- j. Community/Junior College
- k. Degree-Granting
- l. Non-Degree-Granting

2. What is the TOTAL institutional enrollment (number of individuals, i.e., headcount) for Fall 2012? Include only local campus, not system-wide, enrollment. (Please check only one.)

- a. 1 - 500
- b. 501 - 1,000
- c. 1,001 - 2,500
- d. 2,501 - 5,000
- e. 5,001 - 10,000
- f. 10,001 - 15,000
- g. 15,001 - 20,000
- h. 20,001 - 25,000
- i. 25,001 - 30,000
- j. 30,001 - 35,000
- k. 35,001 - 40,000
- l. 40,001 plus

3. What is the highest program level offered in DANCE at your institution? (Please check only one.)

- a. Associate Degree
- b. Baccalaureate Degree
- c. Master's Degree (non-MFA)
- d. Master of Fine Arts Degree
- e. Doctoral Degree

4. What is the highest program level offered in ANY UNIT at your institution? (Please check only one.)

- a. Associate Degree
- b. Baccalaureate Degree
- c. Master's Degree (non-MFA)
- d. Master of Fine Arts Degree
- e. Doctoral Degree

5. Is your institution an accredited member of NASD? (Please check only one.)

- a. Member
- b. Non-Member

6. Is your institution involved with either of the following during the 2010-2011 academic year? (Check all that apply. If your institution is not involved with either, please leave blank.)

- a. Building a new dance facility
- b. Renovating the dance facility
Section II.A: ASSOCIATE DEGREES

For more information about completing this section, please click here.

<table>
<thead>
<tr>
<th></th>
<th>(a) Dance Major Enrollment</th>
<th>(b) Dance Major Enrollment</th>
<th>(c) Number of Degrees Awarded to Dance Majors</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Summer 2010</td>
<td>Fall 2010</td>
<td>July 1, 2009 - June 30, 2010</td>
</tr>
<tr>
<td>1. Associate of Fine Arts Degree Programs or Equivalent</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Enter only number of major students enrolled in dance programs with at least 65% dance content.)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ballet</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Modern Dance</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>General Dance Major</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Other (please specify)</td>
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<td></td>
<td></td>
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<td>Other (please specify):</td>
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<tr>
<td>Other (please specify):</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Total (Section II.A.1 only)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Associate Degree Programs in Dance Education, Pre-Dance Therapy or Dance Combined with an Outside Field</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Enter only number of major students enrolled in dance programs with at least 60% dance content.)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dance Education</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pre-Dance Therapy</td>
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<td></td>
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<tr>
<td>Other (please specify)</td>
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<td></td>
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<tr>
<td>Other (please specify):</td>
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<tr>
<td>Other (please specify):</td>
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<td></td>
</tr>
<tr>
<td>Total (Section II.A.2 only)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Associate Liberal Arts Degree Programs in Dance</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Enter only number of major students enrolled in dance programs with at least 30% dance content.)</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>General Major</td>
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<tr>
<td>Other (please specify)</td>
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<td>Other (please specify):</td>
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<tr>
<td>Other (please specify):</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Total (Section II.A.3 only)</td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>
Section II.B: BACCALAUREATE DEGREES

For more information about completing this section, please click here.

<table>
<thead>
<tr>
<th>(a) Dance Major Enrollment Summer 2010</th>
<th>(b) Dance Major Enrollment Fall 2010</th>
<th>(c) Number of Degrees Awarded to Dance Majors July 1, 2009 - June 30, 2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. <strong>Bachelor of Fine Arts Degree Programs or Equivalent</strong>&lt;br&gt;(Enter only number of major students enrolled in dance programs with at least 65% dance content.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ballet</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Choreography</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Choreography/Performance</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dance Production</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dance Studies</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Modern Dance</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Musical Theatre/Dance</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Performance</td>
<td></td>
<td></td>
</tr>
<tr>
<td>General Major</td>
<td></td>
<td></td>
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<tr>
<td>Other (please specify):</td>
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<td></td>
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<tr>
<td>Other (please specify):</td>
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<tr>
<td>Other (please specify):</td>
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<tr>
<td><strong>Total (Section II.B.1 only)</strong></td>
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<td></td>
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<td></td>
</tr>
<tr>
<td>2. <strong>Baccalaureate Degree Programs in Dance Education, Pre-Dance Therapy, and Dance Combined with an Outside Field</strong>&lt;br&gt;(Enter only number of major students enrolled in dance programs with at least 50% dance content.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dance Education</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pre-Dance Therapy</td>
<td></td>
<td></td>
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<tr>
<td>Other (please specify):</td>
<td></td>
<td></td>
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<tr>
<td>Other (please specify):</td>
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<td>Other (please specify):</td>
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<tr>
<td><strong>Total (Section II.B.2 only)</strong></td>
<td></td>
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<tr>
<td></td>
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<td></td>
</tr>
<tr>
<td>3. <strong>Baccalaureate Liberal Arts Degree Programs in Dance (B.A., B.S.)</strong>&lt;br&gt;(Enter only number of major students enrolled in dance programs with at least 30% dance content.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ballet</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Modern Dance</td>
<td></td>
<td></td>
</tr>
<tr>
<td>General Major</td>
<td></td>
<td>140</td>
</tr>
<tr>
<td>Other (please specify):</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other (please specify):</td>
<td></td>
<td></td>
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<tr>
<td>Other (please specify):</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total (Section II.B.3 only)</strong></td>
<td>140</td>
<td>20</td>
</tr>
</tbody>
</table>


Section II.C: MASTER OF ARTS OR MASTER OF SCIENCE DEGREE PROGRAMS IN DANCE

For more information about completing this section, please click here.

<table>
<thead>
<tr>
<th>Specific Initial Master's Degree Programs (M.A., or M.S.)</th>
<th>(a) Dance Major Enrollment</th>
<th>(b) Dance Major Enrollment</th>
<th>(c) Number of Degrees Awarded to Dance Majors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dance Education</td>
<td>Summer 2010</td>
<td>Fall 2010</td>
<td>July 1, 2009 - June 30, 2010</td>
</tr>
<tr>
<td>Dance Studies</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dance Therapy</td>
<td></td>
<td></td>
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<tr>
<td>Performance</td>
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<td>Other (please specify):</td>
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<td>Other (please specify):</td>
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<tr>
<td>Total (Section II.C.2 only)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Section II.D: TERMINAL GRADUATE DEGREE PROGRAMS

For more information about completing this section, please click here.

(a) Dance Major Enrollment  
(b) Dance Major Enrollment  
(c) Number of Degrees Awarded to Dance Majors 
SUMMER 2010  
FALL 2010  
JULY 1, 2009 - JUNE 30, 2010

1. Master of Fine Arts Degree Programs or Equivalent  
(Enter only number of major students enrolled in dance degree programs requiring at least two years of full-time graduate study and course work in the major area and directly supportive courses.)

<table>
<thead>
<tr>
<th>Performance</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Ballet</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Choreography</td>
<td></td>
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</tr>
<tr>
<td>Choreography/Performance</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Dance Production</td>
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<tr>
<td>Modern Dance</td>
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<tr>
<td>Musical Theatre/Dance</td>
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<tr>
<td>Other (please specify):</td>
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<td>Other (please specify):</td>
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<tr>
<td>Other (please specify):</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Total (Section II.D.1 only)  

2. Doctoral Degree Programs in Dance  
(Enter only number of major students enrolled in dance degree programs.)

| Dance Education |             |             |             |
| Dance Studies   |             |             |             |
| Dance Therapy   |             |             |             |
| Other (please specify): |             |             |             |
| Other (please specify): |             |             |             |
| Other (please specify): |             |             |             |

Total (Section II.D.2 only)
Section II.E: GRAND TOTAL DANCE MAJOR ENROLLMENT

The grand total dance major enrollment figures are derived by adding the answers from sections II.A, II.B., II.C., and II.D. You do not have to enter the figure; it has been completed for you.

For more information about completing this section, please [click here](http://secure3.verisconsulting.com/HEADS/NASD/SurveyPrintContent.aspx?s=pe1MCNE... 9/11/2013).

<table>
<thead>
<tr>
<th></th>
<th>(a) Dance Major Enrollment</th>
<th>(b) Dance Major Enrollment</th>
<th>(c) Number of Degrees Awarded to Dance Majors</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Summer 2010</td>
<td>Fall 2010</td>
<td>July 1, 2009 - June 30, 2010</td>
</tr>
<tr>
<td>Grand Total</td>
<td>0</td>
<td>140</td>
<td>20</td>
</tr>
</tbody>
</table>
## Section II.F: ETHNIC BREAKDOWN OF STUDENTS

For more information about completing this section, please [click here](#).

<table>
<thead>
<tr>
<th></th>
<th>Black or African-American Non-Hispanic/Latino</th>
<th>American Indian/Alaska Native</th>
<th>Pacific Islander</th>
<th>Hispanic/Latino</th>
<th>White Non-Hispanic/Latino</th>
<th>Asian</th>
<th>Other/Race Ethnicity Unknown</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Associate Degrees:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Professional</td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Liberal Arts</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Baccalaureate Degrees:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Professional</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Liberal Arts</td>
<td>7</td>
<td>11</td>
<td></td>
<td></td>
<td>1</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>Graduate Degrees:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Initial</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Terminal</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total:</strong></td>
<td>7</td>
<td>11</td>
<td></td>
<td></td>
<td>1</td>
<td>1</td>
<td>6</td>
</tr>
</tbody>
</table>

55
Section III: TOTAL INSTRUCTIONAL SERVICE (IN QUARTER OR SEMESTER CREDIT HOURS)
For more information about completing this section, please click here.

A. What is the projected total number of quarter credit hours OR semester credit hours generated in dance courses offered during the 2010-2011 academic year (excluding summer) by non-dance major students?

<table>
<thead>
<tr>
<th>Quarter Hours</th>
<th>(a)</th>
<th>OR</th>
<th>Semester Hours</th>
<th>(b)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>516</td>
</tr>
</tbody>
</table>

B. What is the projected total number of quarter credit hours OR semester credit hours generated in dance courses offered during the 2010-2011 academic year (excluding summer) by dance major students?

<table>
<thead>
<tr>
<th>Quarter Hours</th>
<th>(a)</th>
<th>OR</th>
<th>Semester Hours</th>
<th>(b)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1880</td>
</tr>
</tbody>
</table>

C. What is the projected total number of quarter credit hours OR semester credit hours generated in dance courses offered during the 2010-2011 academic year (excluding summer).

<table>
<thead>
<tr>
<th>Quarter Hours</th>
<th>(a)</th>
<th>OR</th>
<th>Semester Hours</th>
<th>(b)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2198</td>
</tr>
</tbody>
</table>

D. What is the projected number of students (nonduplicated headcount) involved in any curricular aspect of the dance unit during the 2010-2011 academic year (excluding summer)?

175 students
Section IV: DANCE FACULTY AND INSTRUCTIONAL STAFF

A. FULL TIME FACULTY: 2010-2011 DATA ONLY

For more information about completing this section, please click here.

1. Full-Time Faculty: Male (2010-2011 Data Only)

Check here, if appropriate: We are unable to provide faculty data by gender and are providing combined faculty data. This is recorded in the "Full-Time Faculty: Male" chart only.

CONFIDENTIALITY: Please note that salary information is released by HEADS only in the form of composite data. Salary figures provided by individual institutions are held strictly confidential. Institutions are asked to furnish complete information to ensure that all participating institutions receive true averages in the published results of this survey.

<table>
<thead>
<tr>
<th>Highest Degree Earned</th>
<th>Length of Service at Institution</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Total Number</td>
<td>1-4 yrs.</td>
</tr>
<tr>
<td></td>
<td>(a)</td>
<td>(b)</td>
</tr>
<tr>
<td>Full Professors</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Associate Professors</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Assistant Professors</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Instructors</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lecturers</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unranked</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Visiting</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

If a tenure system does not exist, check here: [ ]

2. Full-Time Faculty: Female (2010-2011 Data Only)

CONFIDENTIALITY: Please note that salary information is released by HEADS only in the form of composite data. Salary figures provided by individual institutions are held strictly confidential. Institutions are asked to furnish complete information to ensure that all participating institutions receive true averages in the published results of this survey.

<table>
<thead>
<tr>
<th>Highest Degree Earned</th>
<th>Length of Service at Institution</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Total Number</td>
<td>1-4 yrs.</td>
</tr>
<tr>
<td></td>
<td>(a)</td>
<td>(b)</td>
</tr>
<tr>
<td>Full Professors</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Associate Professors</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Assistant Professors</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Instructors</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

57
### Lecturers

<table>
<thead>
<tr>
<th>Position</th>
<th>Male</th>
<th>Female</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td></td>
<td>$</td>
</tr>
</tbody>
</table>

### Unranked

<table>
<thead>
<tr>
<th>Position</th>
<th>Male</th>
<th>Female</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td></td>
<td>$</td>
</tr>
</tbody>
</table>

### Visiting

<table>
<thead>
<tr>
<th>Position</th>
<th>Male</th>
<th>Female</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td></td>
<td>$</td>
</tr>
</tbody>
</table>

### Total

| Total    | $    |        | $     |

#### 3. Ethnic Breakdown of Full-Time Faculty

<table>
<thead>
<tr>
<th>Race Ethnicity</th>
<th>Black or African-American Non-Hispanic/Latino</th>
<th>American Indian/Alaska Native</th>
<th>Pacific Islander</th>
<th>Hispanic/Latino</th>
<th>White Non-Hispanic/Latino</th>
<th>Asian</th>
<th>Other</th>
<th>Unknown</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Female</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Race Ethnicity</th>
<th>Black or African-American Non-Hispanic/Latino</th>
<th>American Indian/Alaska Native</th>
<th>Pacific Islander</th>
<th>Hispanic/Latino</th>
<th>White Non-Hispanic/Latino</th>
<th>Asian</th>
<th>Other</th>
<th>Unknown</th>
</tr>
</thead>
<tbody>
<tr>
<td>Full Professors</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Associate Professors</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Assistant Professors</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Instructors</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lecturers</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unranked</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Visiting</td>
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<td></td>
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<tr>
<td>Total</td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>
Section IV: DANCE FACULTY AND INSTRUCTIONAL STAFF

B. PART-TIME INSTRUCTIONAL STAFF FOR DEGREE PROGRAMS ONLY
For more information about completing this section, please [click here](#).

1. Part-Time Dance Instruction: Male

Check here, if appropriate: ☐  We are unable to provide faculty data by gender and are providing combined faculty data.
This is recorded in the "Part-Time Faculty: Male" chart only.

<table>
<thead>
<tr>
<th></th>
<th>(a) Actual Number of Individuals</th>
<th>(b) Full-Time Faculty Equivalence</th>
<th>(c) Total Salaries</th>
</tr>
</thead>
<tbody>
<tr>
<td>i. With Faculty Status</td>
<td></td>
<td>1</td>
<td>$32000</td>
</tr>
<tr>
<td>ii. Adjunct Faculty and Teaching Associates</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>iii. Graduate Teaching Assistants/Associates</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

2. Part-Time Dance Instruction: Female

<table>
<thead>
<tr>
<th></th>
<th>(a) Actual Number of Individuals</th>
<th>(b) Full-Time Faculty Equivalence</th>
<th>(c) Total Salaries</th>
</tr>
</thead>
<tbody>
<tr>
<td>i. With Faculty Status</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ii. Adjunct Faculty and Teaching Associates</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>iii. Graduate Teaching Assistants/Associates</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Section IV: DANCE FACULTY AND INSTRUCTIONAL STAFF

C. PART-TIME PERFORMANCE STAFF ONLY

For more information about completing this section, please click here.

Section IV.C. seeks additional, more specific information on part-time performance instructional staff only (applied dance teachers). Please note that Section IV.C. is an extension of Section IV.B. and, therefore, may necessarily duplicate information reported in that section.

*NOTE:* For purposes of this survey, “hourly” refers to clock hours. Please report part-time performance staff wages per clock hour. Though the majority of institutions use a semester/quarter credit hour basis for the purpose of calculating part-time performance staff compensation, each institution uses a slightly different formula. By reporting hourly wages using clock hours, data may be compared on a consistent basis among institutions.

<table>
<thead>
<tr>
<th>Highest Degree Earned</th>
<th>Length of Service at Institution</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Number (a)</td>
<td></td>
</tr>
<tr>
<td>Doctorate (b)</td>
<td></td>
</tr>
<tr>
<td>Master's (c)</td>
<td></td>
</tr>
<tr>
<td>Non-Master's (d)</td>
<td></td>
</tr>
<tr>
<td>Bachelor's (e)</td>
<td></td>
</tr>
<tr>
<td>Associate's (f)</td>
<td></td>
</tr>
<tr>
<td>Total Degrees (g)</td>
<td>(h)</td>
</tr>
<tr>
<td>1-4 yrs.</td>
<td></td>
</tr>
<tr>
<td>5-9 yrs.</td>
<td></td>
</tr>
<tr>
<td>10+ yrs.</td>
<td></td>
</tr>
<tr>
<td>Average Total</td>
<td></td>
</tr>
</tbody>
</table>

Section V: DANCE ADMINISTRATIVE PERSONNEL AND PROCEDURES

A. DANCE EXECUTIVES

For more information about completing this section, please click here.

Information provided in Section V.A. must not be duplicated in Section IV.A.1. or IV.A.2. of "Dance Faculty and Instructional Staff."

1. Is the dance executive appointed by the administration/Board of Trustees?

<table>
<thead>
<tr>
<th></th>
<th>(a)</th>
<th>(b)</th>
<th>(c)</th>
<th>(d)</th>
<th>(e)</th>
<th>(f)</th>
</tr>
</thead>
<tbody>
<tr>
<td>No</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>Yes</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
</tbody>
</table>

2. Is the dance executive elected by faculty?

<table>
<thead>
<tr>
<th></th>
<th>(a)</th>
<th>(b)</th>
<th>(c)</th>
<th>(d)</th>
<th>(e)</th>
<th>(f)</th>
</tr>
</thead>
<tbody>
<tr>
<td>No</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>Yes</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
</tbody>
</table>

3. Is the dance executive subject to formal review by faculty?

<table>
<thead>
<tr>
<th></th>
<th>(a)</th>
<th>(b)</th>
<th>(c)</th>
<th>(d)</th>
<th>(e)</th>
<th>(f)</th>
</tr>
</thead>
<tbody>
<tr>
<td>No</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>Yes</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
</tbody>
</table>

4. How often is the dance executive subject to formal review by faculty?

<table>
<thead>
<tr>
<th>(a)</th>
<th>(b)</th>
<th>(c)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Every _______ Years</td>
<td>Every _______ Years</td>
<td>Every _______ Years</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>(d)</th>
<th>(e)</th>
<th>(f)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Every _______ Years</td>
<td>Every _______ Years</td>
<td>Every _______ Years</td>
</tr>
</tbody>
</table>

5. What percentage (estimate) of the dance executive’s time is assigned to the following duties? (Percentages must total 100%. The figure is not assigned F.T.E., but actual time spent.)

<table>
<thead>
<tr>
<th>Activity</th>
<th>(a)</th>
<th>(b)</th>
<th>(c)</th>
<th>(d)</th>
<th>(e)</th>
<th>(f)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teaching</td>
<td>40%</td>
<td>%</td>
<td>%</td>
<td>%</td>
<td>%</td>
<td>%</td>
</tr>
<tr>
<td>Research/Creative Activities</td>
<td>20%</td>
<td>%</td>
<td>%</td>
<td>%</td>
<td>%</td>
<td>%</td>
</tr>
<tr>
<td>Administrative Matters</td>
<td>20%</td>
<td>%</td>
<td>%</td>
<td>%</td>
<td>%</td>
<td>%</td>
</tr>
<tr>
<td>Service (to professional organizations and community)</td>
<td>20%</td>
<td>%</td>
<td>%</td>
<td>%</td>
<td>%</td>
<td>%</td>
</tr>
<tr>
<td>Fundraising</td>
<td>%</td>
<td>%</td>
<td>%</td>
<td>%</td>
<td>%</td>
<td>%</td>
</tr>
<tr>
<td>TOTAL (Must Equal 100%)</td>
<td>100%</td>
<td>%</td>
<td>%</td>
<td>%</td>
<td>%</td>
<td>%</td>
</tr>
</tbody>
</table>

6. What is the dance executive’s title?

<table>
<thead>
<tr>
<th>(a)</th>
<th>(b)</th>
<th>(c)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Director &amp; Professor</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>(d)</th>
<th>(e)</th>
<th>(f)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

7. What is the dance executive’s salary for 2010-2011? (exclusive of benefits)

<table>
<thead>
<tr>
<th>(a)</th>
<th>(b)</th>
<th>(c)</th>
</tr>
</thead>
<tbody>
<tr>
<td>$106205</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>(d)</th>
<th>(e)</th>
<th>(f)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

8. Upon how many months is the dance executive’s salary based?

<table>
<thead>
<tr>
<th>(a)</th>
<th>(b)</th>
<th>(c)</th>
<th>(d)</th>
<th>(e)</th>
<th>(f)</th>
</tr>
</thead>
<tbody>
<tr>
<td>9 or 10</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>11 or 12</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
</tbody>
</table>

9. What is the gender of the dance executive?

<table>
<thead>
<tr>
<th>(a)</th>
<th>(b)</th>
<th>(c)</th>
<th>(d)</th>
<th>(e)</th>
<th>(f)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>Female</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
</tbody>
</table>

10. Please enter the dance executive's teaching load in full-time equivalence:

(a) 0.5 F.T.E. Units  

(b) F.T.E. Units  

(c) F.T.E. Units  

(d) F.T.E. Units  

(e) F.T.E. Units  

(f) F.T.E. Units
Section V: DANCE ADMINISTRATIVE PERSONNEL AND PROCEDURES

B. ASSISTANT OR ASSOCIATE DANCE EXECUTIVES

For more information about completing this section, please click here.

Information provided in Section V.B. must not be duplicated in Section IV.A.1. or IV.A.2. of "Dance Faculty and Instructional Staff." Please ensure that all individuals are counted only once.

1. Does your institution have an assistant or associate dance executive?  
   (a) [ ] No (b) [ ] Yes
   If no, proceed to Section C. If yes, answer questions 2 through 7.

2. What is the title of the assistant or associate dance executive?
   (a) __________________________  (b) __________________________  (c) __________________________
   (d) __________________________  (e) __________________________  (f) __________________________

3. What percentage (estimate) of the assistant or associate dance executive’s time is assigned to the following duties?  
   (Percentages must total 100%.
   The figure is not assigned F.T.E., but actual time spent.)
   (a) Teaching 
   (b) Research/Creative Activities 
   (c) Administrative Matters 
   (d) Service (to professional organizations and community) 
   (e) Fundraising 
   TOTAL (Must Equal 100%) 

4. What is the assistant or associate dance executive’s salary for 2010-2011 (exclusive of benefits)?
   (a) $ __________________________  (b) $ __________________________  (c) $ __________________________
   (d) $ __________________________  (e) $ __________________________  (f) $ __________________________

5. Upon how many months is the assistant or associate executive’s salary based?
   (a) 9 or 10 (b) 11 or 12

6. What is the gender of the assistant or associate dance executive?
   (a) Male (b) Female

7. Please enter the assistant or associate dance executive’s teaching load in full-time equivalence:
   (a) _______ F.T.E. Units  (b) _______ F.T.E. Units  (c) _______ F.T.E. Units
   (d) _______ F.T.E. Units  (e) _______ F.T.E. Units  (f) _______ F.T.E. Units
Section V: DANCE ADMINISTRATIVE PERSONNEL AND PROCEDURES

C. OTHER PERSONNEL ASSIGNMENTS (including student help)
For more information about completing this section, please click here.

1. Secretarial/Clerical Assistance
   a. How much staff time in the dance unit is allotted for secretarial and clerical assistance?  
      ____________ F.T.E. Units
   b. What are the total salary expenditures (exclusive of benefits) for secretarial and clerical assistance?  
      $ ____________ 14427

2. Library Staff
   a. How much staff time is allotted for library personnel dealing with dance holdings, regardless of budget source?
      ____________ Branch Dance Library
      ____________ Main Library
      ____________ Other Library
      ____________ F.T.E. Units
   b. What are the total salary expenditures (exclusive of benefits) for dance library staff?  
      $ ____________

3. Technical Staff
   a. How much staff time in the dance unit is allotted for technical/production staff?  
      ____________ F.T.E. Units
   b. What are the total salary expenditures (exclusive of benefits) for technical/production staff?  
      $ ____________ 30860

4. Professional and Miscellaneous Staff
   a. How much staff time in the dance unit is allotted for professional/miscellaneous staff? This section should include admissions staff, and all other staff not accounted for.  
      ____________ F.T.E. Units
   b. What are the total salary expenditures (exclusive of benefits) for professional/miscellaneous staff?  
      $ ____________
Section VI.A: SPECIFIC INSTRUCTIONAL, OPERATIONAL AND PERFORMANCE BUDGET

For more information about completing this section, please click here.

1. Instructional, Operational, and Performance Budget Figures Administered by the Dance Unit (for the entire fiscal year related to the 2010-2011 academic year)

<table>
<thead>
<tr>
<th>Item</th>
<th>BUDGET 2010-2011</th>
<th>N/I</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Faculty and Professional Travel (to meetings, etc.)</td>
<td>$5000</td>
<td></td>
</tr>
<tr>
<td>b. Instructional Supplies</td>
<td>$200</td>
<td></td>
</tr>
<tr>
<td>c. Library (books, periodicals, slides, films, videos)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>d. Office Supplies</td>
<td>$500</td>
<td></td>
</tr>
<tr>
<td>e. Postage</td>
<td></td>
<td></td>
</tr>
<tr>
<td>f. Printing/Duplication</td>
<td>$300</td>
<td></td>
</tr>
<tr>
<td>g. Student Recruitment</td>
<td></td>
<td></td>
</tr>
<tr>
<td>h. Undergraduate Scholarships (administered by dance unit) including tuition remission/discounts</td>
<td>$60373</td>
<td></td>
</tr>
<tr>
<td>i. Graduate Scholarships (administered by dance unit) including fellowships/assistantships/tuition remission/discounts not already reported in a previous section</td>
<td></td>
<td></td>
</tr>
<tr>
<td>j. Student Wages</td>
<td></td>
<td></td>
</tr>
<tr>
<td>k. Short-Term Visiting Artists/Lecturers, etc. (less than one semester)</td>
<td>$3000</td>
<td></td>
</tr>
<tr>
<td>l. Telephone/Fax/Electronic Communications</td>
<td></td>
<td></td>
</tr>
<tr>
<td>m. Technical Services (Nonproduction)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>n. Technology Services (electronic media, software, fees, etc.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>o. Public Relations and Fundraising (Nonproduction)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>p. All Other Expenses (Instructional and Operational)</td>
<td>$800</td>
<td></td>
</tr>
<tr>
<td><strong>TOTAL INSTRUCTIONAL, OPERATIONAL, AND PERFORMANCE BUDGET</strong></td>
<td>$70173</td>
<td></td>
</tr>
</tbody>
</table>

2. Production Budget (This category includes all production budget figures of the dance unit. Separate figures are requested for the Summer 2010 and the 2010-2011 academic year. Do not include instructional expenses; these should be recorded in Section VI.A.1.)

<table>
<thead>
<tr>
<th>Item</th>
<th>Summer 2010</th>
<th>N/I</th>
<th>Academic Year 2010-2011</th>
<th>N/I</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Costumes (construction, cleaning, repair)</td>
<td></td>
<td></td>
<td>$26000</td>
<td></td>
</tr>
<tr>
<td>b. Crews (in addition to salaried technical staff)</td>
<td></td>
<td></td>
<td>$6000</td>
<td></td>
</tr>
<tr>
<td>c. Equipment Rental</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>d. Film/Video Expense</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>e. Lighting</td>
<td></td>
<td></td>
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<tr>
<td>f. Makeup</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>g. Performers</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>h. Programs</td>
<td></td>
<td></td>
<td>$6500</td>
<td></td>
</tr>
<tr>
<td>i. Properties</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>J. Publicity</td>
<td></td>
<td></td>
<td>$4000</td>
<td></td>
</tr>
<tr>
<td>k. Royalties</td>
<td></td>
<td></td>
<td>$8000</td>
<td></td>
</tr>
<tr>
<td>l. Salaries for Periodic Personnel</td>
<td></td>
<td></td>
<td>$4500</td>
<td></td>
</tr>
<tr>
<td>m. Salaries for Technical Crew</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>n. Scenery</td>
<td></td>
<td></td>
<td>$27500</td>
<td></td>
</tr>
<tr>
<td>o. Sound</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>p. Tickets</td>
<td></td>
<td></td>
<td>$19800</td>
<td></td>
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<tr>
<td>q. Travel/Tours</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>r. All Other Expenses (Production)</td>
<td></td>
<td></td>
<td>$27700</td>
<td></td>
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<tr>
<td><strong>TOTAL PRODUCTION BUDGET</strong></td>
<td></td>
<td></td>
<td>$130100</td>
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</tr>
</tbody>
</table>

**Summer 2010**
3. Number of Productions

<table>
<thead>
<tr>
<th>Academic Year</th>
<th>2010-2011</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>5</td>
</tr>
</tbody>
</table>
Section VI.B: BENEFITS

For more information about completing this section, please [click here](#).

Please provide a total figure for benefits to all individuals recorded in Sections IV (faculty), and V (administration) of this survey form regardless of budget source. (If you do not know this figure, please estimate based on the benefits package at your institution.) Benefits include, but are not limited to, FICA, Health Insurance, Disability Insurance, Life Insurance, Retirement Plans, etc., paid for by the institution.

$15,035
Section VLC: GRAND TOTAL ANNUAL BUDGET OF THE DANCE UNIT IN 2010-2011

For more information about completing this section, please click here.

This figure will include monies that are directly controlled by the dance unit. It will include faculty and staff salaries (including benefits), and operational budgets (sum of expenses from Sections IV, V, and VI).

$709501
Section VI.D: EQUIPMENT AND BUILDING BUDGET
For more information about completing this section, please [click here](#).

<table>
<thead>
<tr>
<th>Item</th>
<th>2010-2011 Academic Year</th>
<th>NIL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Equipment</td>
<td></td>
<td></td>
</tr>
<tr>
<td>a. Purchases</td>
<td>$1000</td>
<td></td>
</tr>
<tr>
<td>b. Leases and Rentals</td>
<td>$1000</td>
<td></td>
</tr>
<tr>
<td>c. Repairs</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Building</td>
<td></td>
<td></td>
</tr>
<tr>
<td>a. Renovation and Repair</td>
<td>$500</td>
<td></td>
</tr>
<tr>
<td>b. Leases and Rentals</td>
<td></td>
<td></td>
</tr>
<tr>
<td>c. New Construction (Please describe below)</td>
<td></td>
<td></td>
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</tbody>
</table>

TOTAL EQUIPMENT AND BUILDING BUDGET
(Total of VI.D.1. a.-c. and VI.D.2. a.-c. above only) $2600
Section VI.E: SPECIFIC SOURCES OF INCOME/ENDOWMENT BUDGETED FOR THE DANCE UNIT IN 2010-2011

For more information about completing this section, please click here.

<table>
<thead>
<tr>
<th>Source</th>
<th>Income</th>
<th>Endowment</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Public Grants (special grants to the dance unit from national, state, or local governmental arts funding sources)</td>
<td>$3,400</td>
<td>0</td>
</tr>
<tr>
<td>2. Foundation/Corporation Support (special grants to the dance unit from private foundations or corporations)</td>
<td>$7,000</td>
<td>0</td>
</tr>
<tr>
<td>3. Private Gifts (gifts from individuals given directly to the dance unit)</td>
<td>$12,650</td>
<td>0</td>
</tr>
<tr>
<td>4. Ticket Sales, Commissions, Rentals, Etc. (earned income of the dance unit related to performance)</td>
<td>$54,451</td>
<td>0</td>
</tr>
<tr>
<td>5. Fund Raising (controlled by and allocated to the dance unit)</td>
<td>$48,750</td>
<td>0</td>
</tr>
<tr>
<td>6. Tuition (controlled by and allocated to the dance unit)</td>
<td>$13,050</td>
<td>0</td>
</tr>
<tr>
<td>7. Student Fees (controlled by and allocated to the dance unit)</td>
<td>$3,070</td>
<td>0</td>
</tr>
<tr>
<td>8. Income from Endowment (controlled by and allocated to the dance unit)</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

TOTAL SPECIFIC SOURCES OF INCOME/ENDOWMENT BUDGETED FOR THE DANCE UNIT (Total of VI.E. 1. through 8. above) $234,889
Section VI.F: TOTAL ENDOWMENT

For more information about completing this section, please click here.

Provide the total endowment of the dance unit restricted for use by the dance unit. Include endowment principal for items such as dance professorships, dance scholarships, dance library, dance operating funds, concert series, and dance activities.

$52,400
Section VII: DEMOGRAPHIC SURVEY OF MASTER OF FINE ARTS AND DOCTORAL DEGREE STUDENTS

A. MASTER OF FINE ARTS STUDENTS WHO GRADUATED IN 2009-2010

For more information about completing this section, please click here.

<table>
<thead>
<tr>
<th></th>
<th>Black or African-American Non-Hispanic/Latino</th>
<th>American Indian/Alaska Native</th>
<th>Pacific Islander</th>
<th>Hispanic/Latino</th>
<th>White Non-Hispanic/Latino</th>
<th>Asian</th>
<th>Other/Race Ethnicity Unknown</th>
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<tbody>
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<tr>
<td>Ballet</td>
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<tr>
<td>Choreography</td>
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<tr>
<td>Choreography/Performance</td>
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<tr>
<td>Dance Production</td>
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<tr>
<td>Modern Dance</td>
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<tr>
<td>Musical Theatre/Dance</td>
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<td>Other (please specify)</td>
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</tbody>
</table>

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|                                      |                                             |                               |                  |                 |                          |       |                             |
Section VII: DEMOGRAPHIC SURVEY OF MASTER OF FINE ARTS AND DOCTORAL DEGREE STUDENTS

B. MASTER OF FINE ARTS STUDENTS WHO DID NOT GRADUATE IN 2009-2010

For more information about completing this section, please click here.

<table>
<thead>
<tr>
<th>Black or African-American Non-Hispanic/ Latino</th>
<th>American Indian/ Alaska Native</th>
<th>Hispanic/ Latino</th>
<th>White Non-Hispanic/ Latino</th>
<th>Asian</th>
<th>Other/ Race Ethnicity</th>
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</thead>
<tbody>
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<td>Female</td>
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<td>Female</td>
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<td>Ballet</td>
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<td>Choreography</td>
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<td>Choreography/ Performance</td>
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<td>Modern Dance</td>
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<td>Musical Theatre/ Dance</td>
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<td>Total</td>
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</tr>
</tbody>
</table>
Section VII: DEMOGRAPHIC SURVEY OF MASTER OF FINE ARTS AND DOCTORAL DEGREE STUDENTS

C. DOCTORAL DEGREE STUDENTS WHO GRADUATED IN 2009-2010

For more information about completing this section, please click here.

<table>
<thead>
<tr>
<th></th>
<th>Male</th>
<th>Female</th>
<th>Male</th>
<th>Female</th>
<th>Male</th>
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<td>Hispanic/Latino</td>
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</table>

Other (please specify)

[Blank space for entries]
### Section VII: DEMOGRAPHIC SURVEY OF MASTER OF FINE ARTS AND DOCTORAL DEGREE STUDENTS

#### D. DOCTORAL DEGREE STUDENTS WHO DID NOT GRADUATE IN 2009-2010

For more information about completing this section, please [click here](#).

<table>
<thead>
<tr>
<th>Black or African-American Non-Hispanic/ Latino</th>
<th>American Indian/ Alaska Native</th>
<th>Pacific Islander</th>
<th>Hispanic/ Latino</th>
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<th>Other/ Race Ethnicity Unknown</th>
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<td>Dance Studies</td>
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<tr>
<td>Other (please specify)</td>
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</tbody>
</table>

| Total | | | | | | | | | | | | | |

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75

2011-2012 HEADS Data Survey Printable Version

GENERAL INFORMATION

For more information about completing this section, please click here.

Name of Dance Executive/Representative to NASD
Cornelius Carter

Title of Dance Executive/Representative to NASD
Director

Name of Institution (please do not abbreviate)
University of Alabama

Name of Unit (please use full designation)
Program of Dance

Street Address and/or P.O. Box
115 Rowland-Johnson Hall on Stadium Dr.
Box 870239

City
Tuscaloosa

State
Alabama

Zip Code
35487-0239

Telephone
205-348-2894

Facsimile
205-348-9048

E-Mail
ccarter@ua.edu

CONFIDENTIALITY

Individual institutional financial information provided in the survey is held in confidence by HEADS. HEADS will release non-institution specific financial data in the aggregate and subsets of the aggregate through Data Summaries and Special Reports. All other data provided may be released by institution.
Section I: GENERAL INSTITUTIONAL INFORMATION

1. Please check all that apply:
   - [ ] a. Private
   - [ ] b. Public
   - [ ] c. Proprietary
   - [ ] d. Not-for-Profit
   - [ ] e. Free-Standing/Independent
   - [ ] f. Land-Grant
   - [ ] g. Research
   - [ ] h. State-Supported
   - [ ] i. State/Related
   - [ ] j. Community/Junior College
   - [ ] k. Degree-Granting
   - [ ] l. Non-Degree-Granting

2. What is the TOTAL institutional enrollment (number of individuals, i.e., headcount) for Fall 2011? Include only local campus, not system-wide, enrollment. (Please check only one.)
   - [ ] a. 1 - 500
   - [ ] b. 501 - 1,000
   - [ ] c. 1,001 - 2,500
   - [ ] d. 2,501 - 5,000
   - [ ] e. 5,001 - 10,000
   - [ ] f. 10,001 - 15,000
   - [ ] g. 15,001 - 20,000
   - [ ] h. 20,001 - 25,000
   - [ ] i. 25,001 - 30,000
   - [ ] j. 30,001 - 35,000
   - [ ] k. 35,001 - 40,000
   - [ ] l. 40,001 plus

3. What is the highest program level offered in DANCE at your institution? (Please check only one.)
   - [ ] a. Associate Degree
   - [ ] b. Baccalaureate Degree
   - [ ] c. Master's Degree (non-MFA)
   - [ ] d. Master of Fine Arts Degree
   - [ ] e. Doctoral Degree

4. What is the highest program level offered in ANY UNIT at your institution? (Please check only one.)
   - [ ] a. Associate Degree
   - [ ] b. Baccalaureate Degree
   - [ ] c. Master's Degree (non-MFA)
   - [ ] d. Master of Fine Arts Degree
   - [ ] e. Doctoral Degree

5. Is your institution an accredited member of NASD? (Please check only one.)
   - [ ] a. Member
   - [ ] b. Non-Member

6. Is your institution involved with either of the following during the 2011-2012 academic year? (Check all that apply. If your institution is not involved with either, please leave blank.)
   - [ ] a. Building a new dance facility
   - [ ] b. Renovating the dance facility

7. Does your institution offer any programs in DANCE in which more than forty percent of the requirements are fulfilled through distance or correspondence learning mechanisms?
   - [ ] Yes
   - [ ] No
Section II.A: ASSOCIATE DEGREES

For more information about completing this section, please [click here](#).

<table>
<thead>
<tr>
<th></th>
<th>(a) Dance Major Enrollment</th>
<th>(b) Dance Major Enrollment</th>
<th>(c) Number of Degrees Awarded to Dance Majors</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Summer 2011</td>
<td>Fall 2011</td>
<td>July 1, 2010 - June 30, 2011</td>
</tr>
</tbody>
</table>

1. **Associate of Fine Arts Degree Programs or Equivalent**
   (Enter only number of major students enrolled in dance programs with at least 65% dance content.)

   - **Ballet**
   - **Modern Dance**
   - **General Dance Major**
   - **Other (please specify)**
   - **Other (please specify)**
   - **Other (please specify)**

   **Total (Section II.A.1 only)**

2. **Associate Degree Programs in Dance Education, Pre-Dance Therapy or Dance Combined with an Outside Field**
   (Enter only number of major students enrolled in dance programs with at least 50% dance content.)

   - **Dance Education**
   - **Pre-Dance Therapy**
   - **Other (please specify)**
   - **Other (please specify)**
   - **Other (please specify)**

   **Total (Section II.A.2 only)**

3. **Associate Liberal Arts Degree Programs in Dance**
   (Enter only number of major students enrolled in dance programs with at least 30% dance content.)

   - **General Major**
   - **Other (please specify)**
   - **Other (please specify)**
   - **Other (please specify)**

   **Total (Section II.A.3 only)**
### Section II.B: BACCALAUREATE DEGREES

For more information about completing this section, please click here.

<table>
<thead>
<tr>
<th></th>
<th>(a) Dance Major Enrollment</th>
<th>(b) Dance Major Enrollment</th>
<th>(c) Number of Degrees Awarded to Dance Majors</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Summer 2011</td>
<td>Fall 2011</td>
<td>July 1, 2010 - June 30, 2011</td>
</tr>
</tbody>
</table>

1. **Bachelor of Fine Arts Degree Programs or Equivalent**
   (Enter only number of major students enrolled in dance programs with at least 65% dance content.)
   
   - Ballet
   - Choreography
   - Choreography/Performance
   - Dance Production
   - Dance Studies
   - Modern Dance
   - Musical Theatre/Dance
   - Performance
   - General Major
   - Other (please specify):
   - Other (please specify):
   - Other (please specify):
   - Total (Section II.B.1 only)

2. **Baccalaureate Degree Programs in Dance Education, Pre-Dance Therapy, and Dance Combined with an Outside Field**
   (Enter only number of major students enrolled in dance programs with at least 50% dance content.)
   
   - Dance Education
   - Pre-Dance Therapy
   - Other (please specify):
   - Other (please specify):
   - Other (please specify):
   - Total (Section II.B.2 only)

3. **Baccalaureate Liberal Arts Degree Programs in Dance (B.A., B.S.)**
   (Enter only number of major students enrolled in dance programs with at least 30% dance content.)
   
   - Ballet
   - Modern Dance
   - General Major
   - Other (please specify):
   - Other (please specify):
   - Other (please specify):
   - Total (Section II.B.3 only)

---

Section II.C: MASTER OF ARTS OR MASTER OF SCIENCE DEGREE PROGRAMS IN DANCE

For more information about completing this section, please click here.

<table>
<thead>
<tr>
<th>(a) Dance Major Enrollment</th>
<th>(b) Dance Major Enrollment</th>
<th>(c) Number of Degrees Awarded to Dance Majors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Summer 2011</td>
<td>Fall 2011</td>
<td>July 1, 2010 - June 30, 2011</td>
</tr>
</tbody>
</table>

**Specific Initial Master's Degree Programs (M.A., or M.S.)**

(Enter only number of major students enrolled in dance degree programs with at least 50% dance content.)

<table>
<thead>
<tr>
<th>Dance Education</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Dance Studies</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dance Therapy</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Performance</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Other (please specify):

<table>
<thead>
<tr>
<th>Other (please specify)</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Other (please specify)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other (please specify)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Total (Section II.C.2 only)

|                     |                     |                     |
Section II.D: TERMINAL GRADUATE DEGREE PROGRAMS
For more information about completing this section, please click here.

<table>
<thead>
<tr>
<th></th>
<th>(a) Dance Major Enrollment</th>
<th>(b) Dance Major Enrollment</th>
<th>(c) Number of Degrees Awarded to Dance Majors</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Summer 2011</td>
<td>Fall 2011</td>
<td>July 1, 2010 - June 30, 2011</td>
</tr>
</tbody>
</table>

1. **Master of Fine Arts Degree Programs or Equivalent**
   (Enter only number of major students enrolled in dance degree programs requiring at least two years of full-time graduate study and course work in the major area and directly supportive courses.)

<table>
<thead>
<tr>
<th></th>
<th>Performance</th>
<th>Ballet</th>
<th>Choreography</th>
<th>Choreography/Performance</th>
<th>Dance Production</th>
<th>Modern Dance</th>
<th>Musical Theatre/Dance</th>
<th>Other (please specify):</th>
<th>Other (please specify):</th>
<th>Other (please specify):</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Total (Section II.D.1 only)

2. **Doctoral Degree Programs in Dance**
   (Enter only number of major students enrolled in dance degree programs.)

<table>
<thead>
<tr>
<th></th>
<th>Dance Education</th>
<th>Dance Studies</th>
<th>Dance Therapy</th>
<th>Other (please specify):</th>
<th>Other (please specify):</th>
<th>Other (please specify):</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Total (Section II.D.2 only)
**Section I.E: GRAND TOTAL DANCE MAJOR ENROLLMENT**

The grand total dance major enrollment figures are derived by adding the answers from sections II.A., II.B., II.C., and II.D. You do not have to enter the figure; it has been completed for you.

For more information about completing this section, please click here.

<table>
<thead>
<tr>
<th>(a) Dance Major Enrollment</th>
<th>(b) Dance Major Enrollment</th>
<th>(c) Number of Degrees Awarded to Dance Majors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Summer 2011</td>
<td>Fall 2011</td>
<td>July 1, 2010 - June 30, 2011</td>
</tr>
<tr>
<td>Grand Total</td>
<td>0</td>
<td>146</td>
</tr>
</tbody>
</table>
Section II.F: ETHNIC BREAKDOWN OF STUDENTS

For more information about completing this section, please click here.

<table>
<thead>
<tr>
<th>Black or African-American Non-Hispanic/Latino</th>
<th>American Indian/Alaska Native</th>
<th>Pacific Islander</th>
<th>Hispanic/Latino</th>
<th>White Non-Hispanic/Latino</th>
<th>Asian</th>
<th>Other/Race Ethnicity Unknown</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>Female</td>
<td>Male</td>
<td>Female</td>
<td>Male</td>
<td>Female</td>
<td>Male</td>
</tr>
<tr>
<td>Associate Degrees:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Professional</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Liberal Arts</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Baccalaureate Degrees:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Professional</td>
<td></td>
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</tr>
<tr>
<td>Graduate Degrees:</td>
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</tr>
<tr>
<td>Initial</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Terminal</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>6</td>
<td>11</td>
<td>2</td>
<td>7</td>
<td>109</td>
<td>1</td>
</tr>
</tbody>
</table>

Section III: TOTAL INSTRUCTIONAL SERVICE (IN QUARTER OR SEMESTER CREDIT HOURS)

For more information about completing this section, please click here.

A. What is the projected total number of quarter credit hours OR semester credit hours generated in dance courses offered during the 2011-2012 academic year (excluding summer) by non-dance major students?

<table>
<thead>
<tr>
<th>Quarter Hours</th>
<th>OR</th>
<th>Semester Hours</th>
<th>(b)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>463</td>
<td></td>
</tr>
</tbody>
</table>

B. What is the projected total number of quarter credit hours OR semester credit hours generated in dance courses offered during the 2011-2012 academic year (excluding summer) by dance major students?

<table>
<thead>
<tr>
<th>Quarter Hours</th>
<th>OR</th>
<th>Semester Hours</th>
<th>(b)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>1752</td>
<td></td>
</tr>
</tbody>
</table>

C. What is the projected total number of quarter credit hours OR semester credit hours generated in dance courses offered during the 2011-2012 academic year (excluding summer)?

<table>
<thead>
<tr>
<th>Quarter Hours</th>
<th>OR</th>
<th>Semester Hours</th>
<th>(b)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>2215</td>
<td></td>
</tr>
</tbody>
</table>

D. What is the projected number of students (nonduplicated headcount) involved in any curricular aspect of the dance unit during the 2011-2012 academic year (excluding summer)?

180 students
Section IV: DANCE FACULTY AND INSTRUCTIONAL STAFF

A. FULL TIME FACULTY: 2011-2012 DATA ONLY

For more information about completing this section, please click here.

1. Full-Time Faculty: Male (2011-2012 Data Only)

Check here, if appropriate: ☐ We are unable to provide faculty data by gender and are providing combined faculty data. This is recorded in the "Full-Time Faculty: Male" chart only.

CONFIDENTIALITY: Please note that salary information is released by HEADS only in the form of composite data. Salary figures provided by individual institutions are held strictly confidential. Institutions are asked to furnish complete information to ensure that all participating institutions receive true averages in the published results of this survey.

<table>
<thead>
<tr>
<th>Highest Degree Earned</th>
<th>Length of Service at Institution</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Number</td>
<td>Master</td>
</tr>
<tr>
<td>(a)</td>
<td>(b)</td>
</tr>
<tr>
<td>Full Professors</td>
<td></td>
</tr>
<tr>
<td>Associate Professors</td>
<td></td>
</tr>
<tr>
<td>Assistant Professors</td>
<td>1</td>
</tr>
<tr>
<td>Instructors</td>
<td></td>
</tr>
<tr>
<td>Lecturers</td>
<td></td>
</tr>
<tr>
<td>Unranked</td>
<td></td>
</tr>
<tr>
<td>Visiting</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>1</td>
</tr>
</tbody>
</table>

If a tenure system does not exist, check here: ☐

2. Full-Time Faculty: Female (2011-2012 Data Only)

CONFIDENTIALITY: Please note that salary information is released by HEADS only in the form of composite data. Salary figures provided by individual institutions are held strictly confidential. Institutions are asked to furnish complete information to ensure that all participating institutions receive true averages in the published results of this survey.

<table>
<thead>
<tr>
<th>Highest Degree Earned</th>
<th>Length of Service at Institution</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Number</td>
<td>Master</td>
</tr>
<tr>
<td>(a)</td>
<td>(b)</td>
</tr>
<tr>
<td>Full Professors</td>
<td></td>
</tr>
<tr>
<td>Associate Professors</td>
<td></td>
</tr>
<tr>
<td>Assistant Professors</td>
<td>1</td>
</tr>
<tr>
<td>Instructors</td>
<td></td>
</tr>
</tbody>
</table>

85
3. Ethnic Breakdown of Full-Time Faculty

<table>
<thead>
<tr>
<th></th>
<th>Black or African-American Non-Hispanic/Latino</th>
<th>American Indian/Alaska Native</th>
<th>Pacific Islander</th>
<th>Hispanic/Latino</th>
<th>White Non-Hispanic/Latino</th>
<th>Asian</th>
<th>Other/Race Ethnicity Unknown</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Male</td>
<td>Female</td>
<td>Male</td>
<td>Female</td>
<td>Male</td>
<td>Female</td>
<td>Male</td>
</tr>
<tr>
<td>Full Professors</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Associate Professors</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Assistant Professors</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Instructors</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lecturers</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unranked</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Visiting</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>(a)</th>
<th>(b)</th>
<th>(c)</th>
<th>(d)</th>
<th>(e)</th>
<th>(f)</th>
<th>(g)</th>
<th>(h)</th>
<th>(i)</th>
<th>(j)</th>
<th>(k)</th>
<th>(l)</th>
<th>(m)</th>
<th>(n)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1</td>
</tr>
</tbody>
</table>

$126450 $
Section IV: DANCE FACULTY AND INSTRUCTIONAL STAFF

B. PART-TIME INSTRUCTIONAL STAFF FOR DEGREE PROGRAMS ONLY

For more information about completing this section, please click here.

1. Part-Time Dance Instruction: Male

Check here, if appropriate: We are unable to provide faculty data by gender and are providing combined faculty data. This is recorded in the "Part-Time Faculty: Male" chart only.

<table>
<thead>
<tr>
<th></th>
<th>(a) Actual Number of Individuals</th>
<th>(b) Full-Time Faculty Equivalence</th>
<th>(c) Total Salaries</th>
</tr>
</thead>
<tbody>
<tr>
<td>i. With Faculty Status</td>
<td>1</td>
<td>1</td>
<td>$32000</td>
</tr>
<tr>
<td>ii. Adjunct Faculty and Teaching Associates</td>
<td></td>
<td></td>
<td>$</td>
</tr>
<tr>
<td>iii. Graduate Teaching Assistants/Associates</td>
<td></td>
<td></td>
<td>$</td>
</tr>
</tbody>
</table>

2. Part-Time Dance Instruction: Female

<table>
<thead>
<tr>
<th></th>
<th>(a) Actual Number of Individuals</th>
<th>(b) Full-Time Faculty Equivalence</th>
<th>(c) Total Salaries</th>
</tr>
</thead>
<tbody>
<tr>
<td>i. With Faculty Status</td>
<td></td>
<td></td>
<td>$</td>
</tr>
<tr>
<td>ii. Adjunct Faculty and Teaching Associates</td>
<td></td>
<td></td>
<td>$</td>
</tr>
<tr>
<td>iii. Graduate Teaching Assistants/Associates</td>
<td></td>
<td></td>
<td>$</td>
</tr>
</tbody>
</table>
Section IV: DANCE FACULTY AND INSTRUCTIONAL STAFF

C. PART-TIME PERFORMANCE STAFF ONLY

For more information about completing this section, please click here.

Section IV.C seeks additional, more specific information on part-time performance instructional staff only (applied dance teachers). Please note that Section IV.C is an extension of Section IV.B. and, therefore, may necessarily duplicate information reported in that section.

*NOTE: For purposes of this survey, "hourly" refers to clock hours. Please report part-time performance staff wages per clock hour. Though the majority of institutions use a semester/quarter credit hour basis for the purpose of calculating part-time performance staff compensation, each institution uses a slightly different formula. By reporting hourly wages using clock hours, data may be compared on a consistent basis among institutions.

<table>
<thead>
<tr>
<th>Highest Degree Earned</th>
<th>Length of Service at Institution</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Number</td>
<td>Doc.</td>
</tr>
<tr>
<td>(a)</td>
<td>(b)</td>
</tr>
<tr>
<td>Total</td>
<td></td>
</tr>
</tbody>
</table>

88
Section V: DANCE ADMINISTRATIVE PERSONNEL AND PROCEDURES

A. DANCE EXECUTIVES

For more information about completing this section, please [click here](#).

*Information provided in Section V.A. must not be duplicated in Section IV.A.1. or IV.A.2. of "Dance Faculty and Instructional Staff."*

<table>
<thead>
<tr>
<th>Question</th>
<th>(a)</th>
<th>(b)</th>
<th>(c)</th>
<th>(d)</th>
<th>(e)</th>
<th>(f)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Is the dance executive appointed by the administration/Board of</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trustees?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>No</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Yes</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>2. Is the dance executive elected by faculty?</td>
<td></td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>No</td>
<td></td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Yes</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>3. Is the dance executive subject to formal review by faculty?</td>
<td></td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>No</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Yes</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. How often is the dance executive subject to formal review by faculty?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(a) Every ____ 0 Years</td>
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<tr>
<td>(b) Every ____ Years</td>
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<tr>
<td>(c) Every ____ Years</td>
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<tr>
<td>(d) Every ____ Years</td>
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<tr>
<td>(e) Every ____ Years</td>
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<tr>
<td>(f) Every ____ Years</td>
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<tr>
<td>5. What percentage (estimate) of the dance executive's time is assigned</td>
<td></td>
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<tr>
<td>to the following duties?</td>
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<tr>
<td>(Percentages must total 100%. The figure is not assigned F.T.E., but actual time spent)</td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>a. Teaching</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>40%</td>
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<tr>
<td>b. Research/Creative Activities</td>
<td></td>
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<tr>
<td>20%</td>
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<tr>
<td>c. Administrative Matters</td>
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<tr>
<td>20%</td>
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<tr>
<td>d. Service (to professional organizations and community)</td>
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<tr>
<td>20%</td>
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<tr>
<td>e. Fundraising</td>
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<tr>
<td>100%</td>
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<tr>
<td>TOTAL (Must Equal 100%)</td>
<td></td>
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<tr>
<td>6. What is the dance executive's title?</td>
<td></td>
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<td></td>
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</tr>
<tr>
<td>(a) Director &amp; Professor</td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>(b)</td>
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<td>(c)</td>
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<tr>
<td>7. What is the dance executive's salary for 2011-2012? (exclusive of benefits)</td>
<td></td>
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<tr>
<td>(a) $115,999</td>
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<td>(b)</td>
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<td>(c)</td>
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<td>(f)</td>
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<tr>
<td>8. Upon how many months is the dance executive's salary based?</td>
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<tr>
<td>9 or 10</td>
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<tr>
<td>11 or 12</td>
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<tr>
<td>9. What is the gender of the dance executive?</td>
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</tr>
<tr>
<td>Male</td>
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<td></td>
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<tr>
<td>Female</td>
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</tr>
</tbody>
</table>

89
10. Please enter the dance executive's teaching load in full-time equivalence:

<table>
<thead>
<tr>
<th></th>
<th>(a)</th>
<th>(b)</th>
<th>(c)</th>
</tr>
</thead>
<tbody>
<tr>
<td>(d)</td>
<td>0.5 F.T.E. Units</td>
<td>F.T.E. Units</td>
<td>F.T.E. Units</td>
</tr>
<tr>
<td>(d)</td>
<td>F.T.E. Units</td>
<td>F.T.E. Units</td>
<td>F.T.E. Units</td>
</tr>
</tbody>
</table>
Section V: DANCE ADMINISTRATIVE PERSONNEL AND PROCEDURES

B. ASSISTANT OR ASSOCIATE DANCE EXECUTIVES

For more information about completing this section, please click here.

*Information provided in Section V.B. must not be duplicated in Section IV.A.1. or IV.A.2. of "Dance Faculty and Instructional Staff." Please ensure that all individuals are counted only once.*

1. Does your institution have an assistant or associate dance executive?  
   ☐ No  ☑ Yes
   
   If no, proceed to Section C. If yes, answer questions 2 through 7.

2. What is the title of the assistant or associate dance executive?
   (a) ________________________________________  (b) ________________________________________  (c) ________________________________________
   (d) ________________________________________  (e) ________________________________________  (f) ________________________________________

3. What percentage (estimate) of the assistant or associate dance executive's time is assigned to the following duties?  
   (Percentages must total 100%. The figure is not assigned F.T.E., but actual time spent.)

   a. Teaching
      (a) % (b) % (c) % (d) % (e) % (f) %

   b. Research/Creative Activities
      (a) % (b) % (c) % (d) % (e) % (f) %

   c. Administrative Matters
      (a) % (b) % (c) % (d) % (e) % (f) %

   d. Service to professional organizations and community
      (a) % (b) % (c) % (d) % (e) % (f) %

   e. Fundraising
      (a) % (b) % (c) % (d) % (e) % (f) %

   TOTAL (Must Equal 100%)
      (a) % (b) % (c) % (d) % (e) % (f) %

4. What is the assistant or associate dance executive's salary for 2011-2012 (exclusive of benefits)?
   (a) $ ____________________________  (b) $ ____________________________  (c) $ ____________________________
   (d) $ ____________________________  (e) $ ____________________________  (f) $ ____________________________

5. Upon how many months is the assistant or associate executive's salary based?

   9 or 10  ☐  (a) ☐  (b) ☐  (c) ☐  (d) ☐  (e) ☐  (f) ☐

   11 or 12  ☐  (a) ☐  (b) ☐  (c) ☐  (d) ☐  (e) ☐  (f) ☐

6. What is the gender of the assistant or associate dance executive?

   Male  ☐  (a) ☐  (b) ☐  (c) ☐  (d) ☐  (e) ☐  (f) ☐

   Female  ☐  (a) ☐  (b) ☐  (c) ☐  (d) ☐  (e) ☐  (f) ☐

7. Please enter the assistant or associate dance executive's teaching load in full-time equivalence:

   (a) _______ F.T.E. Units  (b) _______ F.T.E. Units  (c) _______ F.T.E. Units
   (d) _______ F.T.E. Units  (e) _______ F.T.E. Units  (f) _______ F.T.E. Units
Section V: DANCE ADMINISTRATIVE PERSONNEL AND PROCEDURES

C. OTHER PERSONNEL ASSIGNMENTS (including student help)
For more information about completing this section, please click here.

1. Secretarial/Clerical Assistance
   a. How much staff time in the dance unit is allotted for secretarial and clerical assistance? ___________ 0.5 F.T.E. Units
   b. What are the total salary expenditures (exclusive of benefits) for secretarial and clerical assistance? $ ___________ 15303

2. Library Staff
   a. How much staff time is allotted for library personnel dealing with dance holdings, regardless of budget source?
      Branch Dance Library _______________ F.T.E. Units
      Main Library _______________ F.T.E. Units
      Other Library _______________ F.T.E. Units
   b. What are the total salary expenditures (exclusive of benefits) for dance library staff? $ ___________

3. Technical Staff
   a. How much staff time in the dance unit is allotted for technical/production staff? _______________ 1 F.T.E. Units
   b. What are the total salary expenditures (exclusive of benefits) for technical/production staff? $ ___________ 33834

4. Professional and Miscellaneous Staff
   a. How much staff time in the dance unit is allotted for professional/miscellaneous staff? This section should include admissions staff, and all other staff not accounted for. _______________ F.T.E. Units
   b. What are the total salary expenditures (exclusive of benefits) for professional/miscellaneous staff? $ ___________
Section VI.A: SPECIFIC INSTRUCTIONAL, OPERATIONAL AND PERFORMANCE BUDGET FOR 2011-2012

For more information about completing this section, please click here.

<table>
<thead>
<tr>
<th>Item</th>
<th>Budget 2011-2012</th>
<th>N/I</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Faculty and Professional Travel (to meetings, etc.)</td>
<td>$500</td>
<td></td>
</tr>
<tr>
<td>b. Instructional Supplies</td>
<td>$200</td>
<td></td>
</tr>
<tr>
<td>c. Library (books, periodicals, slides, films, videos)</td>
<td>$</td>
<td></td>
</tr>
<tr>
<td>d. Office Supplies</td>
<td>$500</td>
<td></td>
</tr>
<tr>
<td>e. Postage</td>
<td>$</td>
<td></td>
</tr>
<tr>
<td>f. Printing/Duplication</td>
<td>$300</td>
<td></td>
</tr>
<tr>
<td>g. Student Recruitment</td>
<td>$</td>
<td></td>
</tr>
<tr>
<td>h. Undergraduate Scholarships (administered by dance unit)</td>
<td>$29700</td>
<td></td>
</tr>
<tr>
<td>i. Graduate Scholarships (administered by dance unit)</td>
<td>$</td>
<td></td>
</tr>
<tr>
<td>j. Student Wages</td>
<td>$</td>
<td></td>
</tr>
<tr>
<td>k. Short-Term Visiting Artists/Lecturers, etc. (less than one semester)</td>
<td>$3500</td>
<td></td>
</tr>
<tr>
<td>l. Telephone/Fax/Electronic Communications</td>
<td>$</td>
<td></td>
</tr>
<tr>
<td>m. Technical Services (Nonproduction)</td>
<td>$</td>
<td></td>
</tr>
<tr>
<td>n. Technology Services (electronic media, software, fees, etc.)</td>
<td>$</td>
<td></td>
</tr>
<tr>
<td>o. Public Relations and Fundraising (Nonproduction)</td>
<td>$</td>
<td></td>
</tr>
<tr>
<td>p. All Other Expenses (Instructional and Operational)</td>
<td>$1300</td>
<td></td>
</tr>
</tbody>
</table>

**TOTAL INSTRUCTIONAL, OPERATIONAL AND PERFORMANCE BUDGET FOR 2011-2012**

$40500

2. Production Budget (This category includes all production budget figures of the dance unit. Separate figures are requested for the Summer 2011 and the 2011-2012 academic year. Do not include instructional expenses; these should be recorded in Section VI.A.1.)

<table>
<thead>
<tr>
<th>Item</th>
<th>Summer 2011</th>
<th>N/I</th>
<th>Academic Year 2011-2012</th>
<th>N/I</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Costumes (construction, cleaning, repair)</td>
<td></td>
<td></td>
<td>$10000</td>
<td></td>
</tr>
<tr>
<td>b. Crews (In addition to salaried technical staff)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>c. Equipment Rental</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>d. Film/Video Expense</td>
<td></td>
<td></td>
<td>$7200</td>
<td></td>
</tr>
<tr>
<td>e. Lighting</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>f. Makeup</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>g. Performers</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>h. Programs</td>
<td></td>
<td></td>
<td>$8000</td>
<td></td>
</tr>
<tr>
<td>i. Properties</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>j. Publicity</td>
<td></td>
<td></td>
<td>$4000</td>
<td></td>
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<tr>
<td>k. Royalties</td>
<td></td>
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<tr>
<td>l. Salaries for Periodic Personnel</td>
<td></td>
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<tr>
<td>m. Salaries for Technical Crew</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>a. Scenery</td>
<td></td>
<td></td>
<td>$1500</td>
<td></td>
</tr>
<tr>
<td>c. Sound</td>
<td></td>
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</tr>
<tr>
<td>p. Tickets</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>q. Travel/Tours</td>
<td></td>
<td></td>
<td>$8000</td>
<td></td>
</tr>
<tr>
<td>r. All Other Expenses (Production)</td>
<td></td>
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</tbody>
</table>

**TOTAL PRODUCTION BUDGET**

$36700
<table>
<thead>
<tr>
<th>3. Number of Productions</th>
<th>Summer 2011</th>
<th>Academic Year 2011-2012</th>
</tr>
</thead>
<tbody>
<tr>
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<td>6</td>
</tr>
</tbody>
</table>

Section VI.B: BENEFITS

For more information about completing this section, please click here.

Please provide a total figure for benefits to all individuals recorded in Sections IV (faculty), and V (administration) of this survey form regardless of budget source. (If you do not know this figure, please estimate based on the benefits package at your institutions.) Benefits include, but are not limited to, FICA, Health insurance, Disability insurance, Life Insurance, Retirement Plans, etc., paid for by the institution.

$ 109085
Section VI.C: GRAND TOTAL ANNUAL BUDGET OF THE DANCE UNIT IN 2011-2012

For more information about completing this section, please click here.

This figure will include monies that are directly controlled by the dance unit. It will include faculty and staff salaries (including benefits), and operational budgets (sum of expenses from Sections IV, V, and VI).

$ 82000
Section V.I.D: EQUIPMENT AND BUILDING BUDGET

For more information about completing this section, please click here.

<table>
<thead>
<tr>
<th>1.</th>
<th>Equipment</th>
<th>2011-2012 Academic Year</th>
<th>NI</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>a. Purchases</td>
<td>$17000</td>
<td></td>
</tr>
<tr>
<td></td>
<td>b. Leases and Rentals</td>
<td>$</td>
<td></td>
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<tr>
<td></td>
<td>c. Repairs</td>
<td>$</td>
<td></td>
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</tbody>
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<table>
<thead>
<tr>
<th>2.</th>
<th>Building</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>a. Renovation and Repair</td>
</tr>
<tr>
<td></td>
<td>b. Leases and Rentals</td>
</tr>
<tr>
<td></td>
<td>c. New Construction (Please describe below)</td>
</tr>
</tbody>
</table>

TOTAL EQUIPMENT AND BUILDING BUDGET
(Total of V.I.D. 1. a.-c. and VI.D.2. a.-c. above only)

$17500
Section V.L.E: SPECIFIC SOURCES OF INCOME/ENDOWMENT FOR THE DANCE UNIT IN 2010-2011

For more information about completing this section, please [click here](#).

<table>
<thead>
<tr>
<th>Source</th>
<th>Income</th>
<th>Endowment</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Public Grants (special grants to the dance unit from national, state, or local governmental arts funding sources)</td>
<td>$5000</td>
<td></td>
</tr>
<tr>
<td>2. Foundation/Corporation Support (special grants to the dance unit from private foundations or corporations)</td>
<td>$7500</td>
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<tr>
<td>3. Private Gifts (gifts from individuals given directly to the dance unit)</td>
<td>$20475</td>
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<tr>
<td>4. Ticket Sales, Commissions, Rentals, Etc. (earned income of the dance unit related to performance)</td>
<td>$67608</td>
<td></td>
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<tr>
<td>5. Fund Raising (controlled by and allocated to the dance unit)</td>
<td>$27083</td>
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<tr>
<td>6. Tuition (controlled by and allocated to the dance unit)</td>
<td>$12531</td>
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</tr>
<tr>
<td>7. Student Fees (controlled by and allocated to the dance unit)</td>
<td>$1531</td>
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</tr>
<tr>
<td>8. Income from Endowment (controlled by and allocated to the dance unit)</td>
<td>$141728</td>
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</tbody>
</table>

TOTAL SPECIFIC SOURCES OF INCOME/ENDOWMENT FOR THE DANCE UNIT IN 2010-2011

(Total of V.L.E. 1. through 8. above) $141728
Section VI.F: TOTAL ENDOWMENT

For more information about completing this section, please click here.

Provide the total endowment of the dance unit restricted for use by the dance unit. Include endowment principal for items such as $52400

dance professorships, dance scholarships, dance library, dance operating funds, concert series, and dance activities.
**Section VII: DEMOGRAPHIC SURVEY OF MASTER OF FINE ARTS AND DOCTORAL DEGREE STUDENTS**

**A. MASTER OF FINE ARTS STUDENTS WHO GRADUATED IN 2010-2011**

For more information about completing this section, please click here.

<table>
<thead>
<tr>
<th>Black or African-American Non-Hispanic/Alaska Native</th>
<th>American Indian/Alaska Native</th>
<th>Pacific Islander</th>
<th>Hispanic/Latino</th>
<th>White Non-Hispanic/Latino</th>
<th>Asian</th>
<th>Other/Race Ethnicity Unknown</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>Female</td>
<td>Male</td>
<td>Female</td>
<td>Male</td>
<td>Female</td>
<td>Male</td>
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<tr>
<td>Performance</td>
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<tr>
<td>Ballet</td>
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<tr>
<td>Choreography</td>
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<tr>
<td>Choreography/Performance</td>
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</tr>
<tr>
<td>Dance Production</td>
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<tr>
<td>Modern Dance</td>
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</tr>
<tr>
<td>Musical Theatre/Dance</td>
<td></td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

Other (please specify)

| | | | | | | | | | | | | | | | | |

Total

100
Section VII: DEMOGRAPHIC SURVEY OF MASTER OF FINE ARTS AND DOCTORAL DEGREE STUDENTS

B. MASTER OF FINE ARTS STUDENTS WHO DID NOT GRADUATE IN 2010-2011

For more information about completing this section, please click here.

<table>
<thead>
<tr>
<th></th>
<th>Black or African-American Non-Hispanic Latino</th>
<th>American Indian/Alaska Native</th>
<th>Pacific Islander</th>
<th>Hispanic/Latino</th>
<th>White Non-Hispanic Latino</th>
<th>Asian</th>
<th>Other/Race Ethnicity Unknown</th>
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<tbody>
<tr>
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<td>Female: ___</td>
<td>Male: ___</td>
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<td>Male: ___</td>
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<td>Ballet</td>
<td>Male: ___</td>
<td>Female: ___</td>
<td>Male: ___</td>
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<td>Male: ___</td>
<td>Female: ___</td>
<td>Male: ___</td>
</tr>
<tr>
<td>Choreography</td>
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<td>Female: ___</td>
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<td>Female: ___</td>
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<td>Male: ___</td>
<td>Female: ___</td>
<td>Male: ___</td>
<td>Female: ___</td>
<td>Male: ___</td>
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<tr>
<td>Dance Production</td>
<td>Male: ___</td>
<td>Female: ___</td>
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<td>Female: ___</td>
<td>Male: ___</td>
<td>Female: ___</td>
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<tr>
<td>Modern Dance</td>
<td>Male: ___</td>
<td>Female: ___</td>
<td>Male: ___</td>
<td>Female: ___</td>
<td>Male: ___</td>
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<td>Male: ___</td>
<td>Female: ___</td>
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<td>Male: ___</td>
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<td>Male: ___</td>
<td>Female: ___</td>
<td>Male: ___</td>
<td>Female: ___</td>
<td>Male: ___</td>
</tr>
</tbody>
</table>
Section VII: DEMOGRAPHIC SURVEY OF MASTER OF FINE ARTS AND DOCTORAL DEGREE STUDENTS

C. DOCTORAL DEGREE STUDENTS WHO GRADUATED IN 2010-2011

For more information about completing this section, please click here.

<table>
<thead>
<tr>
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<th>Black or African-American Non-Hispanic/Latino</th>
<th>American Indian/Alaska Native</th>
<th>Pacific Islander</th>
<th>Hispanic/Latino</th>
<th>White Non-Hispanic/Latino</th>
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<th>Other/Race Ethnicity Unknown</th>
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</thead>
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<tr>
<td></td>
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<tr>
<td>Dance Studies</td>
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<tr>
<td>Dance Therapy</td>
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<tr>
<td>Other (please specify)</td>
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</tbody>
</table>
Section VII: DEMOGRAPHIC SURVEY OF MASTER OF FINE ARTS AND DOCTORAL DEGREE STUDENTS

D. DOCTORAL DEGREE STUDENTS WHO DID NOT GRADUATE IN 2010-2011

For more information about completing this section, please click here.

<table>
<thead>
<tr>
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<th>American Indian/Alaska Native</th>
<th>Pacific Islander</th>
<th>Hispanic/Latino</th>
<th>White Non-Hispanic/Latino</th>
<th>Asian</th>
<th>Other/Race Ethnicity Unknown</th>
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</thead>
<tbody>
<tr>
<td>Male</td>
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<td></td>
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<tr>
<td>Female</td>
<td></td>
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</tr>
</tbody>
</table>

Dance Education

Dance Studies

Dance Therapy

Other (please specify)

_______  ____  ____  ____  ____  ____  ____  ____  ____  ____  ____  ____

_______  ____  ____  ____  ____  ____  ____  ____  ____  ____  ____  ____

Total

_______  ____  ____  ____  ____  ____  ____  ____  ____  ____  ____  ____
Addendum: ACTUAL INSTRUCTIONAL, OPERATIONAL AND PERFORMANCE EXPENSES FOR 2010-2011

For more information about completing this section, please click here.

<table>
<thead>
<tr>
<th>EXPENSES 2010-2011</th>
<th>NIL</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Faculty and Professional Travel (to meetings, etc.)</td>
<td>$0376.02</td>
</tr>
<tr>
<td>b. Instructional Supplies</td>
<td>$129.61</td>
</tr>
<tr>
<td>c. Library (books, periodicals, slices, films, videos)</td>
<td></td>
</tr>
<tr>
<td>d. Office Supplies</td>
<td></td>
</tr>
<tr>
<td>e. Postage</td>
<td></td>
</tr>
<tr>
<td>f. Printing/Duplication</td>
<td>$5686.73</td>
</tr>
<tr>
<td>g. Student Recruitment</td>
<td>$566.68</td>
</tr>
<tr>
<td>h. Undergraduate Scholarships (administered by dance unit) including tuition remission/discounts</td>
<td>$20683</td>
</tr>
<tr>
<td>i. Graduate Scholarships (administered by dance unit) including fellowships/assistantships/tuition remission/discounts not already reported in a previous section</td>
<td></td>
</tr>
<tr>
<td>j. Student Wages</td>
<td>$3500</td>
</tr>
<tr>
<td>k. Short-Term Visiting Artists/Lectures, etc. (less than one semester)</td>
<td></td>
</tr>
<tr>
<td>l. Telephone/Fax/Electronic Communications</td>
<td></td>
</tr>
<tr>
<td>m. Technical Services (Nonproduction)</td>
<td></td>
</tr>
<tr>
<td>n. Technology Services (electronic media, software, fees, etc.)</td>
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</tr>
<tr>
<td>o. Public Relations and Fundraising (Nonproduction)</td>
<td></td>
</tr>
<tr>
<td>p. All Other Expenses (Instructional and Operational)</td>
<td>$111717.17</td>
</tr>
<tr>
<td><strong>TOTAL INSTRUCTIONAL, OPERATIONAL AND PERFORMANCE EXPENSES FOR 2010-2011</strong></td>
<td>$180761.21</td>
</tr>
</tbody>
</table>
2012-2013 HEADS Data Survey Printable Version

GENERAL INFORMATION
For more information about completing this section, please [click here.]

Name of Dance Executive/Representative to NASD
Cornelius Carter

Title of Dance Executive/Representative to NASD
Director

Name of Institution (please do not abbreviate)
University of Alabama

Name of Unit (please use full designation)
Program of Dance

Street Address and/or P.O. Box
115 Rowand-Johnson Hall
348 Stadium Drive
Box 870239

City
Tuscaloosa

State
Alabama

Zip Code
35487

Telephone
205-348-2894
205-348-9048

Facsimile

E-Mail
ccarter@as.ua.edu

CONFIDENTIALITY

Individual institutional financial information provided in the survey is held in confidence by HEADS. HEADS will release non-institution specific financial data in the aggregate and subsets of the aggregate through Data Summaries and Special Reports. All other data provided may be released by institution.
Section I: GENERAL INSTITUTIONAL INFORMATION

1. Please check all that apply:

- a. Private
- b. Public
- c. Proprietary
- d. Not-for-Profit
- e. Free-Standing/Independent
- f. Land-Grant
- g. Research
- h. State-Supported
- i. State/Related
- j. Community/Junior College
- k. Degree-Granting
- l. Non-Degree-Granting

2. What is the TOTAL institutional enrollment (number of individuals, i.e., headcount) for Fall 2012? Include only local campus, not system-wide, enrollment. (Please check only one.)

- a. 1 - 500
- b. 501 - 1,000
- c. 1,001 - 2,500
- d. 2,501 - 5,000
- e. 5,001 - 10,000
- f. 10,001 - 15,000
- g. 15,001 - 20,000
- h. 20,001 - 25,000
- i. 25,001 - 30,000
- j. 30,001 - 35,000
- k. 35,001 - 40,000
- l. 40,001 plus

3. What is the highest program level offered IN DANCE at your institution? (Please check only one.)

- a. Associate Degree
- b. Baccalaureate Degree
- c. Master's Degree (non-MFA)
- d. Master of Fine Arts Degree
- e. Doctoral Degree

4. What is the highest program level offered IN ANY UNIT at your institution? (Please check only one.)

- a. Associate Degree
- b. Baccalaureate Degree
- c. Master's Degree (non-MFA)
- d. Master of Fine Arts Degree
- e. Doctoral Degree

5. Is your institution an accredited member of NASD? (Please check only one.)

- a. Member
- b. Non-Member

6. Is your institution involved with either of the following during the 2012-2013 academic year? (Check all that apply. If your institution is not involved with either, please leave blank.)

- a. Building a new dance facility
- b. Renovating the dance facility

7. Does your institution offer any programs in DANCE in which more than forty percent of the requirements are fulfilled through distance or correspondence learning mechanisms?

- Yes
- No
Section II.A: ASSOCIATE DEGREES

For more information about completing this section, please click here.

(a) Dance Major Enrollment  
(b) Dance Major Enrollment  
(c) Number of Degrees Awarded to Dance Majors
Summer 2012  Fall 2012  July 1, 2011 - June 30, 2012

1. **Associate of Fine Arts Degree Programs or Equivalent**  
(Enter only number of major students enrolled in dance programs with at least 65% dance content.)

<table>
<thead>
<tr>
<th>Category</th>
<th>Summer 2012</th>
<th>Fall 2012</th>
<th>Total (Section II.A.1 only)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ballet</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Modern Dance</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>General Dance Major</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other (please specify)</td>
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<td>Other (please specify):</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Total (Section II.A.1 only)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

2. **Associate Degree Programs in Dance Education, Pre-Dance Therapy or Dance Combined with an Outside Field**  
(Enter only number of major students enrolled in dance programs with at least 50% dance content.)

<table>
<thead>
<tr>
<th>Category</th>
<th>Summer 2012</th>
<th>Fall 2012</th>
<th>Total (Section II.A.2 only)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dance Education</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pre-Dance Therapy</td>
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</tr>
<tr>
<td>Other (please specify):</td>
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<tr>
<td>Other (please specify):</td>
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<tr>
<td>Other (please specify):</td>
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</tr>
</tbody>
</table>

3. **Associate Liberal Arts Degree Programs in Dance**  
(Enter only number of major students enrolled in dance programs with at least 30% dance content.)

<table>
<thead>
<tr>
<th>Category</th>
<th>Summer 2012</th>
<th>Fall 2012</th>
<th>Total (Section II.A.3 only)</th>
</tr>
</thead>
<tbody>
<tr>
<td>General Major</td>
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<tr>
<td>Other (please specify):</td>
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<td>Other (please specify):</td>
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<tr>
<td>Other (please specify):</td>
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</tbody>
</table>

Total (Section II.A.3 only)
Section II.B: BACCALAUREATE DEGREES

For more information about completing this section, please click here.

<table>
<thead>
<tr>
<th>(a) Dance Major Enrollment</th>
<th>(b) Dance Major Enrollment</th>
<th>(c) Number of Degrees Awarded to Dance Majors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Summer 2012</td>
<td>Fall 2012</td>
<td>July 1, 2011 - June 30, 2012</td>
</tr>
</tbody>
</table>

1. **Bachelor of Fine Arts Degree Programs or Equivalent**
   (Enter only number of major students enrolled in dance programs with at least 65% dance content.)

<table>
<thead>
<tr>
<th>Ballet</th>
<th></th>
<th></th>
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</thead>
<tbody>
<tr>
<td>Choreography</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Choreography/Performance</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dance Production</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dance Studies</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Modern Dance</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Musical Theatre/Dance</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Performance</td>
<td></td>
<td></td>
</tr>
<tr>
<td>General Major</td>
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<td>Other (please specify):</td>
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<td>Other (please specify):</td>
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<tr>
<td>Other (please specify):</td>
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<td></td>
</tr>
</tbody>
</table>

   **Total (Section II.B.1 only)**

2. **Bachelor's Degree Programs in Dance Education, Pre-Dance Therapy, and Dance Combined with an Outside Field**
   (Enter only number of major students enrolled in dance programs with at least 50% dance content.)

<table>
<thead>
<tr>
<th>Dance Education</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Pre-Dance Therapy</td>
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<tr>
<td>Other (please specify):</td>
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<td>Other (please specify):</td>
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<tr>
<td>Other (please specify):</td>
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<td></td>
</tr>
</tbody>
</table>

   **Total (Section II.B.2 only)**

3. **Bachelor's Degree Programs in Dance (B.A., B.S.)**
   (Enter only number of major students enrolled in dance programs with at least 30% dance content.)

<table>
<thead>
<tr>
<th>Ballet</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Modern Dance</td>
<td></td>
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</tr>
<tr>
<td>General Major</td>
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<tr>
<td>Other (please specify):</td>
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<td>Other (please specify):</td>
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<tr>
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   **Total (Section II.B.3 only)**

108
Section II.C: MASTER OF ARTS OR MASTER OF SCIENCE DEGREE PROGRAMS IN DANCE

For more information about completing this section, please click here.

<table>
<thead>
<tr>
<th></th>
<th>(a) Dance Major Enrollment</th>
<th>(b) Dance Major Enrollment</th>
<th>(c) Number of Degrees Awarded to Dance Majors</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Summer 2012</td>
<td>Fall 2012</td>
<td>July 1, 2011 - June 30, 2012</td>
</tr>
</tbody>
</table>

Specific Initial Master's Degree Programs (M.A., or M.S.)
(Enter only number of major students enrolled in dance degree programs with at least 50% dance content.)

<table>
<thead>
<tr>
<th>Dance Education</th>
<th>________________________</th>
<th>________________________</th>
<th>________________________</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dance Studies</td>
<td>________________________</td>
<td>________________________</td>
<td>________________________</td>
</tr>
<tr>
<td>Dance Therapy</td>
<td>________________________</td>
<td>________________________</td>
<td>________________________</td>
</tr>
<tr>
<td>Performance</td>
<td>________________________</td>
<td>________________________</td>
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<tr>
<td>Other (please specify):</td>
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<td>Other (please specify):</td>
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Total (Section II.C.2 only)

| ________________________ | ________________________ | ________________________ |
Section II.D: TERMINAL GRADUATE DEGREE PROGRAMS

For more information about completing this section, please click here.

<table>
<thead>
<tr>
<th></th>
<th>(a) Dance Major Enrollment Summertime 2012</th>
<th>(b) Dance Major Enrollment Fall 2012</th>
<th>(c) Number of Degrees Awarded to Dance Majors July 1, 2011 - June 30, 2012</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. Master of Fine Arts Degree Programs or Equivalent</td>
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<tr>
<td>Performance</td>
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<tr>
<td>Ballet</td>
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<tr>
<td>Choreography</td>
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<tr>
<td>Choreography/Performance</td>
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<tr>
<td>Dance Production</td>
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<tr>
<td>Modern Dance</td>
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<tr>
<td>Musical Theatre/Dance</td>
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<tr>
<td>2. Doctoral Degree Programs in Dance</td>
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<tr>
<td>Dance Education</td>
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</tr>
<tr>
<td>Dance Studies</td>
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</tr>
<tr>
<td>Dance Therapy</td>
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</table>

Section II.E: GRAND TOTAL DANCE MAJOR ENROLLMENT

The grand total dance major enrollment figures are derived by adding the answers from sections II.A., II.B., II.C., and II.D. You do not have to enter the figure; it has been completed for you.

For more information about completing this section, please click here.

<table>
<thead>
<tr>
<th>(a) Dance Major Enrollment</th>
<th>(b) Dance Major Enrollment</th>
<th>(c) Number of Degrees Awardeed to Dance Majors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Summer 2012</td>
<td>Fall 2012</td>
<td>July 1, 2011 - June 30, 2012</td>
</tr>
<tr>
<td>Grand Total</td>
<td></td>
<td></td>
</tr>
<tr>
<td>0</td>
<td>159</td>
<td>31</td>
</tr>
<tr>
<td></td>
<td>Black or African-American Non-Hispanic/ Latino</td>
<td>American Indian/ Alaska Native</td>
</tr>
<tr>
<td>--------------------------</td>
<td>-----------------------------------------------</td>
<td>-------------------------------</td>
</tr>
<tr>
<td>Associate Degrees:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Professional</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Liberal Arts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Baccalaureate Degrees:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Professional</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Liberal Arts</td>
<td>6</td>
<td>13</td>
</tr>
<tr>
<td>Graduate Degrees:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Initial</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Terminal</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>6</td>
<td>13</td>
</tr>
</tbody>
</table>
Section III: TOTAL INSTRUCTIONAL SERVICE (IN QUARTER OR SEMESTER CREDIT HOURS)

For more information about completing this section, please click here.

A. What is the projected total number of quarter credit hours OR semester credit hours generated in dance courses offered during the 2012-2013 academic year (excluding summer) by non-dance major students?

Quarter Hours
\( (a) \) OR Semester Hours
\( (b) \)

\( 395 \)

B. What is the projected total number of quarter credit hours OR semester credit hours generated in dance courses offered during the 2012-2013 academic year (excluding summer) by dance major students?

Quarter Hours
\( (a) \) OR Semester Hours
\( (b) \)

\( 1908 \)

C. What is the projected total number of quarter credit hours OR semester credit hours generated in dance courses offered during the 2012-2013 academic year (excluding summer)?

Quarter Hours
\( (a) \) OR Semester Hours
\( (b) \)

\( 2303 \)

D. What is the projected number of students (nonduplicated headcount) involved in any curricular aspect of the dance unit during the 2012-2013 academic year (excluding summer)?

\( 180 \) students
**Section IV: DANCE FACULTY AND INSTRUCTIONAL STAFF**

**A. FULL TIME FACULTY: 2012-2013 DATA ONLY**

For more information about completing this section, please [click here](#).

1. Full-Time Faculty: Male (2012-2013 Data Only)

Check here, if appropriate: [ ] We are unable to provide faculty data by gender and are providing combined faculty data. This is recorded in the "Full-Time Faculty: Male" chart only.

**CONFIDENTIALITY:** Please note that salary information is released by HEADS only in the form of composite data. Salary figures provided by individual institutions are held strictly confidential. Institutions are asked to furnish complete information to ensure that all participating institutions receive true averages in the published results of this survey.

<table>
<thead>
<tr>
<th>Highest Degree Earned</th>
<th>Length of Service at Institution</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Total Number</td>
</tr>
<tr>
<td></td>
<td>(a)</td>
</tr>
<tr>
<td>Full Professors</td>
<td></td>
</tr>
<tr>
<td>Associate Professors</td>
<td></td>
</tr>
<tr>
<td>Assistant Professors</td>
<td></td>
</tr>
<tr>
<td>Instructors</td>
<td>1</td>
</tr>
<tr>
<td>Lecturers</td>
<td></td>
</tr>
<tr>
<td>Unranked</td>
<td></td>
</tr>
<tr>
<td>Visiting</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>1</td>
</tr>
</tbody>
</table>

If a tenure system does not exist, check here: [ ]

2. Full-Time Faculty: Female (2012-2013 Data Only)

**CONFIDENTIALITY:** Please note that salary information is released by HEADS only in the form of composite data. Salary figures provided by individual institutions are held strictly confidential. Institutions are asked to furnish complete information to ensure that all participating institutions receive true averages in the published results of this survey.

<table>
<thead>
<tr>
<th>Highest Degree Earned</th>
<th>Length of Service at Institution</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Total Number</td>
</tr>
<tr>
<td></td>
<td>(a)</td>
</tr>
<tr>
<td>Full Professors</td>
<td></td>
</tr>
<tr>
<td>Associate Professors</td>
<td>2</td>
</tr>
<tr>
<td>Assistant Professors</td>
<td></td>
</tr>
<tr>
<td>Instructors</td>
<td></td>
</tr>
</tbody>
</table>

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3. Ethnic Breakdown of Full-Time Faculty

<table>
<thead>
<tr>
<th>Black or African-American Non-Hispanic Latino</th>
<th>American Indian/Alaska Native</th>
<th>Pacific Islander</th>
<th>Hispanic/Latino</th>
<th>White Non-Hispanic/Asian</th>
<th>Other/Race Ethnicity/Unknown</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>Female</td>
<td>Male</td>
<td>Female</td>
<td>Male</td>
<td>Female</td>
</tr>
<tr>
<td>Full Professors</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Associate Professors</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Assistant Professors</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Instructors</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lecturers</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unranked</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Visiting</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>2</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
</tbody>
</table>

Total $137024
Section IV: DANCE FACULTY AND INSTRUCTIONAL STAFF

B. PART-TIME INSTRUCTIONAL STAFF FOR DEGREE PROGRAMS ONLY

For more information about completing this section, please click here.

1. Part-Time Dance Instruction: Male

Check here, if appropriate: [ ] We are unable to provide faculty data by gender and are providing combined faculty data. This is recorded in the "Part-Time Faculty: Male" chart only.

<table>
<thead>
<tr>
<th></th>
<th>(a) Actual Number of Individuals</th>
<th>(b) Full-Time Faculty Equivalence</th>
<th>(c) Total Salaries</th>
</tr>
</thead>
<tbody>
<tr>
<td>i.</td>
<td>With Faculty Status</td>
<td>1</td>
<td>$ 32000</td>
</tr>
<tr>
<td>ii.</td>
<td>Adjunct Faculty and Teaching Associates</td>
<td></td>
<td></td>
</tr>
<tr>
<td>iii.</td>
<td>Graduate Teaching Assistants/Associates</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

2. Part-Time Dance Instruction: Female

<table>
<thead>
<tr>
<th></th>
<th>(a) Actual Number of Individuals</th>
<th>(b) Full-Time Faculty Equivalence</th>
<th>(c) Total Salaries</th>
</tr>
</thead>
<tbody>
<tr>
<td>i.</td>
<td>With Faculty Status</td>
<td></td>
<td>$</td>
</tr>
<tr>
<td>ii.</td>
<td>Adjunct Faculty and Teaching Associates</td>
<td></td>
<td></td>
</tr>
<tr>
<td>iii.</td>
<td>Graduate Teaching Assistants/Associates</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Section IV: DANCE FACULTY AND INSTRUCTIONAL STAFF

C. PART-TIME PERFORMANCE STAFF ONLY

For more information about completing this section, please click here.

Section IV.C. seeks additional, more specific information on part-time performance instructional staff only (applied dance teachers). Please note that Section IV.C. is an extension of Section IV.B. and, therefore, may necessarily duplicate information reported in that section.

*NOTE: For purposes of this survey, "hourly" refers to clock hours. Please report part-time performance staff wages per clock hour. Though the majority of institutions use a semester/quarter credit hour basis for the purpose of calculating part-time performance staff compensation, each institution uses a slightly different formula. By reporting hourly wages using clock hours, data may be compared on a consistent basis among institutions.

<table>
<thead>
<tr>
<th>Highest Degree Earned</th>
<th>Length of Service at Institution</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Total Number</td>
</tr>
<tr>
<td></td>
<td>(a)</td>
</tr>
<tr>
<td>Total</td>
<td></td>
</tr>
</tbody>
</table>

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Section V: DANCE ADMINISTRATIVE PERSONNEL AND PROCEDURES

A. DANCE EXECUTIVES

For more information about completing this section, please click here.

Information provided in Section V.A. must not be duplicated in Section IV.A.1. or IV.A.2. of "Dance Faculty and Instructional Staff."

| 1. Is the dance executive appointed by the administration/Board of Trustees? |
|-----------------------------|-------|-------|-------|-------|-------|-------|
| No                          | (a)   | (b)   | (c)   | (d)   | (e)   | (f)   |
| Yes                         |       |       |       |       |       |       |

| 2. Is the dance executive elected by faculty? |
|-----------------------------|-------|-------|-------|-------|-------|-------|
| No                          | (a)   | (b)   | (c)   | (d)   | (e)   | (f)   |
| Yes                         |       |       |       |       |       |       |

<table>
<thead>
<tr>
<th>3. Is the dance executive subject to formal review by faculty?</th>
</tr>
</thead>
<tbody>
<tr>
<td>No, (a)</td>
</tr>
</tbody>
</table>

| Yes   | (a) | (b) | (c) | (d) | (e) | (f) |

<table>
<thead>
<tr>
<th>4. How often is the dance executive subject to formal review by faculty?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Every ____ Years</td>
</tr>
</tbody>
</table>

| (a) | (b) | (c) |

| Every ____ Years                                                     |

| (d) | (e) | (f) |

| Every ____ Years                                                     |

<table>
<thead>
<tr>
<th>5. What percentage (estimate) of the dance executive's time is assigned to the following duties?</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Percentages must total 100%. The figure is not assigned F.T.E., but actual time spent.)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>a. Teaching</th>
<th>(a)</th>
<th>(b)</th>
<th>(c)</th>
<th>(d)</th>
<th>(e)</th>
<th>(f)</th>
</tr>
</thead>
<tbody>
<tr>
<td>40%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>b. Research/Creative Activities</th>
<th>(a)</th>
<th>(b)</th>
<th>(c)</th>
<th>(d)</th>
<th>(e)</th>
<th>(f)</th>
</tr>
</thead>
<tbody>
<tr>
<td>20%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>c. Administrative Matters</th>
<th>(a)</th>
<th>(b)</th>
<th>(c)</th>
<th>(d)</th>
<th>(e)</th>
<th>(f)</th>
</tr>
</thead>
<tbody>
<tr>
<td>20%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>d. Service (to professional organizations and community)</th>
<th>(a)</th>
<th>(b)</th>
<th>(c)</th>
<th>(d)</th>
<th>(e)</th>
<th>(f)</th>
</tr>
</thead>
<tbody>
<tr>
<td>20%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>e. Fundraising</th>
<th>(a)</th>
<th>(b)</th>
<th>(c)</th>
<th>(d)</th>
<th>(e)</th>
<th>(f)</th>
</tr>
</thead>
<tbody>
<tr>
<td>%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TOTAL (Must Equal 100%)</th>
<th>(a)</th>
<th>(b)</th>
<th>(c)</th>
<th>(d)</th>
<th>(e)</th>
<th>(f)</th>
</tr>
</thead>
<tbody>
<tr>
<td>100%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>6. What is the dance executive's title?</th>
</tr>
</thead>
<tbody>
<tr>
<td>(a) Director &amp; Professor</td>
</tr>
<tr>
<td>(b)</td>
</tr>
<tr>
<td>(c)</td>
</tr>
</tbody>
</table>

| (d)                                    |
| (e)                                    |
| (f)                                    |

<table>
<thead>
<tr>
<th>7. What is the dance executive's salary for 2012-2013? (exclusive of benefits)</th>
</tr>
</thead>
<tbody>
<tr>
<td>(a) $ _____________________________ 118578</td>
</tr>
<tr>
<td>(d) $ _____________________________   (e) $ _____________________________</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>8. Upon how many months is the dance executive's salary based?</th>
</tr>
</thead>
<tbody>
<tr>
<td>$ or 10</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>11 or 12</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>9. What is the gender of the dance executive?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
</tr>
<tr>
<td>Female</td>
</tr>
</tbody>
</table>

10. Please enter the dance executive's teaching load in full-time equivalence:

<table>
<thead>
<tr>
<th>(a)</th>
<th>(b)</th>
<th>(c)</th>
</tr>
</thead>
<tbody>
<tr>
<td>0.5 F.T.E. Units</td>
<td>F.T.E. Units</td>
<td>F.T.E. Units</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>(d)</th>
<th>(e)</th>
<th>(f)</th>
</tr>
</thead>
<tbody>
<tr>
<td>F.T.E. Units</td>
<td>F.T.E. Units</td>
<td>F.T.E. Units</td>
</tr>
</tbody>
</table>
Section V: DANCE ADMINISTRATIVE PERSONNEL AND PROCEDURES

B. ASSISTANT OR ASSOCIATE DANCE EXECUTIVES

For more information about completing this section, please click here.

*Information provided in Section V.B. must not be duplicated in Section IV.A.1. or IV.A.2. of "Dance Faculty and Instructional Staff." Please ensure that all individuals are counted only once.*

1. Does your institution have an assistant or associate dance executive? ☐ No ☐ Yes

If no, proceed to Section C. If yes, answer questions 2 through 7.

2. What is the title of the assistant or associate dance executive?

   (a) __________________________
   (b) __________________________
   (c) __________________________
   (d) __________________________
   (e) __________________________
   (f) __________________________

3. What percentage (estimate) of the assistant or associate dance executive's time is assigned to the following duties? (Percentages must total 100%. The figure is not assigned F.T.E., but actual time spent.)

   a. Teaching
      (a) ☐ ☐ ☐ ☐ ☐ ☐
   b. Research/Creative Activities
      (a) ☐ ☐ ☐ ☐ ☐ ☐
   c. Administrative Matters
      (a) ☐ ☐ ☐ ☐ ☐ ☐
   d. Service (to professional organizations and community)
      (a) ☐ ☐ ☐ ☐ ☐ ☐
   e. Fundraising
      (a) ☐ ☐ ☐ ☐ ☐ ☐
   TOTAL (Must Equal 100%)
      (a) ☐ ☐ ☐ ☐ ☐ ☐

4. What is the assistant or associate dance executive's salary for 2012-2013 (exclusive of benefits)?

   (a) $ __________________________
   (b) $ __________________________
   (c) $ __________________________
   (d) $ __________________________
   (e) $ __________________________
   (f) $ __________________________

5. Upon how many months is the assistant or associate executive's salary based?

<table>
<thead>
<tr>
<th></th>
<th>(a)</th>
<th>(b)</th>
<th>(c)</th>
<th>(d)</th>
<th>(e)</th>
<th>(f)</th>
</tr>
</thead>
<tbody>
<tr>
<td>9 or 10</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>11 or 12</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
</tbody>
</table>

6. What is the gender of the assistant or associate dance executive?

<table>
<thead>
<tr>
<th></th>
<th>(a)</th>
<th>(b)</th>
<th>(c)</th>
<th>(d)</th>
<th>(e)</th>
<th>(f)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>Female</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
</tbody>
</table>

7. Please enter the assistant or associate dance executive's teaching load in full-time equivalence:

   (a) ________ F.T.E. Units
   (b) ________ F.T.E. Units
   (c) ________ F.T.E. Units
   (d) ________ F.T.E. Units
   (e) ________ F.T.E. Units
   (f) ________ F.T.E. Units
Section V: DANCE ADMINISTRATIVE PERSONNEL AND PROCEDURES

C. OTHER PERSONNEL ASSIGNMENTS (including student help)
For more information about completing this section, please click here.

1. Secretarial/Clerical Assistance
   a. How much staff time in the dance unit is allotted for secretarial and clerical assistance? 0.5 F.T.E. Units
   b. What are the total salary expenditures (exclusive of benefits) for secretarial and clerical assistance? $17006

2. Library Staff
   a. How much staff time is allotted for library personnel dealing with dance holdings, regardless of budget source?
      - Branch Dance Library
      - Main Library
      - Other Library
   b. What are the total salary expenditures (exclusive of benefits) for dance library staff? $__________

3. Technical Staff
   a. How much staff time in the dance unit is allotted for technical/production staff? 1 F.T.E. Units
   b. What are the total salary expenditures (exclusive of benefits) for technical/production staff? $35546

4. Professional and Miscellaneous Staff
   a. How much staff time in the dance unit is allotted for professional/miscellaneous staff? This section should include admissions staff, and all other staff not accounted for.
   b. What are the total salary expenditures (exclusive of benefits) for professional/miscellaneous staff? $__________
Section VI.A: SPECIFIC INSTRUCTIONAL, OPERATIONAL AND PERFORMANCE BUDGET FOR 2012-2013

For more information about completing this section, please click here.

<table>
<thead>
<tr>
<th>1. Instructional, Operational, and Performance Budget Figures Administered by the Dance Unit (for the entire fiscal year related to the 2012-2013 academic year)</th>
<th>BUDGET 2012-2013</th>
<th>N/I</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Faculty and Professional Travel (to meetings, etc.)</td>
<td>$5000</td>
<td></td>
</tr>
<tr>
<td>b. Instructional Supplies</td>
<td>$300</td>
<td></td>
</tr>
<tr>
<td>c. Library (books, periodicals, slides, films, videos)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>d. Office Supplies</td>
<td>$300</td>
<td></td>
</tr>
<tr>
<td>e. Postage</td>
<td>$100</td>
<td></td>
</tr>
<tr>
<td>f. Printing/Duplication</td>
<td></td>
<td></td>
</tr>
<tr>
<td>g. Student Recruitment</td>
<td></td>
<td></td>
</tr>
<tr>
<td>h. Undergraduate Scholarships (administered by dance unit) including tuition remission/discounts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>i. Graduate Scholarships (administered by dance unit) including fellowships/assistantships/tuition remission/discounts not already reported in a previous section</td>
<td></td>
<td></td>
</tr>
<tr>
<td>j. Student Wages</td>
<td></td>
<td></td>
</tr>
<tr>
<td>k. Short-Term Visiting Artists/Lecturers, etc. (less than one semester)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>l. Telephone/Fax/Electronic Communications</td>
<td>$1800</td>
<td></td>
</tr>
<tr>
<td>m. Technical Services (Nonproduction)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>n. Technology Services (electronic media, software, fees, etc.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>o. Public Relations and Fundraising (Nonproduction)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>p. All Other Expenses (Instructional and Operational)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TOTAL INSTRUCTIONAL, OPERATIONAL AND PERFORMANCE BUDGET FOR 2012-2013</td>
<td>$7500</td>
<td></td>
</tr>
</tbody>
</table>

2. Production Budget (This category includes all production budget figures of the dance unit. Separate figures are requested for the Summer 2012 and the 2012-2013 academic year. Do not include Instructional expenses; these should be recorded in Section VI.A.1.)

<table>
<thead>
<tr>
<th></th>
<th>Summer 2012</th>
<th>N/I</th>
<th>Academic Year 2012-2013</th>
<th>N/I</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Costumes (construction, cleaning, repair)</td>
<td>$</td>
<td></td>
<td>$7000</td>
<td></td>
</tr>
<tr>
<td>b. Crews (in addition to salaried technical staff)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>c. Equipment Rental</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>d. Film/Video Expense</td>
<td></td>
<td></td>
<td>$6200</td>
<td></td>
</tr>
<tr>
<td>e. Lighting</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>f. Makeup</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>g. Performers</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>h. Programs</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>i. Properties</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>j. Publicity</td>
<td></td>
<td></td>
<td>$6000</td>
<td></td>
</tr>
<tr>
<td>k. Royalties</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>l. Salaries for Periodic Personnel</td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>m. Salaries for Technical Crew</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>n. Scenery</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>o. Sound</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>p. Tickets</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>q. Travel/Tours</td>
<td></td>
<td></td>
<td>$4600</td>
<td></td>
</tr>
<tr>
<td>r. All Other Expenses (Production)</td>
<td></td>
<td></td>
<td>$5000</td>
<td></td>
</tr>
<tr>
<td>TOTAL PRODUCTION BUDGET</td>
<td></td>
<td></td>
<td>$30700</td>
<td></td>
</tr>
<tr>
<td>3. Number of Productions</td>
<td>Summer 2012</td>
<td>Academic Year 2012-2013</td>
<td></td>
<td></td>
</tr>
<tr>
<td>--------------------------</td>
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<td>-------------------------</td>
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<td></td>
<td>6</td>
<td></td>
</tr>
</tbody>
</table>
Section VI.B: BENEFITS

For more information about completing this section, please click here.

Please provide a total figure for benefits to all individuals recorded in Sections IV (faculty) and V (administration) of this survey form regardless of budget source. (If you do not know this figure, please estimate based on the benefits package at your institution.) Benefits include, but are not limited to, FICA, Health Insurance, Disability Insurance, Life Insurance, Retirement Plans, etc., paid for by the institution.

$ 184,568
Section VLC: GRAND TOTAL ANNUAL BUDGET OF THE DANCE UNIT IN 2012-2013

For more information about completing this section, please click here.

This figure will include monies that are directly controlled by the dance unit. It will include faculty and staff salaries (including benefits), and operational budgets (sum of expenses from Sections IV, V, and VI).

$ 815913
Section VLD: EQUIPMENT AND BUILDING BUDGET

For more information about completing this section, please click here.

1. Equipment
   a. Purchases
   b. Leases and Rentals
   c. Repairs

<table>
<thead>
<tr>
<th>2012-2013 Academic Year</th>
<th>NI</th>
</tr>
</thead>
<tbody>
<tr>
<td>$</td>
<td>1000</td>
</tr>
<tr>
<td>$</td>
<td></td>
</tr>
<tr>
<td>$</td>
<td></td>
</tr>
</tbody>
</table>

2. Building
   a. Renovation and Repair
   b. Leases and Rentals
   c. New Construction (Please describe below)

| $                      |     |
| $                      |     |
| $                      | 0   |

TOTAL EQUIPMENT AND BUILDING BUDGET
(Total of VI.D.1. a.-c. and VI.D.2. a.-c. above only)

$ 1000
### Section V.L.E. Specific Sources of Income/Endowment for the Dance Unit in 2011-2012
For more information about completing this section, please click here.

1. Public Grants (special grants to the dance unit from national, state, or local governmental arts funding sources) $ ________

2. Foundation/Corporation Support (special grants to the dance unit from private foundations or corporations) $ 7500

3. Private Gifts (gifts from individuals given directly to the dance unit) $ 39200

4. Ticket Sales, Commissions, Rentals, Etc. (earned income of the dance unit related to performance) $ 65330

5. Fund Raising (controlled by and allocated to the dance unit) $ 39900

6. Tuition (controlled by and allocated to the dance unit) $ ________

7. Student Fees (controlled by and allocated to the dance unit) $ 6000

8. Income from Endowment (controlled by and allocated to the dance unit) $ 5000

**TOTAL SPECIFIC SOURCES OF INCOME/ENDOWMENT FOR THE DANCE UNIT IN 2011-2012**

(Total of V.L.E. 1. through 8. above) $ 159930
Section VI.F: TOTAL ENDOWMENT

For more information about completing this section, please click here.

Provide the total endowment of the dance unit restricted for use by the dance unit. Include endowment principal for items such as $63,700.

dance professorships, dance scholarships, dance library, dance operating funds, concert series, and dance activities.
Section VII: DEMOGRAPHIC SURVEY OF MASTER OF FINE ARTS AND DOCTORAL DEGREE STUDENTS

A. MASTER OF FINE ARTS STUDENTS WHO GRADUATED IN 2011-2012

For more information about completing this section, please click here.

<table>
<thead>
<tr>
<th></th>
<th>Black or African-American Non-Hispanic/Latino</th>
<th>American Indian/Alaska Native</th>
<th>Hispanic/Latino</th>
<th>White Non-Hispanic/Latino</th>
<th>Asian</th>
<th>Other/Unknown</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Male</td>
<td>Female</td>
<td>Male</td>
<td>Female</td>
<td>Male</td>
<td>Female</td>
</tr>
<tr>
<td>Performance</td>
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</tr>
<tr>
<td>Ballet</td>
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</tr>
<tr>
<td>Choreography</td>
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<tr>
<td>Choreography/Performance</td>
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<td></td>
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</tr>
<tr>
<td>Dance</td>
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<tr>
<td>Production</td>
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</tr>
<tr>
<td>Modern Dance</td>
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<tr>
<td>Musical Theatre/</td>
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<tr>
<td>Dance</td>
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<td>Other (please specify)</td>
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<td>Total</td>
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</tr>
</tbody>
</table>
Section VII: DEMOGRAPHIC SURVEY OF MASTER OF FINE ARTS AND DOCTORAL DEGREE STUDENTS

B. MASTER OF FINE ARTS STUDENTS WHO DID NOT GRADUATE IN 2011-2012

For more information about completing this section, please click here.

<table>
<thead>
<tr>
<th></th>
<th>Black or African-American/Hispanic/Latino</th>
<th>American Indian/Alaska Native</th>
<th>Pacific Islander</th>
<th>Hispanic/Latino</th>
<th>White Non-Hispanic/Latino</th>
<th>Asian</th>
<th>Other/Race Ethnicity Unknown</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Male</td>
<td>Female</td>
<td>Male</td>
<td>Female</td>
<td>Male</td>
<td>Female</td>
<td>Male</td>
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<tr>
<td>Performance</td>
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</tr>
<tr>
<td>Ballet</td>
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<tr>
<td>Choreography</td>
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</tr>
<tr>
<td>Choreography/Performance</td>
<td></td>
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</tr>
<tr>
<td>Dance Production</td>
<td></td>
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</tr>
<tr>
<td>Modern Dance</td>
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</tr>
<tr>
<td>Musical Theatre/Dance</td>
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</tbody>
</table>

Other (please specify)


Total


Section VII: DEMOGRAPHIC SURVEY OF MASTER OF FINE ARTS AND DOCTORAL DEGREE STUDENTS

C. DOCTORAL DEGREE STUDENTS WHO GRADUATED IN 2011-2012

For more information about completing this section, please [click here](#).

<table>
<thead>
<tr>
<th></th>
<th>Black or African-American Non-Hispanic/Latino</th>
<th>American Indian/Alaska Native</th>
<th>Pacific Islander</th>
<th>Hispanic/Latino</th>
<th>White Non-Hispanic/Latino</th>
<th>Asian</th>
<th>Other/Race Ethnicity Unknown</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Male</td>
<td>Female</td>
<td>Male</td>
<td>Female</td>
<td>Male</td>
<td>Female</td>
<td>Male</td>
</tr>
<tr>
<td>Dance Education</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dance Studies</td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Dance Therapy</td>
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<tr>
<td>Other (please specify)</td>
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<tr>
<td>Total</td>
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<td></td>
</tr>
</tbody>
</table>
Section VII: DEMOGRAPHIC SURVEY OF MASTER OF FINE ARTS AND DOCTORAL DEGREE STUDENTS

D. DOCTORAL DEGREE STUDENTS WHO DID NOT GRADUATE IN 2011-2012


<table>
<thead>
<tr>
<th></th>
<th>Black or African-American Non-Hispanic/ Latino</th>
<th>American Indian/ Alaska Native</th>
<th>Pacific Islander</th>
<th>Hispanic/ Latino</th>
<th>White Non-Hispanic/ Latino</th>
<th>Asian</th>
<th>Other/ Race Ethnicity Unknown</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dance Education</td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dance Studies</td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Dance Therapy</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Other (please specify)</td>
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</tr>
</tbody>
</table>
Addendum: ACTUAL INSTRUCTIONAL, OPERATIONAL AND PERFORMANCE EXPENSES FOR 2011-2012

For more information about completing this section, please click here.

<table>
<thead>
<tr>
<th>EXPENSES 2011-2012</th>
<th>NIL</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Faculty and Professional Travel (to meetings, etc.)</td>
<td>$4200</td>
</tr>
<tr>
<td>b. Instructional Supplies</td>
<td>$100</td>
</tr>
<tr>
<td>c. Library (books, periodicals, slides, films, videos)</td>
<td></td>
</tr>
<tr>
<td>d. Office Supplies</td>
<td>$300</td>
</tr>
<tr>
<td>e. Postage</td>
<td>$100</td>
</tr>
<tr>
<td>f. Printing/Duplication</td>
<td>$5700</td>
</tr>
<tr>
<td>g. Student Recruitment</td>
<td></td>
</tr>
<tr>
<td>h. Undergraduate Scholarships (administered by dance unit) including tuition remission/discounts</td>
<td></td>
</tr>
<tr>
<td>i. Graduate Scholarships (administered by dance unit) including fellowships/assistantships/tuition remission/discounts not already reported in a previous section</td>
<td></td>
</tr>
<tr>
<td>j. Student Wages</td>
<td></td>
</tr>
<tr>
<td>k. Short-Term Visiting Artists/Lecturers, etc. (less than one semester)</td>
<td>$3040</td>
</tr>
<tr>
<td>l. Telephone/Fax/Electronic Communications</td>
<td>$1800</td>
</tr>
<tr>
<td>m. Technical Services (Nonproduction)</td>
<td></td>
</tr>
<tr>
<td>n. Technology Services (electronic media, software, fees, etc.)</td>
<td></td>
</tr>
<tr>
<td>o. Public Relations and Fundraising (Nonproduction)</td>
<td></td>
</tr>
<tr>
<td>p. All Other Expenses (Instructional and Operational)</td>
<td>$4000</td>
</tr>
</tbody>
</table>

TOTAL INSTRUCTIONAL, OPERATIONAL AND PERFORMANCE EXPENSES FOR 2011-2012

| $19240 |  |
C. Finances
### DANCE 2010-2011

#### Expenses

<table>
<thead>
<tr>
<th>Cost</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>$ 129.61</td>
<td>books for Ping</td>
</tr>
<tr>
<td>$ 566.68</td>
<td>Arts &amp; Humanities, Bham ad</td>
</tr>
<tr>
<td>$ 2,883.40</td>
<td>ACDFA reg, lodging Tallahassee</td>
</tr>
<tr>
<td>$ 1,210.97</td>
<td>Barberzian Source 4, gaffers tape</td>
</tr>
<tr>
<td>$ 486.27</td>
<td>ARDT posters, leotards, shoes</td>
</tr>
<tr>
<td>$ 5,276.93</td>
<td>sub-total</td>
</tr>
</tbody>
</table>

#### Expenses

<table>
<thead>
<tr>
<th>Cost</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>$ 2,002.60</td>
<td>ACDFA lodging</td>
</tr>
<tr>
<td>$ 1,243.90</td>
<td>spring ARDT poster, programs</td>
</tr>
<tr>
<td>$ 3,483.45</td>
<td>Morgan PA system, heaters, cyc</td>
</tr>
<tr>
<td>$ 316.00</td>
<td>guest SEADAC</td>
</tr>
<tr>
<td>$ 199.26</td>
<td>dresses, posters, lights ARDT</td>
</tr>
<tr>
<td>$ 1,201.00</td>
<td>DN ALA posters, programs</td>
</tr>
<tr>
<td>$ 8,446.21</td>
<td>sub-total</td>
</tr>
</tbody>
</table>

#### Expenses

<table>
<thead>
<tr>
<th>Cost</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>$ 1,289.85</td>
<td>NASD Tucson, AZ Sarah/CC</td>
</tr>
<tr>
<td>$ 1,315.61</td>
<td>DN ALA posters, programs</td>
</tr>
<tr>
<td>$ 952.39</td>
<td>Ping Moscow</td>
</tr>
<tr>
<td>$ 1,681.81</td>
<td>ARDT Luna Negra costume rental, cleaning</td>
</tr>
<tr>
<td>$ 8,765.30</td>
<td>videotaping, NASD membership, playbills</td>
</tr>
<tr>
<td>$ 1,813.88</td>
<td>ACDFA Tallahassee, reg</td>
</tr>
<tr>
<td>$ 4,074.20</td>
<td>Showbiz repair, ice machine, dmx channel dimmer</td>
</tr>
<tr>
<td>$ 3,412.25</td>
<td>Al Dn Fest, ACDFA per diem, vans</td>
</tr>
<tr>
<td>$ 5,281.95</td>
<td>Giselle rental, posters, programs, set</td>
</tr>
<tr>
<td>$ 28,587.24</td>
<td>sub-total</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cost</th>
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<tbody>
<tr>
<td>$ 42,310.38</td>
<td>TOTAL EXPENSES</td>
</tr>
</tbody>
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#### Income

<table>
<thead>
<tr>
<th>Cost</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>$ 12,400.00</td>
<td>dept. budget</td>
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<tr>
<td>$ 2,370.00</td>
<td>11010 course fees *approx based on enrollment</td>
</tr>
<tr>
<td>$ 3,660.00</td>
<td>204272 lab fees *approx based on enrollment</td>
</tr>
<tr>
<td>$ 18,430.00</td>
<td>TOTAL INCOME</td>
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#### Grants paid by dept.

<table>
<thead>
<tr>
<th>Cost</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>$ 5,000.00</td>
<td>cost share for Sarah Barry grant</td>
</tr>
<tr>
<td>$ 952.39</td>
<td>supplement Ping Guo's grant to Moscow</td>
</tr>
<tr>
<td>$ 5,952.39</td>
<td>total</td>
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</table>
2011 ABT

**EXPENSES**

<table>
<thead>
<tr>
<th>Category</th>
<th>Amount</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Office Supplies</td>
<td>391.12</td>
<td>badges, binders, colored paper</td>
</tr>
<tr>
<td>Specialty Items</td>
<td>1975.51</td>
<td>shirts, bags</td>
</tr>
<tr>
<td>Marketing</td>
<td>689.60</td>
<td>design logo, digital photos, group photos</td>
</tr>
<tr>
<td>Equipment/Supply</td>
<td>600.33</td>
<td>cables, cleaning, gaffers tape, batteries, signs, ice machine</td>
</tr>
<tr>
<td>Student Activity</td>
<td>15953.98</td>
<td>weekend food/catering</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>22555.41</td>
<td>Moody/Rec Center rental, van rental, telephones</td>
</tr>
<tr>
<td>Housing/Food Card</td>
<td>130586.77</td>
<td>200 food cards, housing at Blount/Ridgecrest</td>
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**INCOME**

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revised 9/22/2011

Sharron Skipper
Administrative Secretary
The University of Alabama
Home of Crimson Tide football 14th National Championship
Department of Theatre & Dance
Box 870239, 115 Rowand-Johnson Hall
Tuscaloosa, AL 35487-0239
205/348-5948, fax 205/348-9048
sskipper@as.ua.edu
Production Dashboard

Production Information
Dance Alabama! Fall Concert
From: Tuesday 9/28/2010
Through: Friday 10/1/2010
Production Code: 54164

Ticket Status
Available: 515 20.67%
Held: 44 1.77%
Reserved: 0 0.00%
Sold: 1,933 77.57%
Total: 2,492 100.00%

Ticket Sales Revenue
Face Value: $24,639.00
Customer Fees: $0.00
Discounts: ($5,551.50)
Total: $19,087.50

Sales By Order Type
Box Office: 1,224 63.32%
Comp: 369 19.09%
Internet: 340 17.59%
Total: 1,933 100.00%

Sales By Ticket Type
Adult: 160 8.28%
Senior: 49 2.53%
UA faculty/staff: 112 5.79%
UA Students/Children: 1,512 83.39%
Total: 1,933 100.00%

Daily Ticket Sales
Weekly Ticket Sales

Return To Listing

Privacy Policy Term
Tix, Inc. © 2001-2012 All I
Production Dashboard

Production Information
ARDT Fall Concert
From: Tuesday
11/9/2010
Through: Friday
11/12/2010
Production Code: 54161

Ticket Status
- Available: 1,144 45.91%
- Held: 0 0.00%
- Reserved: 0 0.00%
- Sold: 1,348 54.09%
Total: 2,492 100.00%

Ticket Sales Revenue
- Face Value: $17,289.00
- Customer Fees: $0.00
- Discounts: ($5,132.50)
Total: $12,156.50

Sales By Order Type
- Box Office: 829 61.50%
- Comp: 332 24.63%
- Internet: 187 13.87%
Total: 1,348 100.00%

Sales By Ticket Type
- Adult: 122 9.05%
- Senior: 39 2.89%
- UA faculty/staff: 88 6.53%
- UA Students/Children: 1,099 81.53%
Total: 1,348 100.00%

Daily Ticket Sales
Production Dashboard

Production Information
Dance Alabama!
Spring Concert
From: Tuesday 2/15/2011
Through: Saturday 2/19/2011
Production Code: 54487

Ticket Status
Available: 1,206 38.72%
Held: 57 1.83%
Reserved: 0 0.00%
Sold: 1,852 59.45%
Total: 3,115 100.00%

Sales By Order Type
Box Office: 934 50.43%
Comp: 507 27.38%
Internet: 411 22.19%
Total: 1,852 100.00%

Sales By Ticket Type
Adult: 243 13.12%
Senior: 59 3.19%
UA faculty/staff: 95 5.13%
UA Students/Children: 1,455 78.56%
Total: 1,852 100.00%

Ticket Sales Revenue
Face Value: $24,144.00
Customer Fees: $0.00
Discounts: ($7,530.00)
Total: $16,614.00

Daily Ticket Sales
Weekly Ticket Sales

Return To Listing
Production Dashboard

Production Information
ARDT Spring Concert
From: Tuesday
3/29/2011
Through: Saturday
4/2/2011
Production Code: 54485

Ticket Status
Available: 2,010 64.53%
Held: 57 1.83%
Reserved: 0 0.00%
Sold: 1,048 33.64%
Total: 3,115 100.00%

Ticket Sales Revenue
Face Value: $13,770.00
Customer Fees: $0.00
Discounts: ($4,617.50)
Total: $9,152.50

Sales By Order Type
Box Office: 542 51.72%
Comp: 289 27.58%
Internet: 217 20.71%
Total: 1,048 100.00%

Sales By Ticket Type
Adult: 120 11.45%
Senior: 56 5.34%
UA faculty/staff: 102 9.73%
UA Students/Children: 770 73.47%
Total: 1,048 100.00%

Daily Ticket Sales

150
125
100
75
50
25
0
Production Dashboard

Production Information

The Realm
From: Tuesday 4/19/2011
Through: Friday 4/22/2011
Production Code: 57672

Ticket Sales Revenue
Face Value: $14,105.00
Customer Fees: $0.00
Discounts: ($6,115.00)
Total: $7,990.00

Ticket Status
Available: 452 14.53%
Held: 1,856 59.68%
Reserved: 0 0.00%
Sold: 802 25.79%
Total: 3,110 100.00%

Sales By Order Type
Box Office: 167 20.82%
Comp: 322 40.15%
Internet: 313 39.03%
Total: 802 100.00%

Sales By Ticket Type
Adult: 415 51.75%
Student: 387 48.25%
Total: 802 100.00%

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<td></td>
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</tr>
<tr>
<td>Space Rental</td>
<td>$10,905.00</td>
<td>Rec Center ($6405), Moody ($4900), Moody refund($400-tech)</td>
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<td></td>
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<td>Housing</td>
<td>$72,081.60</td>
<td>Blount/Ridgecrest June 24-July 6</td>
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<td>Catered Food</td>
<td>$15,625.18</td>
<td>weekend foods, checkin, and catered</td>
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<td>Food Card</td>
<td>$59,704.60</td>
<td>197 food cards for students, counselors, staff</td>
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<td>Counselor salaries</td>
<td>$23,300.00</td>
<td>ABT counselors salaries</td>
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<td>Credit Card fee</td>
<td>$4,046.08</td>
<td>charged for room/board/tickets</td>
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<tr>
<td>Final Performance</td>
<td>$583.00</td>
<td>programs for final performances</td>
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<td></td>
<td>$201,481.20</td>
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<table>
<thead>
<tr>
<th>INCOME</th>
<th>Amount</th>
<th>Description</th>
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</thead>
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<tr>
<td>room/board</td>
<td>$220,300.00</td>
<td>student participants</td>
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<td>refunds</td>
<td>$(375.00)</td>
<td>Christy Wade partial refund - injury</td>
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<td>refunds</td>
<td>$(650.00)</td>
<td>Carole Kennedy refund - injury</td>
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<td>refunds</td>
<td>$(1,450.00)</td>
<td>Alexa C refund - did not attend</td>
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<tr>
<td></td>
<td>$217,825.00</td>
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<tr>
<td>Ticket Sales</td>
<td>$8,110.00</td>
<td>final performance, July 14, 2012</td>
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<tr>
<td>less half</td>
<td>$(4,055.00)</td>
<td>split with NY</td>
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<tr>
<td></td>
<td>$4,055.00</td>
<td>balance to UA</td>
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<tr>
<td></td>
<td>$20,398.80</td>
<td>profit made by UA</td>
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</tbody>
</table>

Note: this does not include profit check from ABT-NY. 8/27/12.
### 2011 - 2012 Dance Scholarship Awards

<table>
<thead>
<tr>
<th>Scholarship Name</th>
<th>Subcode</th>
<th>Student Name</th>
<th>Award Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alabama Power ($7,500)</td>
<td>80743</td>
<td>Holly Gray</td>
<td>$1,000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Mary Jane Mitchell</td>
<td>$1,500</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Mary Izzo</td>
<td>$1,500</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Hannah King</td>
<td>$1,000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Alicia McGinty</td>
<td>$1,000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Noel Woodruff</td>
<td>$1,000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ashley Tripp</td>
<td>$500</td>
</tr>
<tr>
<td>Edith Barnes Scholarship ($1250)</td>
<td>80841</td>
<td>Will Scott</td>
<td>$1,250</td>
</tr>
<tr>
<td></td>
<td></td>
<td>($275)</td>
<td></td>
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<tr>
<td>Gage Bush-Englund Scholarship ($2,000)</td>
<td>80623</td>
<td>Will Scott</td>
<td>$2,000</td>
</tr>
<tr>
<td>SFA (Dean's Office) ($1,100)</td>
<td>88330</td>
<td>Kelsey Ebersold</td>
<td>$1,100</td>
</tr>
<tr>
<td>Lula Wall Scholarship ($3570)</td>
<td>85992</td>
<td>Alex Book</td>
<td>$2,000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Blair Williams</td>
<td>$1,000</td>
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<tr>
<td>Dance Gift Fund ($8900)</td>
<td>88334</td>
<td>Cody Schmidt</td>
<td>$3,000</td>
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<td></td>
<td></td>
<td>Rhamerias White</td>
<td>$2,000</td>
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<td></td>
<td></td>
<td>Shey Thorn</td>
<td>$1,000</td>
</tr>
<tr>
<td>Meredith Ward Memorial ($1,000)</td>
<td>81382</td>
<td>Hilary Schaff</td>
<td>$1,000</td>
</tr>
<tr>
<td>Theatre Gift Fund ($4,000)</td>
<td>88336</td>
<td>Mary Katherine Honeycutt</td>
<td>$1,000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Kelsey Ebersold</td>
<td>$1,100</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sarah Leonard</td>
<td>$1,000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Molly Terwilliger</td>
<td>$1,000</td>
</tr>
<tr>
<td>ABT Summer Intensive</td>
<td>80347</td>
<td>Will Scott</td>
<td>$500</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ashley Tripp</td>
<td>$500</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Madison Leavelle</td>
<td>$1,000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chelsea Henderson</td>
<td>$1,000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sarah Parris</td>
<td>$1,000</td>
</tr>
</tbody>
</table>
Production Dashboard

Production Information
Dance Alabama! Fall 2011 Concert
From: Tuesday 10/4/2011
Through: Friday 10/7/2011
Production Code: 68490

Ticket Status
Available: 540 21.70%
Held: 40 1.61%
Reserved: 0 0.00%
Sold: 1,908 76.69%
Total: 2,488 100.00%

Ticket Sales Revenue
Face Value: $24,912.00
Customer Fees: $0.00
Discounts: ($5,642.00)
Total: $19,270.00

Sales By Order Type
Box Office: 1,039 54.45%
Comp: 348 18.24%
Internet: 521 27.31%
Total: 1,908 100.00%

Sales By Ticket Type
Adult: 267 13.99%
Senior: 53 2.78%
UA faculty/staff: 85 4.45%
UA Students/Children: 1,503 78.77%
Total: 1,908 100.00%

Daily Ticket Sales
Production Dashboard

Production Information
ARDT Fall 2011 Concert
From: Tuesday 11/1/2011
Through: Friday 11/4/2011
Production Code: 68655

Ticket Status
Available: 1,129 45.38%
Held: 40 1.61%
Reserved: 0 0.00%
Sold: 1,319 53.01%
Total: 2,488 100.00%

Ticket Sales Revenue
Face Value: $17,166.00
Customer Fees: $0.00
Discounts: ($6,317.00)
Total: $10,849.00

Sales By Order Type
Box Office: 631 47.84%
Comp: 423 32.07%
Internet: 265 20.09%
Total: 1,319 100.00%

Sales By Ticket Type
Adult: 177 13.42%
Senior: 52 3.94%
UA faculty/staff: 40 3.03%
UA Students/Children: 1,050 79.61%
Total: 1,319 100.00%

Daily Ticket Sales

162
Production Dashboard

Production Information
The Next Dance Experience
From: Friday 12/9/2011
Through: Friday 4/20/2012
Production Code: 72209

Ticket Status
Available: 783 62.94%
Held: 0 0.00%
Reserved: 0 0.00%
Sold: 461 37.06%
Total: 1,244 100.00%

Ticket Sales Revenue
Face Value: $4,610.00
Customer Fees: $0.00
Discounts: ($1,340.00)
Total: $3,270.00

Sales By Order Type
Box Office: 223 48.37%
Comp: 134 29.07%
Internet: 104 22.56%
Total: 461 100.00%

Sales By Ticket Type
Adult: 89 19.31%
Senior: 3 0.65%
UA faculty/staff: 17 3.69%
UA Students/Children: 352 76.36%
Total: 461 100.00%

Daily Ticket Sales
Production Dashboard

Production Information

Dance Alabama!
Spring 2012 Concert
From: Tuesday 2/14/2012
Through: Saturday 2/18/2012
Production Code: 68687

Ticket Status

Available: 1,345 43.25%
Held: 0 0.00%
Reserved: 0 0.00%
Sold: 1,765 56.75%

Total: 3,110 100.00%

Ticket Sales Revenue

Face Value: $23,574.00
Customer Fees: $0.00
Discounts: ($7,289.00)

Total: $16,285.00

Sales By Order Type

Box Office: 898 50.88%
Comp: 464 26.29%
Internet: 403 22.83%

Total: 1,765 100.00%

Sales By Ticket Type

Adult: 320 18.13%
Senior: 72 4.08%
UA Faculty/staff: 86 4.87%
UA Students/Children: 1,287 72.92%

Total: 1,765 100.00%

Daily Ticket Sales
Production Dashboard

Production Information
ARDT Spring 2012 Concert
From: Tuesday 3/27/2012
Through: Saturday 3/31/2012
Production Code: 68921

Ticket Status
Available: 2,104 67.65%
Held: 0 0.00%
Reserved: 0 0.00%
Sold: 1,006 32.35%
Total: 3,110 100.00%

Ticket Sales Revenue
Face Value: $13,311.00
Customer Fees: $0.00
Discounts: ($4,586.00)
Total: $8,725.00

Sales By Order Type
Box Office: 549 54.57%
Comp: 276 27.44%
Internet: 181 17.99%
Total: 1,006 100.00%

Sales By Ticket Type
Adult: 134 13.32%
Senior: 54 5.37%
UA faculty/staff: 91 9.05%
UA Students/Children: 727 72.77%
Total: 1,006 100.00%

Daily Ticket Sales
<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>INCOME</strong></td>
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</tr>
<tr>
<td>dept budget</td>
<td>$12,400.00</td>
</tr>
<tr>
<td>student fees-spring</td>
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<tr>
<td>OAA-Broadway dance</td>
<td>$2,250.00</td>
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<tr>
<td><strong>TOTAL</strong></td>
<td><strong>$25,229.40</strong></td>
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<tr>
<td><strong>EXPENSES</strong></td>
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</tr>
<tr>
<td>Misc.</td>
<td>$2,061.22</td>
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<tr>
<td>travel-faculty/students</td>
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</tr>
<tr>
<td>publicity</td>
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<tr>
<td>Facilities Maint.</td>
<td>$3,814.65</td>
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<td></td>
<td>$1,686.46</td>
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</tr>
<tr>
<td>ARDT fall</td>
<td>$3,356.73</td>
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<tr>
<td>DN ALA fall</td>
<td>$68.50</td>
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<tr>
<td>ARDT spring</td>
<td>$4,627.70</td>
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<td>DN ALA spring</td>
<td>$111.00</td>
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<td>DN Collection</td>
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<td><strong>TOTAL</strong></td>
<td><strong>$30,725.87</strong></td>
</tr>
<tr>
<td></td>
<td>($5,496.47) over budget</td>
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<tr>
<td>*** expenses paid by ABT $**</td>
<td>$14,189.45</td>
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<tr>
<td><strong>ABT INCOME</strong></td>
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</tr>
<tr>
<td>room/board</td>
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<td>lost key</td>
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<td><strong>$292,130.00</strong></td>
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<td><strong>ABT EXPENSES</strong></td>
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<td>Description</td>
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<tr>
<td>-------------------------------------------</td>
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</tr>
<tr>
<td>catering/dorm food</td>
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<td>final performance programs</td>
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<td>tech/equipment</td>
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<td>NY ABT-flooring payment</td>
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<td>Scholarships for counselors</td>
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<td>van rentals</td>
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<td>$ 8,210.00</td>
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<td>$ 4,105.00</td>
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<td>internal profit made</td>
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<td>$ 4,105.00</td>
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<td>$ 41,098.94</td>
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<tr>
<td>Scholarship Name</td>
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</tr>
<tr>
<td>------------------</td>
<td>---------</td>
</tr>
<tr>
<td>Alabama Power ($7,500)</td>
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</tr>
<tr>
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<tr>
<td></td>
<td></td>
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<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Edith Barnes Scholarship ($1010)</td>
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</tr>
<tr>
<td>Gage Bush-Englund Scholarship ($1,204)</td>
<td>80623</td>
</tr>
<tr>
<td>SFA (Dean's Office) ($1,100)</td>
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</tr>
<tr>
<td>Lula Wall Scholarship ($1,100)</td>
<td>85992</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Dance Gift Fund ($2540)</td>
<td>88334</td>
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<tr>
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<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Meredith Ward Memorial ($1,000)</td>
<td>81382</td>
</tr>
<tr>
<td>Theatre Gift Fund ($4,000)</td>
<td>88336</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>ABT Summer Intensive ($10,000)</td>
<td>80347</td>
</tr>
<tr>
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<td></td>
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<tr>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>ABT Total</strong></td>
<td></td>
</tr>
</tbody>
</table>
## Production Dashboard

### Production Information

**Dance Alabama! Fall 2012 Concert**

- From: Tuesday 10/16/2012
- Through: Friday 10/19/2012
- Production Code: 83193

### Ticket Status

<table>
<thead>
<tr>
<th>Available</th>
<th>466</th>
<th>18.73%</th>
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</thead>
<tbody>
<tr>
<td>Held</td>
<td>50</td>
<td>2.01%</td>
</tr>
<tr>
<td>Reserved</td>
<td>0</td>
<td>0.00%</td>
</tr>
<tr>
<td>Sold</td>
<td>1,972</td>
<td>79.26%</td>
</tr>
</tbody>
</table>

Total: 2,488 100.00%

### Ticket Sales Revenue

- Face Value: $25,092.00
- Customer Fees: $0.00
- Discounts: ($6,507.75)

Total: $18,584.25

### Sales By Order Type

- Box Office: 1,063 53.90%
- Comp: 488 24.75%
- Internet: 421 21.35%

Total: 1,972 100.00%

### Sales By Ticket Type

- Adult: 174 8.82%
- Senior: 35 1.77%
- UA Faculty/staff: 93 4.72%
- UA Students/Children: 1,670 84.69%

Total: 1,972 100.00%

### Daily Ticket Sales

![Daily Ticket Sales Chart]

173
Production Dashboard

Ticket Sales Revenue
- Face Value: $16,341.00
- Customer Fees: $0.00
- Discounts: ($4,403.75)
- Total: $11,937.25

Sales By Order Type
- Box Office: 754 (58.40%)
- Comp: 331 (25.64%)
- Internet: 206 (15.96%)
- Total: 1,291 (100.00%)

Sales By Ticket Type
- Adult: 100 (7.75%)
- Senior: 31 (2.40%)
- UA faculty/staff: 52 (4.03%)
- UA Students/Children: 1,108 (85.82%)
- Total: 1,291 (100.00%)

Ticket Status
- Available: 1,165 (46.82%)
- Held: 32 (1.29%)
- Reserved: 0 (0.00%)
- Sold: 1,291 (51.89%)
- Total: 2,488 (100.00%)

Production Information
- ARDT Fall 2012 Concert
- From: Tuesday 11/6/2012
- Through: Friday 11/9/2012
- Production Code: 83358

Daily Ticket Sales
- Chart showing daily ticket sales from 10/19/2012 to 11/19/2012
- Numbers range from 0 to 175
**Production Dashboard**

**Production Information**
- **Winter Explosion Dance Concert**
  - From: Friday 12/7/2012
  - Through: Friday 12/7/2012
  - Production Code: 85412

**Ticket Status**
- Available: 328 (52.73%)
- Held: 0 (0.00%)
- Reserved: 0 (0.00%)
- Sold: 294 (47.27%)
- Total: 622 (100.00%)

**Ticket Sales Revenue**
- Face Value: $2,940.00
- Customer Fees: $0.00
- Discounts: ($1,330.00)
- Total: $1,610.00

**Sales By Order Type**
- Box Office: 112 (38.10%)
- Comp: 133 (45.24%)
- Internet: 49 (16.67%)
- Total: 294 (100.00%)

**Sales By Ticket Type**
- Adult: 94 (31.97%)
- UA faculty/staff: 4 (1.36%)
- UA Students/Children: 196 (66.67%)
- Total: 294 (100.00%)

**Daily Ticket Sales**

- Graph showing ticket sales from 10/15/2012 to 12/31/2012.
Production Dashboard

Production Information
Dance Alabama!
Spring 2013 Concert
From: Tuesday 3/12/2013
Through: Saturday 3/16/2013
Production Code: 83434

Ticket Status
Available: 1,448 46.56%
Held: 40 1.29%
Reserved: 0 0.00%
Sold: 1,622 52.15%
Total: 3,110 100.00%

Sales By Order Type
Box Office: 844 52.03%
Comp: 442 27.25%
Internet: 336 20.72%
Total: 1,622 100.00%

Sales By Ticket Type
Adult: 177 10.91%
Senior: 57 3.51%
UA faculty/staff: 83 5.12%
UA Students/Children: 1,305 80.46%
Total: 1,622 100.00%

Daily Ticket Sales

[Graph showing daily ticket sales with bars for each day from 3/25/2013 to 3/28/2013]
Event Dashboard

Event Information

Dance Collection
Thursday 4/25/2013 5:30 PM

Morgan Auditorium
Morgan Hall, Colonial Drive
The University of Alabama
Tuscaloosa, AL 35487
United States

Phone: (205) 348-3400
Website: theatre.ua.edu
Email Address: theatre.dance@ua.edu

Public Sale Start
Date/Time:
Monday 4/2/2013 12:00 AM

Public Sale End Date/Time:
Thursday 4/25/2013 4:30 PM

Event Code: 564841
Status: Active

Ticket Status
Available: 429 68.97%
Reserved: 0 0.00%
Sold: 193 31.03%
Total: 622 100.00%

Sales By Order Type
Box Office: 100 51.81%
Comp: 50 31.09%
Internet: 33 17.10%
Total: 193 100.00%

Sales By Ticket Type
Adult: 39 20.21%
Senior: 4 2.07%
UA faculty/staff: 1 0.52%
UA Students/Children: 149 77.20%
Total: 193 100.00%

Ticket Sales Revenue
Face Value: $1,930.00
Customer Fees: $0.00
Discounts: ($600.00)
Total: $1,330.00

Daily Ticket Sales

Weekly Ticket Sales

D. Governance and Administration

1. A table clearly outlining the internal organization of the dance unit. If applicable, outline the administrative and operational relationships of the dance unit to the parent institution. Include names as well as titles of individuals.

See charts
University of Alabama Department of Theatre & Dance
Organizational Chart

Department Chair
William Teague

Cornelius Carter
Head of Dance

Sarah M. Barry
Associate Professor

Rita Snyder
Associate Professor

Qianping Guo
Assistant Professor

Stacy Alley
Assistant Professor

John Virciglio
Adjunct Professor

Lyndell McDonald
Technical Director
3. Description or outline of the dance executive’s responsibilities and authority including teaching, creative work and research, performing, and community service, as well as administration.

I. Teaching

The dance executive carries a fair-share teaching load. The standard 12 hour teaching load per semester is usually reduced for administrative duties and creative activity. The dance executive directs the Alabama Repertory Dance Theatre and Dance Alabama! concerts each semester.

II. Creative Work

The dance executive regularly choreographs for the Alabama Repertory Dance Theatre and always seeks exemplary work. The executive oversees the program order of each show, and the work of other dance artists, and provides a response to their efforts when needed or desired.

III. Community Service

The dance executives represent the idea of dance to many organizations external to the University. He deals with public demands for dance advice, in many cases thereby sparing the faculty. The executive is an advocate for the arts to a wide public as both part of the educational process and as life-enhancing enrichment for the non-student.

IV. Administration

The dance executive’s administrative responsibilities ultimately include encouraging and providing feedback for faculty development, overseeing the faculty in its efforts in teaching, creative activity and service, representing faculty opinion to the department chair and Dean, fostering a proper environment for faculty, developing the mission for the department, overseeing curriculum development, and providing an efficiently run front office staffed by Nancy Calvert.

The dance executive represents the department to the upper levels of the University’s administration through his dealings with the Dean, Vice-President of Academic Affairs, Provost and the President. The dance executive communicates departmental needs and goals to the administration as well as sees that all University policies are known and adhered to.

The dance executive works with students to ensure that procedures are understood and followed. Examples would include: registration, declaration of major, and the advising process. The executive endeavors to help students understand that the bureaucracy of the University exists to serve them not thwart them.
4. Outline the governance and administrative responsibilities and relationships among faculty, staff, and administration.

If faculty have administrative duties (department chair or program coordinator), they are typically given release time to accomplish those responsibilities. Faculty are expected to take on committee work, advising, and find time for creative or scholarly work/production/publication, or grant writing to fund these activities, in addition to teaching duties, but no additional release time is given for these activities.

The department undergoes administrative review every five years as required by the faculty handbook. Policies for terms of administrators and their review follow from the Faculty Handbook which can be found online at http://www.facultyhandbook.ua.edu/appendix-a.html

5. Present the policies regarding the term of the chief dance executive and reviews of the chief dance executive.

The following text is copied from the faculty handbook and outlines the policies for selection and evaluation for positions of leadership in the College.

POLICIES AND GUIDELINES FOR FACULTY PARTICIPATION IN THE SELECTION OF DEANS AND DEPARTMENT CHAIRPERSONS AND THE EVALUATION OF THEIR LEADERSHIP

Note: The program reviews described in this appendix are special reviews on which the faculty votes during the leadership evaluation of a dean or department chair. This appendix does not address the policies and procedures for the University’s long-standing program reviews for ACHE and SACS. For information on those review procedures, contact the Office for Academic Affairs.

A. Basic Principles

Academic excellence is essential to the educational mission of The University of Alabama. Such excellence is achieved in an environment of mutual confidence, collegial participation, effective leadership, and strong academic programs. To foster that environment, it is University policy that the faculty* are expected to participate in the selection of deans and departmental chairpersons and that the advice of the faculty shall be actively and systematically sought concerning possible improvements in academic programs and in administrative leadership of academic divisions and departments.

The process by which the views of the faculty shall be sought is based on six understandings:

1. Final authority over the selection and retention of deans and other academic administrators rests with the President but primary authority for the selection and
retention of associate deans, assistant deans, and departmental chairpersons rests with the academic dean.

2. Normally, no person shall be appointed as a dean or a departmental chair who has not received a positive tenure recommendation from the relevant academic departmental tenure committee or, where the smallest relevant academic unit is the division, from the divisional tenure committee, of The University of Alabama.

3. The evaluation and advice of the faculty shall be systematically obtained and considered prior to the appointment of deans and chairpersons.

4. Program direction, program quality, and the performance of deans and departmental chairpersons shall be evaluated periodically and an important consideration in this process shall be the feedback from the faculty.

5. It is the responsibility of the faculty to participate in reviews of programs and leadership and to provide reasons for their recommendations which can be considered by the administration when making decisions. Faculty members who fail to participate fully in the leadership evaluation process, either by making no recommendation or failing to give reasons for a recommendation, impair the administration’s ability to make an appropriate decision.

6. Faculty participation in the evaluation of administrative performance shall be accomplished by providing the opportunity for yearly feedback.

7. Program direction and program quality shall be considered by higher administrators when considering faculty feedback of the leadership of academic administrators. Normally, the nature and timing of academic program reviews shall be left to the discretion of the higher administrators, but these reviews must be reasonably extensive and current and must involve opportunities for faculty members to express their views about the program.

In the following policies and procedures governing the selection and evaluation of deans** and departmental chairpersons, there exists an intended degree of latitude and procedural flexibility to accommodate differences and preferences among academic divisions and departments. Each academic division and each department may adopt more specific formal procedures provided that these procedures are consistent with the University policies and guidelines stated herein and provided that they are approved by the Provost/Vice President for Academic Affairs and/or the academic dean, as may be appropriate.

*Throughout this document, “faculty” shall be understood to consist of all persons who have a tenured or tenure-track appointment in the appropriate academic unit of the University; the status of exceptional classes, such as members of the full-time clinical faculty of the College of Community Health Sciences or full-time temporary instructors, will be decided by the tenured and tenure-track faculty of the unit. **Certain positions which carry the title of dean do not have faculty constituencies which are limited to a single division, such as Dean of the Graduate School, Dean of the Library, or Dean of Continuing Studies. For these positions, it is necessary that the formal review process include campus-wide faculty participation and that the procedures stated herein be modified to accommodate such participation. Such modifications will be developed on a case-by-case basis by the Provost/Vice President for Academic Affairs or other
appropriate administrative officer, in consultation with appropriate faculty and administrative bodies including the Council of Deans and the Steering Committee of the Faculty Senate. These modified procedures shall be implemented upon approval by the President.

B. Policies and Guidelines for Selecting Deans

The President of The University of Alabama, acting through authority granted by the Board of Trustees, appoints deans. The process of searching for and appointing a dean will conform to the Affirmative Action Plan of the University and all prevailing federal and state regulatory requirements. In addition, appointments will be made only after considering (1) the evaluations and advice of the faculty of the academic division and (2) the advice of a search committee, as described below:

1. When a vacancy occurs, the President or a designated representative shall meet with the divisional faculty before deciding on the nature of the search and the size and composition of a representative search committee. Faculty members elected from the academic division will constitute a majority of the search committee; secret ballot election by the divisional faculty, either as a whole or by departments according to procedures approved by the divisional faculty, shall govern the elected faculty membership on the search committee. Other members of the search committee will be appointed by the President. Usually, the President will appoint a staff member from the Office for Academic Affairs to serve as a non-voting member on the search committee and to provide liaison and logistical support. Giving due regard to advice and concerns expressed by the faculty, the President will designate one of the elected faculty members to chair the search committee.

2. The search committee, working in cooperation with the President and the Office for Academic Affairs and with appropriate participation from constituent groups, shall establish selection criteria, announce and advertise the position in a manner appropriate to the nature of the search, and coordinate the review and evaluation of candidates for the position. Throughout the search process, the committee shall solicit, encourage, and provide for faculty participation and the participation of other constituent groups. Faculty members should have ample opportunity to review the credentials of qualified candidates, except that the search committee may protect the identity of candidates who request confidentiality during the initial screening process. On the basis of faculty evaluations and its own judgment, the search committee will reduce the list of candidates to those deemed to be best qualified for the position. The committee and the President will select those to be interviewed from this reduced list. Interviews scheduled should allow for discussions with the President, the Provost/Vice President for Academic Affairs, deans, chairpersons, search committee members, faculty, and, where appropriate to the nature of the search, with students, alumni, and others. Following these interviews, and other information gathering procedures appropriate to the nature of the search, every reasonable effort should be made to obtain the views of the divisional faculty and appropriately interested constituent groups. The advice of the divisional faculty may be determined by individual written evaluations, by an expression of faculty sentiment at a called faculty
meeting, or by such other means as the search committee may consider appropriate. General support of the divisional faculty normally will be necessary for further consideration of a candidate.

3. The search committee shall submit to the President, through the Provost/Vice President for Academic Affairs, a summary of evaluations and advice received from the divisional faculty on each person interviewed and its own advice. In the event the President does not secure the appointment of a dean from the list of those candidates who have general faculty support, the search process normally shall be continued until a dean acceptable to the President and the faculty is successfully recruited. Except in extraordinary circumstances, the President shall select a dean from those candidates who have general faculty support. If it should become necessary to reopen the search, the President and the search committee may confer to establish further direction; if it appears desirable, a new search committee may be formed.

4. The President will make interim or acting appointments when necessary; such appointments will be made only after considering any advice and concerns stated by the faculty. The President, as soon as is practicable, will organize a formal search to replace the interim or acting dean. Interim or acting appointees who have served for more than one year shall be subject to review and the faculty’s advice as to continuation upon a written petition therefore to the Provost/Vice President for Academic Affairs by at least 25 percent of the total divisional faculty or upon a vote of one-third or more of the total divisional faculty.

C. Policies and Guidelines for Leadership Evaluation of Deans

It is the policy of The University of Alabama that faculty members in each academic division shall have a yearly opportunity to provide feedback on the leadership of their division, normally a dean. This faculty feedback shall be an important component of the yearly evaluation of the divisional leadership by the President and Provost/Vice President for Academic Affairs. A leadership evaluation shall be scheduled in each academic division at least once every five years except that the Provost/Vice President for Academic Affairs may vary the schedule by as much as one year if a change in the leadership of a division occurs or is anticipated or if other circumstances arise in which it becomes desirable to do so.

D. Divisional Leadership Evaluations

**Evaluation by Faculty.** The following policies and guidelines for obtaining the divisional faculty’s advice on the division’s leadership are to be employed:

1. Every year, an electronic survey will be distributed to faculty of the division providing them the opportunity to give feedback on their divisional leadership. The survey instrument will consist of a series of questions in which participating faculty will assign a score and will be given an opportunity for discursive comments. The discursive comments allow faculty to state any reasons they have for believing that the divisional leadership has or has not helped the college or division make progress in meeting its mission and goals. The comments will be anonymous and
will not be edited. The President and/or Provost/Vice President for Academic Affairs and divisional leadership will receive the results of the electronic survey.

2. In the fifth year the electronic survey will contain the statement: I recommend to the Provost to continue the current administrative leadership of the College. Yes or no will be solicited as the response.

3. The electronic survey will be developed and reviewed at least once every five years by the Faculty Participation in the Selection of Deans and Department Chairpersons and in the Evaluation of Academic Programs Committee, with input from the Faculty Senate and the Council of Deans. The President and/or Provost/Vice President for Academic Affairs will approve the final form of the electronic survey.

**Decision by President**

When the retention review occurs upon receiving results of the electronic survey, and after any other evaluations, discussions, and clarifications which the President and/or the Provost/Vice President for Academic Affairs consider necessary, the President will communicate his or her decision to those concerned, normally no later than one month following submission of the electronic survey. The President or the Provost/Vice President for Academic Affairs will meet, normally no later than two weeks after communication of the results to those concerned, with the divisional faculty to discuss the Provost’s views. Then, if the faculty so chooses, it may transmit through the President’s Office to the Chancellor, and through the Chancellor to the Board of Trustees, its concerns regarding the President’s decision.

**Early Divisional Leadership Evaluations**

Upon a written petition to the Provost/Vice President for Academic Affairs requesting an early evaluation, signed by at least 25 percent of the total faculty of the division, or upon a vote of one-third or more of the total divisional faculty requesting an early evaluation, an early evaluation of divisional leadership shall be initiated, except that

(a) Only one early evaluation may be called for during the interval between regularly scheduled divisional leadership evaluations; and

(b) If an early evaluation results in the continued appointment of the Dean, the Provost/Vice President for Academic Affairs may schedule the next leadership evaluation to occur as late as five years after that early evaluation. No additional early evaluation can be called for before the date when a leadership evaluation would have occurred had there been no call for an early evaluation.

Early evaluations shall be conducted in the same way as regularly scheduled evaluations.
F. Policies and Guidelines for Selecting Departmental Chairpersons

Departmental chairpersons* are appointed by the Dean of the academic division, subject to review and final approval by the Office for Academic Affairs and the President. The process of searching for and appointing departmental chairpersons will conform to the Affirmative Action Plan of the University and all prevailing federal and state regulatory requirements. In addition, appointments will be made only after considering (1) the evaluations and advice of the faculty of the academic unit and (2) the advice of a search committee, as described below:

1. When a vacancy occurs, the Dean of the academic division shall meet with the departmental faculty before deciding on the nature of the search and the size and composition of a representative search committee; committees of the whole may be appropriate in small academic units. Faculty members elected from the department** will constitute a majority of the search committee; secret ballot election by the departmental faculty shall govern the elected faculty membership on the search committee. Other members of the search committee will be appointed by the Dean. Usually, the Dean or a person from the Dean’s office will serve as a non-voting member on the search committee to provide liaison and logistical support. Giving due regard to the advice and concerns expressed by the faculty, the Dean will designate one of the elected faculty members to chair the search committee.

2. The search committee, working in cooperation with the Dean and with appropriate participation from constituent groups, shall establish selection criteria, announce and advertise the position in a manner appropriate to the nature of the search, and coordinate the review and evaluation of candidates for the position. Throughout the search process, the committee shall solicit, encourage, and provide for faculty participation, and the participation of other constituent groups. Faculty members should have ample opportunity to review the credentials of qualified candidates except that the search committee may protect the identity of candidates who request confidentiality during the initial screening process. On the basis of faculty evaluations and its own judgment, the search committee will reduce the list of candidates to those deemed to be best qualified for the position. The committee and the Dean will select those to be interviewed from this reduced list. Interview schedules of candidates should allow for discussions with the Provost/Vice President for Academic Affairs, the search committee members, individual faculty, and, where appropriate to the nature of the search, students, and others. Following these interviews, and other information gathering procedures appropriate to the nature of the search, every reasonable effort should be made to obtain the views of the departmental faculty and appropriately interested constituent groups. The advice of the faculty may be determined by individual written evaluations, or by expression of faculty sentiment at a called faculty meeting, or by such other means as the search committee may consider appropriate. General support of the departmental faculty normally will be necessary for further consideration of a candidate.

3. The search committee shall submit to the Dean a summary of the evaluations and advice received from the departmental faculty on each final candidate or person
interviewed and also its own advice. In the event the Dean does not secure the appointment of a chairperson from the list of candidates who have general faculty support, the search process normally shall be continued until a chairperson acceptable to the Dean and the faculty is successfully recruited. Except in extraordinary circumstances, the Dean shall select a chairperson from those candidates who have general faculty support. If it should become necessary to reopen the search, the Dean and the search committee should confer to establish further direction; if it appears desirable, a new search committee may be formed.

4. The Dean will make interim or acting appointments when necessary; such appointments will be made only after considering any advice and concerns stated by the faculty. The Dean, as soon as practicable, will organize a formal search to replace the interim or acting chairperson. Acting or interim appointees who have served for more than one year shall be subject to review and the faculty’s advice as to continuation upon a written petition therefore to the Dean by at least 25 percent of the total departmental faculty or upon a vote of one-third or more of the total departmental faculty.

*The term departmental chairperson is defined and used throughout to mean the administrator of an academic unit within a division who reports directly to the Dean of the division; the term includes department heads, area heads or chairpersons, program heads or chairpersons, directors of schools within a college, and other such administrators of academic units. A similar interpretation should be placed on the use of the term department. **The faculty of small departments may choose to elect additional faculty members from the division.

G. Policies and Guidelines for Leadership Evaluation of Chairpersons

It is the policy of The University of Alabama that faculty members in each academic department shall have a yearly opportunity to provide feedback on the leadership of their department. This faculty feedback shall be an important component of the yearly evaluation of the departmental leadership by the Dean. The Dean, in consultation with the Office for Academic Affairs, will establish a schedule for the leadership evaluations of each department within the division. A leadership evaluation shall be scheduled in each academic department at least once every five years except that the Dean, in consultation with the Office for Academic Affairs, may vary the schedule by as much as one year if a change in the leadership of a department occurs or is anticipated or if other circumstances arise in which it becomes desirable to do so.

H. Departmental Leadership Evaluations

**Evaluation by Faculty.** The following policies and guidelines for obtaining the departmental faculty’s advice on the department’s leadership are to be employed: 1. Every year, an electronic survey will be distributed to faculty of the department providing them the opportunity to give feedback on their chairperson. The survey instrument will consist of a series of questions in which participating faculty will
assign a score and will be given an opportunity for discursive comments. The discursive comments allow faculty to state any reasons they have for believing that the departmental leadership has or has not helped the department make progress in meeting its mission and goals. The comments will be anonymous and will not be edited. The Dean and the chairperson will receive the results of the electronic survey.

2. In the fifth year the electronic survey will contain the statement: I recommend to the Dean to continue the current administrative leadership of the Department. Yes or no will be solicited as the response.

3. The electronic survey will be developed and reviewed at least once every five years by the Faculty Participation in the Selection of Deans and Department Chairpersons and in the Evaluation of Academic Programs Committee, with input from the Faculty Senate and the Council of Deans. The President and/or Provost/Vice President for Academic Affairs will approve the final form of the electronic survey.

**Decision by the Dean**

When the retention review occurs upon receiving results of the electronic survey, and after any other evaluations, discussions, and clarifications which the Dean considers necessary, the Dean will communicate his or her decision to the chairperson normally no later than one month following submission of the electronic survey. The Dean will meet, normally no later than two weeks after communication of the results to those concerned to discuss the Dean’s decision. Then, if the faculty so chooses, it may inform the Provost/Vice President for Academic Affairs and the President of its concerns regarding the Dean’s decision.

**Early Leadership Evaluations**

Upon a written petition to the Dean requesting an early evaluation, signed by at least 25 percent of the total faculty of the department or upon a vote of one-third or more of the total departmental faculty requesting an early evaluation, an early evaluation of departmental leadership shall be initiated except that

a) Only one early evaluation may be called for during the interval between regularly scheduled evaluations; and

b) If an early evaluation results in the continued appointment of the department Chairperson, the Dean may schedule the next leadership evaluation to occur as late as five years after that early evaluation. No additional early evaluation can be called for before the date when a leadership evaluation would have occurred had there not been a call for an early evaluation.

Early evaluations shall be conducted in the same way as regularly scheduled evaluations.
J. Implementation

Each academic division and department of the University may propose to the central administration the use of more specific guidelines and procedural details. As with any University policy, the provisions for faculty participation stated herein are subject to modification and change by the President whenever circumstances and experience may warrant. However, any such changes will be discussed fully with the Faculty Senate (acting on behalf of the faculty), deans, and chairpersons prior to their approval by the President.

Express provision for monitoring the effectiveness of this policy and for recommending any changes in the policies and guidelines herein as might become desirable shall be provided for by the establishment of an advisory committee of deans, departmental chairpersons, and faculty. The members of this committee shall be appointed by the President, except that the faculty appointees shall be from a list of persons furnished to the President by the President of the Faculty Senate. A faculty member will chair the advisory committee. This committee shall report to the President through the Provost/Vice President for Academic Affairs and shall be charged with (1) monitoring the effectiveness of the existing policies on faculty participation, (2) offering proposals for changes in the mechanism for faculty participation for consideration by the University community, (3) screening proposals for change from other sources, and (4) coordinating discussions and study by the faculty, deans, chairpersons, and the central administration of any proposed changes prior to their approval by the President.

Normally, any person appointed as Provost/Academic Vice President will be expected to possess credentials commensurate with an appointment at a senior rank and in an appropriate academic discipline.
6. Description or outline of communication policies and patterns within the dance unit.

The dance executive is always open to discussion of any and all questions facing faculty, students, and staff. Monthly faculty meetings are held for communication purposes and convocations are held several times each semester for student informational purposes (Tuesdays at 5pm are reserved for dance convocations). Dance Program meetings are scheduled as needed on a weekly basis. Faculty, students and staff are able to bring problems before the chair at any time.

7. Description or outline of the extent of clerical, professional, and technical support containing the names of staff positions and a brief overview of principal responsibilities.

**Office Associate II**  
Nancy Calvert (hired 2012)  
Duties:  
Typing, filing, sorting and process all incoming & outgoing mail, answering and routing calls, assisting visitors and students with questions regarding advising, registration, and departmental policies and procedures. Request PC #’s through the University Visa Purchasing Card System. Each semester enter Schedule of Classes in the Course Scheduling System and schedule rooms in the Astra Room Scheduling System. Process Miscellaneous Disbursement Vouchers and Departmental Transfers. Prepare deposits. Clear students for registration. Maintain student files. Make travel arrangements for faculty and students. Submit book orders for faculty. Maintain electronic files of syllabi & faculty vitas to be uploaded on SACS website. Order all office supplies. Type scholarship letters and post all scholarships in the Financial Aid Scholarship Reporting System. Maintain applicant files for faculty positions being advertised. Turn in all work-orders through the Facilities On-Line Work Order System. Type gift form for all donations and send “thank you” letter. Check to be sure all grades are posted at the end of each semester. Hire and supervise work-study students. Check all student time sheets for accuracy and make sure they are turned in on time.

In addition to regular duties, Ms. Calvert is also the Office Manager for the American Ballet Theatre Summer Intensive held at the University for three weeks each summer. Duties include being the liaison between UA & ABT in New York, assist director as needed, prepare registration packets for approximately 180-200 students. Maintain files on all participants. Receive and process room/board payments. Prepare deposits. Make sure all room/board and medical forms are complete, copied and sent to the Medical Center before students arrive. Reserve vans and car from Transportation Services/process paperwork. Request food cards and print name badges for all participants, counselors, faculty, accompanist and staff. Make dorm room assignments. Request phone service for dorm. Prepare counselor/staff information notebooks. Process ticket orders for final performance.
Technical Supervisor, Morgan Auditorium
Lyndell T. McDonald (hired 2005)

Job Summary:
Manage all aspects of technical production including lighting, sound, staging, etc. in the day-to-day operations of Morgan Auditorium. Lighting design for Dance Alabama!, Dance Collection and Alabama Repertory Dance Theatre productions. Supervise and instruct student workers in all aspects of the safe and proper operations and maintenance of stage equipment, materials acquisition, and inventory control. Participate in planning for events held in Morgan Auditorium. Mr. McDonald also teaches the Lighting and Sound for Dance course and manages all technical needs in the studio spaces.

In addition to regular duties, Mr. McDonald is also the Technical Director for the American Ballet Theatre Summer Intensive held at the University for three weeks each summer. Duties include outfitting each studio with flooring, barres, sound, and video equipment, hanging and designing lighting for the final concert in Moody Music Building, overseeing students on upkeep of technical and physical needs for each studio space used, overseeing students on sound and light boards for the concert, in addition to all backstage/stage management duties.
E. Faculty and Staff

1. Policies and Procedures
(a) Work Load and Full-time Equivalent

A full-time work load (one full-time equivalency or FTE) for a University of Alabama faculty member is twelve hours of undergraduate teaching per semester combined with the other duties required by good academic citizenship. Negotiations between the chairperson and the faculty member can result in replacing part of the teaching component of one FTE by time assigned to research or other activities which contribute to the mission of the University; depending on the nature of the assignment, approval of the dean or Provost/Vice President for Academic Affairs may be required. Faculty who choreograph for the Alabama Repertory Dance Theatre concert are given a quarter time release for rehearsals. This is counted as creative research and activity. Typically, faculty teach 3 courses and have a rehearsal time for the concert. Release time for other activities is evaluated on a case by case basis.

(b) Policy and Guidelines on Faculty Evaluation

Faculty members are subject to evaluations throughout their careers since decisions must be made about matters such as salary increases and the assignment of time for research. The criteria and standards used in these evaluations shall be similar to those used in reviews for tenure and promotion, except that these continuing reviews shall concentrate on the question of whether the individual has maintained or improved the level of performance which justified hiring, earlier promotions, and/or tenure. The following procedures are designed to ensure that these evaluations are based on factual information, that the faculty member has a timely opportunity to discuss the evaluation, and that a written record will be available in case the faculty member chooses to contest the evaluation.

1. Each faculty member shall submit a written activities report for the year just completed to the departmental chairperson by the end of the spring semester (Faculty Activity Report).

2. Each faculty member shall have an opportunity to meet privately with the departmental chairperson to discuss the activities report, the departmental chairperson’s salary recommendation for that faculty member, and the type of duties to be assigned during the next year. This opportunity shall occur before any performance evaluation or salary recommendation is submitted to the dean. It is the responsibility of the departmental chairperson to notify the faculty of the appropriate period for such a meeting.

3. At the faculty member’s request, the departmental chairperson shall provide a written statement comparing that faculty member’s performance to the criteria and standards described above and making recommendations for improvement prior to the next evaluation.
Student Evaluation of Teaching

Students’ opinions of teaching effectiveness play a major role in improving the quality of instruction in all academic divisions of the University. Therefore, faculty are required to use the standard survey instrument selected by their college or school. This may be the instrument available university-wide or one more specialized for the academic division. The standard survey instrument or one developed by a college or school will be used by all faculty members to collect student opinions on the effectiveness of teaching. This standard survey instrument is not intended to preclude the use of additional survey instruments by areas or department or by individual faculty members. Each academic division should develop standardized procedures for collecting student opinions of teaching. As a minimum the procedure used to administer and collect student evaluations of teaching must ensure maximum student participation and maximum confidentiality for the student completing the survey. The dance program employs the university’s Student Opinions of Instruction at the end of each semester. These are voluntary on-line questionnaires students can fill out through their mybama accounts.

(c) Support for Research

The University of Alabama encourages research activities by faculty members through several support programs for research.

A. Departmental Support

1. Reassigned Time

The University commits its resources to research activities by providing time for faculty members to engage in research which is not sponsored by outside funding agencies. Initial decisions on time to be reassigned from teaching to research take place at the departmental level; the dean may participate in the decision. The dean and the Provost/Vice President for Academic Affairs receive regular reports on research productivity.

2. Expenses for Faculty Professional Travel

Subject to the availability of funds, the University may pay partial expenses of faculty members who participate in professional meetings as part of the meeting program. Allowable expenses for meetings outside Alabama include tourist-class travel, hotel, and meals; departmental chairpersons can explain expenses allowed for in-state travel. The University does not pay for annual dues of individuals in professional societies. Prior arrangements for reimbursement for travel must be made with the departmental chairperson or area head. The University publishes details and procedures for travel reimbursement from time to time; the published information controls all expense reimbursement. Copies of the current policy may be obtained from departments, deans offices, and the Office for Academic Affairs.
B. Divisional Support

1. Allocation of Indirect Cost Recovery on Sponsored Contracts and Grants

Academic divisions receive the equivalent of at least forty percent of the indirect costs paid by research contracts and grants. One-half of these monies goes to the division, one-fourth to the department or area, and one-fourth to the principal investigator to be used for purposes other than salary for the investigators. These funds provide general support to enhance research programs and activities in the divisions and departments. Each division sets policies for the use of these divisional and departmental funds. Admissible uses include purchase and maintenance of equipment, printing of pamphlets and brochures showing research capability and results, typing of manuscripts, and taking any other action which has the potential to improve or promote research programs and which is approved by the Executive Vice President and Provost and the Comptroller.

Academic divisions also receive ten percent of the indirect costs paid by contracts and grants for instruction and public service. One-half of this ten percent goes to the division, one-fourth to the department or area, and one-fourth for use by those responsible for obtaining the contract or grant. Each division sets policies for the use of these funds, subject to constraints similar to those for funds from indirect costs for research.

C. Support from the Office for Academic Affairs

The support services listed below are supplemented in various ways when financial resources are available. Recent support has included Research Stimulation Awards, Summer Research Grants, and awards to Research Fellows.

1. Sponsored Programs

This office offers assistance to faculty and staff members in pursuing external sponsorship for research, instruction, and service programs. Office personnel obtain and disseminate descriptions and guidelines of support programs; review, coordinate, and transmit proposals and applications; assist in the negotiation of contracts and grants; and provide support services to program directors during the performance of sponsored activities. This office also assists in scheduling meetings with appropriate representatives of funding agencies and provides limited travel assistance for such meetings.

2. Information Services

The Seebeck Computer Center provides computing, network and Internet services to faculty, staff, students and the University of Alabama campus. The Faculty Resource Center provides hardware, software, training, and consulting services to faculty working on multimedia presentations, web pages and classroom materials. For information on computing and network services and campus computing issues, contact the Seebeck Computer Center Helpdesk, A203 Gordon Palmer Hall; phone 348-5555; e-mail HelpDesk@ua.edu; web site http://helpdesk.ua.edu. The University is a member of
Internet2, the high-speed research and instruction network, and the Alabama Research and Education Network (AREN) which provides access to supercomputer services and state network services.

D. Research Advisory Committee

The Office for Research supports and coordinates awards recommended by the Research Advisory Committee. This faculty committee recommends grants for specific research projects proposed by faculty members. Normally these projects emphasize worthwhile research for which little outside money exists or for which initial support may lead to outside funding. The grants support needed research components such as compensation for research workers and clerical assistance, expenses for research-related travel, operating expenses, equipment expenses, and summer stipends. The Research Advisory Committee announces an application deadline each fall semester. Information about deadlines and about procedures for filing applications can be obtained from the Office for Research.

(d) Number of technical and support staff

We have one office professional dedicated to the dance program to assist with administrative details. We have one technical supervisor for all dance productions (see Section D number 7 for a full list of their duties)

The following is from the University of Alabama Faculty Handbook detailing policies and procedures for the hiring, promotion, retention, and firing of faculty members to further elaborate on the ongoing nature of evaluation.

FACULTY PERSONNEL POLICIES

I. Introduction

The accomplishments and reputation of The University of Alabama depend on the quality of its faculty and the record of teaching and creative scholarship that the faculty generates. The success of the faculty in its scholarly activities ultimately determines the caliber of the University’s academic programs.

Given the faculty’s central importance to the University’s educational mission and given the University’s steadfast commitment to academic excellence, it is incumbent upon the University leadership to promote and support an academic climate in which the faculty can be successful. It is incumbent upon faculty members to be active, consistent, and energetic contributors to the University’s academic programs. In particular:

1. All faculty members with teaching responsibilities are expected to be effective teachers, to demonstrate a level of teaching performance commensurate with their rank and experience, and to make substantive contributions to the overall instructional effectiveness of the academic programs in which they have assigned duties.
2. All tenured or probationary faculty members having the rank of Assistant Professor,
Associate Professor, and Professor are expected to engage in an ongoing program of research, publication, creative activity, and scholarly effort that is appropriate to their appointment, discipline, and fields of specialization.

3. All faculty members are expected to engage in responsible outreach/academic citizenship activities appropriate to their appointment, rank, length of service and discipline. Outreach activities are those which extend the influence and expertise of the faculty to areas and populations external to the University. These activities may include but are not limited to education beyond the classroom, research partnerships and collaboration, professional leadership, and public/community leadership and consultation. The intent is to extend the knowledge and skills of the University faculty to the public in a manner which is mutually beneficial and contributes to the University’s tripartite mission which includes service.

Furthermore, duties known as academic citizenship are internally focused and are defined to include service to students and to the institution through effective governance. There is no presumption that academic citizenship and outreach are alternatives to 1. and 2. above. All faculty are expected to participate in academic citizenship. Flexibility in meeting the outreach and academic citizenship requirements of each department and division is critical, and consequently, individual responsibilities may vary from time to time. The activities defining outreach and academic citizenship and guidelines for documentation are further delineated in Appendix Q.

From time to time, letters of appointment or reappointment for individuals with faculty rank assign administrative and/or service-related duties beyond those required by responsible academic citizenship. In these cases, the quantity of instructional effort and creative scholarship expected from individual faculty members may be reduced and the assigned administrative and/or service duties may play a larger role in promotion or tenure decisions. Generally, however, an individual cannot earn tenure or promotion primarily by performing in an administrative or service capacity (even though such performance is always considered in the award of salary increases). It is the policy of The University of Alabama to require evidence of academic merit as demonstrated by the individual’s academic credentials, record of scholarly achievements, and instructional skills, before awarding tenure or promotion in academic rank.

In recognition of the extreme importance to the University of the academic credentials, academic achievements, and potential academic contributions of its faculty members, the University has established a set of criteria and standards to be observed in appointing new faculty, in promoting faculty members to higher academic rank, and in awarding tenure. These criteria and standards apply throughout the University except insofar as a department or academic division formally establishes higher or more detailed requirements and these receive appropriate administrative approval. All departments* and academic divisions are encouraged to amplify the University criteria and standards for appointment, promotion, and tenure with more explicit and specific criteria which apply to their discipline or profession. These amplifications must in no way diminish or conflict with the University criteria and standards, and they must be approved by the academic dean in case of departmental supplements and by the Executive Vice President and
II. Appointments

Criteria and Standards for Appointments
Appointments to the faculty of The University of Alabama are based on the personnel requirements of the University’s academic programs and on the ongoing goal of achieving and maintaining excellence in its teaching, research, and public service activities. Recruiting for faculty positions is conducted according to the University’s Affirmative Action Plan and other approved administrative procedures established in the various administrative and academic units. It is a policy of the University to involve faculty, students, and others as may be appropriate in the review of candidates for positions of academic and administrative leadership (see Appendix A).

Faculty members who have not been awarded tenure have one of two types of appointments: probationary or temporary. Probationary faculty members are employed with the understanding that performance at appropriate levels during a probationary period may result in the award of tenure. Employment as a temporary faculty member conveys no right or expectation of continued employment beyond the period specified in the letter of appointment.

Probationary and tenured ranks for new appointments shall be, in ascending order, Instructor, Assistant Professor, Associate Professor, and Professor. Eligibility for promotion is limited to probationary and tenured faculty. Titles for temporary appointees vary from division to division; they include Lecturer in addition to the four academic ranks listed above, each rank being prefixed by one or more of the words Adjunct, Temporary, Visiting, and Clinical.

Candidates for appointment to the rank of Associate Professor or Professor in an academic area of specialization are expected to possess an appropriate terminal degree. Candidates for appointment to the rank of Assistant Professor normally are expected to have completed requirements for an appropriate terminal degree.

A. Instructor
A candidate for appointment to the rank of Instructor must have an appropriate record of educational achievement or relevant experience or both and must have the potential to be an effective teacher. All Instructors are expected to demonstrate a high level of performance in the classroom, to contribute to instructional effectiveness in assigned courses, and to engage in outreach/academic citizenship.

B. Assistant Professor
Appointment to the rank of Assistant Professor is based on educational achievement or related professional experience or both and upon potential for outstanding instructional effectiveness and for scholarly contributions appropriate to his/her discipline and fields of
specialization. The candidate normally should have completed a doctoral program or other terminal academic program appropriate to the discipline. There should be substantial evidence to indicate that the individual has the capabilities and competencies required for successful performance of all anticipated professional responsibilities.

An individual who has not completed requirements for a terminal degree may be offered an appointment as Assistant Professor. If the offer of appointment is made contingent upon completion of requirements for the degree but the appointee fails to meet this contingency by the effective date of employment, the individual will be assigned the rank of Instructor, and a revised appointment letter will be issued which specifies a period of time during which the individual is expected to complete requirements for the degree. Failure to complete all degree requirements by the specified time may serve as cause for non-retention. If a decision is made to retain the individual, a new appointment at the rank of Assistant Professor may be offered as soon as requirements specified in the revised appointment letter are met. If the initial offer of appointment as Assistant Professor is not made contingent upon completion of requirements for the degree by the effective date of employment, the offer should specify a period of time during which the individual is expected to complete requirements for the degree; failure to complete all degree requirements by the specified time may serve as cause for non-retention. By mutual agreement, the mandatory tenure decision time for an individual who completes degree requirements after the effective date of employment may be as late as the sixth academic year after the academic year during which requirements for the terminal degree are satisfied, even if this results in a probationary period of more than six years; the terms of any such agreement shall be specified in a new letter of appointment issued at the time degree requirements are met.

All faculty members at the rank of Assistant Professor are expected to maintain a good level of performance in the classroom and/or other appropriate instructional settings; to contribute to the overall instructional effectiveness of the academic programs in which they have assigned duties; to engage in an ongoing program of research, publication, creative activity, and scholarly efforts appropriate to their discipline and fields of specialization; and to engage in outreach/academic citizenship appropriate to one's area and expertise.

C. Associate Professor
Appointment to the rank of Associate Professor is based upon a candidate’s instructional effectiveness and record of scholarly contributions appropriate to his/her discipline and fields of specialization; however, candidates who have no prior record at the rank of Assistant Professor may be appointed at the rank of Associate Professor provided they possess a combination of educational achievement and professional contributions which gives them the capabilities and competencies required for successful performance at the Associate Professor rank and also the professional stature commensurate with that rank.

All faculty members who hold the rank of Associate Professor are expected to approach a standard of outstanding performance in the classroom and/or other appropriate instructional settings; to make a strong contribution to the overall instructional quality of
the academic programs in which they have assigned duties; to engage in an ongoing and substantive program of research, publication, creative activity, and scholarly efforts appropriate to their discipline and fields of specialization; and to engage in outreach/academic citizenship appropriate to one's area and expertise.

D. Professor
Appointment to the rank of Professor is based upon a candidate’s instructional effectiveness and record of scholarly contributions appropriate to his/her discipline and fields of specialization; however, candidates who have no prior record at the rank of Associate Professor may be appointed at the rank of Professor provided they possess a combination of educational achievement and professional contributions which gives them the capabilities and competencies required for successful performance at the rank of Professor and also the professional stature commensurate with that rank.

All faculty members who hold the rank of Professor are expected to contribute to the leadership of academic programs; to maintain an outstanding level of effectiveness in the classroom and/or other appropriate instructional settings; to make a strong contribution to overall instructional quality; to engage in an ongoing and substantive program of research, publication, creative activity, and scholarly efforts appropriate to their discipline and fields of specialization; and to engage in outreach/academic citizenship appropriate to one's area and expertise.

E. Endowed Chairs and Professorships
Endowed chairs and professorships enhance the quality of programs in higher education through both the recognition and contributions of the chair-holders and professors. (See Appendix M for criteria and procedures for appointments to endowed chairs and professorships.)

F. Temporary Ranks
Eligibility for appointment to a temporary rank normally requires professional preparation and experience comparable to that required for a regular faculty appointment at that academic rank. Temporary Lecturers must have preparation and experience appropriate to the duties to be assigned.

Temporary appointees may be assigned to teach courses, conduct research, direct students, assist with research projects of students, direct field work of students, or provide consultation on research or instructional projects. Temporary appointments are for a predetermined period of time and convey no right or expectation of employment beyond the period specified in the letter of appointment. Temporary appointees are not eligible for promotion in rank but may apply for any other temporary faculty position, including upgraded positions they have previously held.

The recommendation to accord temporary full-time or part-time faculty appointments begins at the program level and is forwarded to the academic dean. Deans may make temporary, part-time and full-time faculty appointments after receiving approval from the Provost/Vice President for Academic Affairs.
The compensation for temporary appointees will depend on the type of service rendered and the rank of appointment. Unless authorized by the Provost/Vice President for Academic Affairs, compensation for temporary appointees will not exceed the rates approved for regular members of the faculty.

**G. Joint Appointments**
Occasionally, reasons may exist for appointing a faculty member to more than one department or area. Recommendations and authorization for joint appointments follow the same policies and procedures that apply to appointments to individual departments or areas. Before approving a joint appointment, the Provost/Vice President for Academic Affairs will ensure that there is agreement between and among all the authorities involved. This agreement shall include rank in each department or area and procedures for considering tenure and promotion and for assigning duties and compensation.

**H. Non-Faculty Research Appointments**
Various research contracts, grants, and projects depend in part on the services of personnel whose primary commitment is to research rather than to the combination of teaching, research and service appropriate for faculty status. Consequently, the University has established a category of non-tenure-earning positions called Research Positions. The duration of appointments in these positions will be limited by the duration of the contracts, grants, and projects which fund the positions. Personnel policies for persons holding Research Positions are described in The University of Alabama New Personnel Category: Research Positions, which is available in the Office for Academic Affairs. The personnel policies in this Handbook do not apply to such Research Positions.

**III. Criteria and Standards for Promotion**
A faculty member usually completes at least four years in rank before being considered for promotion from Assistant Professor to Associate Professor or from Associate Professor to Professor; consequently, candidates normally do not apply for promotion before their fifth year in rank. Faculty members whose academic credentials and performance are outstanding, or who have held academic appointments at their present rank at other institutions, may be considered for promotion sooner.

**A. Promotion From Instructor To Assistant Professor**
To merit promotion to the rank of Assistant Professor, candidates must possess a strong record of performance at the Instructor rank. Decisions to promote an Instructor to the rank of Assistant Professor are based upon (1) the calibre of the faculty member’s teaching effectiveness and overall contribution to the quality of the instructional programs in which he/she has assigned duties and (2) the calibre of the faculty member’s record of research, publication, creative activity, and scholarly efforts in his/her discipline and fields of specialization. These two areas of performance are co-equal in importance and are predominant in the evaluation of candidates for promotion from Instructor to Assistant Professor.
To meet the criteria and standards of performance for promotion to Assistant Professor, a candidate’s record of academic performance and accomplishments must satisfy the following requirements.

1. A successful candidate must present convincing evidence of good instructional performance and effectiveness; each candidate’s record must be judged sufficient in quality to demonstrate continuing and substantial progress toward an outstanding level of performance.

Documentation of a candidate’s instructional performance should include at least the following:

(a) Evidence of effective performance by the candidate in the classroom and/or other instructional settings and evidence of the degree of the candidate’s commitment to instructional excellence, including judgments by members of the departmental promotion committee and the departmental chairperson.

(b) Student opinions regarding the candidate’s classroom performance, together with their opinions concerning the quality of the course.

(c) Any available evidence that the candidate has made contributions (beyond those included in responsible academic citizenship) to improving the quality of the instructional programs in his/her academic area. Such contributions may include improving the presentation of course materials, developing effective instructional aids, developing new courses or programs, strengthening the content of existing courses, preparing useful and current course syllabi, assisting in student recruitment and career placement, performing meritoriously in adult and professional continuing education programs, providing curricular or instructional leadership, and obtaining or participating significantly in grants and contracts which enhance the University’s instructional efforts.

2. A successful candidate must present a record of research, publication, creative activity, and scholarly achievement appropriate to his/her discipline and fields of specialization; this record must be sufficient in both quantity and quality to demonstrate the potential for progress toward an outstanding level of performance.

The record of research, publication, creative activity, and scholarly achievement may consist primarily of contributions made while completing requirements for a doctoral program or other terminal academic program appropriate to the discipline. In appraising the quantity and quality of these contributions, emphasis is placed on evidence that the candidate’s record would warrant an initial appointment as Assistant Professor.

3. Each successful candidate must show evidence of a continuing record of outreach/academic citizenship appropriate to the candidate’s area and expertise. See Appendix Q.

The absence of outreach/academic citizenship on the candidate’s part detracts from what
otherwise may be a strong set of qualifications for promotion.

In cases where administrative and/or service activities are an assigned part of the candidate’s professional duties, the criteria and performance standards cited above are supplemented and modified as follows:

(a) The quantity of teaching and creative scholarship expected of the candidate shall be modified appropriately to recognize both the person’s academic appointment and the time assigned to the administrative and/or service components of the position. However, the criteria regarding the calibre of teaching effectiveness and the quality of research, publication, creative activity, and scholarly achievement remain the same, as does the expectation of responsible academic citizenship.

(b) The candidate’s assigned administrative and/or service-related activities must be judged by superiors as meritorious and to have brought credit to the University.

While meritorious performance in an administrative and/or service capacity substantially enhances a candidate’s case for promotion, such performance generally cannot be the primary basis upon which a faculty member receives promotion from Instructor to Assistant Professor. Promotion to the rank of Assistant Professor is awarded principally on the basis of academic merit, as evidenced by a candidate’s academic credentials, teaching effectiveness, instructional contributions, and record of research, publication, creative activity, and scholarly achievement.

B. Promotion From Assistant Professor To Associate Professor

To merit promotion to the rank of Associate Professor, candidates must possess a strong record of performance at the Assistant Professor rank. Decisions to promote an Assistant Professor to the rank of Associate Professor are based upon (1) the calibre of the faculty member’s teaching effectiveness and overall contribution to the quality of the instructional programs in which he/she has assigned duties and (2) the calibre of the faculty member’s record of research, publication, creative activity, and scholarly efforts in his/her discipline and fields of specialization. These two areas of performance are co-equal in importance and are predominant in the evaluation of candidates for promotion from Assistant to Associate Professor.

To meet the criteria and standards of performance for promotion to Associate Professor, a candidate’s record of academic performance and accomplishments must satisfy the following requirements.

1. A successful candidate must present convincing evidence of good instructional performance and effectiveness; each candidate’s record must be judged sufficient in quality to demonstrate continuing and substantial progress toward an outstanding level of performance.

Documentation of a candidate’s instructional performance should include at least the following:
(a) Evidence of effective performance by the candidate in the classroom and/or other instructional settings and evidence of the degree of the candidate’s commitment to instructional excellence, including judgments by members of the departmental promotion committee and the departmental chairperson.

(b) Student opinions regarding the candidate’s instructional performance, together with their opinions concerning the quality of the course.

(c) Any available evidence that the candidate has made contributions (beyond those included in responsible academic citizenship) to improving the quality of the instructional programs in his/her academic area. Such contributions may include improving the presentation of course materials, developing effective instructional aids, developing new courses or programs, strengthening the content of existing courses, preparing useful and current course syllabi, participating effectively in the supervision of research efforts of graduate students, assisting in student recruitment and career placement, performing meritoriously in adult and professional continuing education programs, providing curricular or instructional leadership, and obtaining or participating significantly in grants and contracts which enhance the University’s instructional efforts.

2. A successful candidate must present a strong, continuing record of productive research, publication, creative activity, and scholarly achievement appropriate to his/her discipline and fields of specialization; this record must be sufficient in both quantity and quality to demonstrate substantial progress toward an outstanding level of performance.

Although there are obviously many ways for a candidate to establish a strong, continuing record of productive research, publication, creative activity, and scholarly achievement, each successful candidate is expected to have published a number of substantial articles in recognized refereed journals in his/her discipline (or the equivalent in the case of candidates whose disciplines are in the creative, visual, or performing arts). In evaluating the totality of a candidate’s record, consideration is given to all appropriate types of original scholarship, creative effort, and professional activity relevant to the candidate’s discipline. The weight placed on each scholarly and professional activity necessarily varies according to the contribution it makes to the discipline and to the professional stature of the candidate. The following are examples of the types of scholarly and professional contributions which are considered:

(a) articles published in refereed journals in the candidate’s discipline;

(b) books and book-length research monographs;

(c) invited or juried or reviewed exhibitions, presentations, or performances;

(d) chapters in books and edited collections of readings;

(e) research reports submitted in connection with research grants or contracts;
(f) participation in research contract or grant activities;

(g) papers published in the proceedings of meetings of professional associations;

(h) articles in non-refereed periodicals;

(i) papers presented at professional meetings;

(j) appointment as a referee, as a member of an editorial board, or as an editor of a scholarly academic or professional journal;

(k) any other types of scholarly publications and creative efforts which contribute to the candidate’s fields of specialization;

(l) important professional activities which contribute materially to the individual’s professional stature and to the University’s mission.

In appraising the quantity and quality of a candidate’s scholarly and creative contributions to his/her discipline, emphasis is placed upon (1) whether the amount of productive research, publication, and creative activity the candidate presents is commensurate with what should be expected of someone applying for the rank of Associate Professor, (2) evidence as to the substantive and consistent nature of the candidate’s scholarly or creative efforts, (3) the quality of the refereed journals in which manuscripts have been published (or the quality of the invited or juried or reviewed exhibitions, presentations, or performances), (4) the calibre of the publications in which the candidate’s works (other than refereed journal articles) have appeared, (5) any evidence of the impact which the candidate’s works have had on the discipline or of the extent to which the candidate’s publications have been recognized or cited by others, (6) the emerging professional stature of the candidate, (7) the quality of any invitations to consult or lecture, and (8) the quality of any participation by the candidate in research contract or grant activities.

3. Each successful candidate must show evidence of a continuing record of outreach/academic citizenship appropriate to the candidate’s area and expertise. See Appendix Q.

The absence of a continuing record of outreach/academic citizenship on the candidate’s part detracts from what otherwise may be a strong set of qualifications for promotion.

In cases where administrative and/or service activities are an assigned part of the candidate’s professional duties, the criteria and performance standards cited above are supplemented and modified as follows:

(a) The quantity of teaching and creative scholarship expected of the candidate shall be modified appropriately to recognize both the person’s academic appointment and the time
assigned to the administrative and/or service components of the position. However, the criteria regarding the calibre of teaching effectiveness and the quality of research, publications, creative activity, and scholarly achievements remain the same, as does the expectation of responsible academic citizenship.

(b) The candidate’s assigned administrative and/or service-related activities must be judged by superiors as meritorious and to have brought credit to the University.

While meritorious performance in an administrative and/or service capacity substantially enhances a candidate’s case for promotion, such performance generally cannot be the primary basis upon which a faculty member receives promotion from Assistant Professor to Associate Professor. Promotion to the rank of Associate Professor is awarded principally on the basis of academic merit, as evidenced by a candidate’s academic credentials, teaching effectiveness, instructional contributions, and record of research, publication, creative activity, and scholarly achievement.

C. Promotion From Associate Professor To Professor

To merit promotion to the rank of Professor, candidates must possess a strong record of performance at the rank of Associate Professor. Decisions to promote an Associate Professor to the rank of Professor are based upon (1) the calibre of the faculty member’s teaching effectiveness and overall contribution to the quality of the instructional programs in which he/she has assigned duties and (2) the calibre of the faculty member’s record of research, publication, creative activity, and scholarly efforts in his/her discipline and fields of specialization. These two areas of performance are co-equal in importance and are predominant in the evaluation of candidates for promotion from Associate Professor to Professor.

To meet the criteria and standards of performance for promotion to Professor, a candidate’s record of academic performance and accomplishments must satisfy the following requirements.

1. A successful candidate must present convincing evidence of outstanding instructional performance and effectiveness; each candidate’s record should be judged sufficiently consistent in quality to warrant the expectation of continued performance at this level.

Documentation that a candidate’s instructional performance is outstanding and consistent in quality should include at least the following:

(a) Evidence of effective performance by the candidate in the classroom and/or other instructional settings and evidence of the degree of the candidate’s commitment to instructional excellence, including judgments by members of the departmental promotion committee and the departmental chairperson.

(b) Student opinions regarding the candidate’s instructional performance together with their opinions concerning the quality of the course.
(c) Any available evidence that the candidate has made substantial contributions (beyond those included in responsible academic citizenship) to improving the quality of the instructional programs in his/her academic area. Such contributions may include improving the presentation of course materials, developing effective instructional aids, developing new courses or programs, strengthening the content of existing courses, preparing useful and current course syllabi, participating effectively in the supervision of research efforts of graduate students, assisting in student recruitment and career placement, performing meritoriously in adult and professional continuing education programs, providing curricular or instructional leadership, and obtaining or participating significantly in grants and contracts which enhance the University’s instructional efforts.

2. A successful candidate must present an outstanding record of productive research, publication, creative activity, and scholarly achievement appropriate to his/her discipline and fields of specialization; this record should be sufficiently consistent in both quantity and quality to warrant the expectation of continued performance at this level.

Although there are obviously many ways for a candidate to establish an outstanding, continuing record of productive research, publication, creative activity, and scholarly achievement, each successful candidate is expected to have published a number of substantial articles in recognized refereed journals in his/her discipline (or the equivalent in the case of candidates whose disciplines are in the creative, visual, or performing arts). In evaluating the totality of a candidate’s record, consideration is given to all appropriate types of original scholarship, creative effort, and professional activity relevant to the candidate’s discipline. The weight placed on each scholarly and professional activity necessarily varies according to the contribution it makes to the discipline and to the professional stature of the candidate. The following are examples of the types of scholarly and professional contributions which are considered:

(a) articles published in refereed journals in the candidate’s discipline;

(b) books and book-length research monographs;

(c) invited or juried or reviewed exhibitions, presentations, or performances;

(d) chapters in books and edited collections of readings;

(e) research reports submitted in connection with research grants or contracts;

(f) participation in research contract or grant activities;

(g) papers published in the proceedings of meetings of professional associations;

(h) articles in non-refereed periodicals;

(i) papers presented at professional meetings;
(j) appointment as a referee, as a member of an editorial board, or as an editor of a scholarly academic or professional journal;

(k) any other types of scholarly publications and creative efforts which contribute to the candidate’s fields of specialization;

(l) important professional activities which contribute materially to the individual’s professional stature and to the University’s mission.

In appraising the quantity and quality of a candidate’s scholarly and creative contributions to his/her discipline, emphasis is placed upon (1) whether the amount of productive research, publication, and creative activity the candidate presents is commensurate with what should be expected of someone applying for the rank of Professor, (2) evidence as to the substantive and consistent nature of the candidate’s scholarly or creative efforts, (3) the quality of the refereed journals in which manuscripts have been published (or the quality of invited or juried or reviewed exhibitions, presentations, or performances), (4) the calibre of the publications in which the candidate’s works (other than refereed journal articles) have appeared, (5) evidence of the impact which the candidate’s works have had on the discipline and of the extent to which the candidate’s publications have been recognized or cited by others, (6) the professional stature of the candidate, (7) the quality of any invitations to consult or lecture, and (8) the quality of any participation by the candidate in research contract or grant activities.

3. Each successful candidate must show evidence of a continuing record of outreach/academic citizenship appropriate to the candidate’s area and expertise. See Appendix Q.

The absence of a continuing record of outreach/academic citizenship on the candidate’s part detracts from what otherwise may be a strong set of qualifications for promotion.

In cases where administrative and/or service activities are an assigned part of the candidate’s professional duties, the criteria and performance standards cited above are supplemented and modified as follows:

(a) The quantity of teaching and creative scholarship expected of the candidate shall be modified appropriately to recognize both the person’s academic appointment and the time assigned to the administrative and/or service components of the position. However, the criteria regarding the calibre of teaching effectiveness and the quality of research, publications, creative activity, and scholarly achievements remain the same, as does the expectation of responsible academic citizenship.

(b) The candidate’s assigned administrative and/or service-related activities must be judged by superiors as meritorious and to have brought credit to the University.

While meritorious performance in an administrative and/or service capacity substantially enhances a candidate’s case for promotion, such performance generally cannot be the
IV. Criteria and Standards for Awarding Tenure to Probationary Faculty

The decision to award tenure to a probationary faculty member is an affirmative act based upon an individual’s performance, accomplishments, and potential for ongoing contribution to the University’s academic programs and teaching, research, and outreach/academic citizenship missions.

A. Criteria and Standards

To merit the award of tenure, a probationary faculty member must satisfy the following criteria and standards of performance.

1. A successful candidate must present convincing evidence of good instructional performance and effectiveness; each candidate’s record must be judged sufficient in quality to demonstrate continuing and substantial progress toward an outstanding level of performance.

Documentation of a candidate’s instructional performance should include at least the following:

(a) Evidence of effective performance by the candidate in the classroom and/or other instructional settings and evidence of the degree of the candidate’s commitment to instructional excellence, including judgments by members of the departmental tenure committee and the departmental chairperson.

(b) Student opinions regarding the candidate’s instructional performance together with their opinions concerning the quality of the course.

(c) Any available evidence that the candidate has made contributions (beyond those included in responsible academic citizenship) to improving the quality of the instructional programs in his/her academic area. Such contributions may include improving the presentation of course materials, developing effective instructional aids, developing new courses or programs, strengthening the content of existing courses, preparing useful and current course syllabi, participating effectively in the supervision of research efforts of graduate students, assisting in student recruitment and career placement, performing meritoriously in adult and professional continuing education programs, providing distinguished curricular or instructional leadership, and obtaining or participating effectively in grants and contracts which enhance the University’s instructional efforts.

2. A successful candidate must present a strong, continuing record of productive research, publication, creative activity, and scholarly achievement appropriate to his/her discipline.
and fields of specialization; this record must be sufficient in both quantity and quality to
demonstrate substantial progress toward an outstanding level of performance.

Although there are obviously many ways for a candidate to establish a strong, continuing
record of productive research, publication, creative activity, and scholarly achievement,
each successful candidate is expected to have published a number of substantial articles
in recognized refereed journals in his/her discipline (or the equivalent in the case of
candidates whose disciplines are in the creative, visual, or performing arts). In evaluating
the totality of a candidate’s record, consideration is given to all appropriate types of
original scholarship, creative effort, and professional activity relevant to the candidate’s
discipline. The weight placed on each scholarly and professional activity necessarily
varies according to the contribution it makes to the discipline and to the professional
stature of the candidate. The following are examples of the types of scholarly and
professional contributions which are considered:

(a) articles published in refereed journals in the candidate’s discipline;

(b) books and book-length research monographs;

(c) invited or juried or reviewed exhibitions, presentations, or performances;

(d) chapters in books and edited collections of readings;

(e) research reports submitted in connection with research grants or contracts;

(f) participation in research contract or grant activities;

(g) papers published in the proceedings of meetings of professional associations;

(h) articles in non-refereed periodicals;

(i) papers presented at professional meetings;

(j) appointment as a referee, as a member of an editorial board, or as an editor of a
scholarly academic or professional journal;

(k) any other type of scholarly publications and creative efforts which contribute to the
candidate’s fields of specialization;

(l) important professional activities which contribute materially to the individual’s
professional stature and to the University’s mission.

In appraising the quantity and quality of a candidate’s scholarly and creative
contributions to his/her discipline, emphasis is placed upon (1) whether the amount of
productive research, publication, and creative activity the candidate presents is
commensurate with what should be expected of someone applying for tenure, (2)
evidence as to the substantive and consistent nature of the candidate’s scholarly or creative efforts, (3) the quality of the refereed journals in which manuscripts have been published (or the quality of invited or juried or reviewed exhibitions, presentations, or performances), (4) the calibre of the publications in which the candidate’s works (other than refereed journal articles) have appeared, (5) any evidence of the impact which the candidate’s works have had on the discipline and of the extent to which the candidate’s publications have been recognized or cited by others, (6) the emerging professional stature of the candidate, (7) the quality of any invitations to consult or lecture, and (8) the quality of any participation by the candidate in research contract or grant activities.

3. Each successful candidate must show evidence of a continuing record of responsible academic citizenship appropriate to the candidate’s area.

The absence of responsible academic citizenship on the candidate’s part detracts from what otherwise may be a strong set of qualifications for tenure.

4. Each successful candidate must have made substantial progress toward achieving a professional status which will enhance the stature of the University’s faculty and must be judged to have the potential to make a continuing contribution to the University’s mission in teaching, research, and outreach/academic citizenship.

The decision to award tenure and the decision to promote are not necessarily linked.

B. Duration of Probationary Status

The appointment letter for a probationary faculty member should specify the last academic year during which a tenure decision can be made (the mandatory tenure decision time). This mandatory tenure decision time is the academic year preceding the last full academic year of the probationary period. The probationary period for a faculty member whose appointment begins during an academic year normally will be considered to have begun at the start of the academic year while faculty members whose appointments begin between May 15 and August 16 will not start their probationary period until August 16; exceptions to this rule must be approved by Provost/Vice President for Academic Affairs and must be described in the appointment letter.

The probationary period includes all full-time service at a faculty rank after earning an appropriate terminal degree and may include full-time service prior to receiving a terminal degree. However, time spent in appointments prior to beginning a probationary appointment at the University may be excluded. The decision as to whether to count time spent in prior appointments or service prior to receiving an appropriate terminal degree will result from negotiations between the individual and the dean, with concurrence by the Executive Vice President and Provost, and will be reflected in the mandatory tenure decision time specified in the appointment letter conferring probationary faculty status. Factors to be considered in the decision concerning credit for prior appointments include the extent to which the appointment permitted normal professional progress and the possibility that moving to the University can be expected initially to cause some delay in normal professional progress. If a person holding a probationary faculty appointment at
the University participates in a faculty exchange, takes leave for no more than six months, or takes leave for scholarly purposes, the time spent on exchange or leave will count as part of that person’s probationary period unless the individual and the Executive Vice President and Provost agrees in writing to an exception to this provision at the time the exchange or leave is approved.

The total period of full-time service in a probationary status normally will not exceed seven years (with a final tenure decision made during the sixth year), except that the probationary period will normally extend for four years at this University (with a final tenure decision made during the third year), even if the total full-time service in the profession thereby exceeds seven years. Faculty members appointed at advanced ranks may have shorter probationary periods as specified in their original appointment letters.

Normally, candidates do not apply for tenure until the year before their probationary period ends. In exceptional circumstances, decisions to award or deny tenure may be made sooner.

At any time preceding August 16 of the mandatory year for tenure decision, a probationary faculty member may request an extension of the probationary period. An extension, if granted, normally will not be for more than one year. Application for extension must be made by the probationary faculty member through the department chair to the dean of the college. A positive response to the application must be approved by the Provost/Vice President for Academic Affairs.

C. Initial Appointment with Tenure

It is the policy of The University of Alabama not to award tenure at the time of initial appointment to faculty rank. Exceptions may be made at the ranks of Associate Professor and Professor provided candidates have a record of substantial experience and accomplishments and provided they possess the professional stature and abilities to merit the award of tenure without a probationary period for evaluation. In making a decision to award tenure at the time of initial appointment, the candidate’s record and credentials are examined from the standpoint of (1) teaching experience and evidence of instructional effectiveness; (2) quantity and quality of research, publication, creative activity, and scholarly achievements; (3) professional stature in the discipline; and (4) potential for making an ongoing contribution to the University’s mission in teaching, research, and outreach/academic citizenship.

V. Composition of Faculty Committees for Appointments, Promotions, Progress Reviews, and Tenure

Membership on departmental and divisional faculty committees which make recommendations concerning faculty appointments, promotion, progress reviews, and tenure is limited to persons holding a regular faculty appointment as Assistant Professor, Associate Professor, or Professor. Additionally, only tenured faculty members may serve on committees for tenure and progress reviews, and departmental committees for promotion to a given academic rank must consist of people who possess that rank or a
higher rank. These restrictions on eligibility apply in all departments and divisions. Usually, the departmental committees which make recommendations concerning promotion, progress reviews, and tenure consist of all persons eligible to serve, but (subject to the eligibility requirements given above) the full faculty of each department establishes its own specific criteria and processes concerning the composition, formation, and operation of these departmental committees. Likewise, the full faculty of each division establishes its own specific criteria and processes concerning the composition, formation, and operation of these divisional committees.

Departmental chairpersons, deans, and faculty members currently serving in the Office for Academic Affairs or the President’s Office who may have a separate role in recommending retention, tenure, and promotion do not serve on the departmental or divisional committees making such recommendations.

In cases where there are fewer than three department members who are eligible to serve on one of the personnel committees, the dean, after consultation with the members eligible to serve, will appoint additional members to the committee from other departments with related interests. The committee chairperson must be a member of the candidate’s department if any member of that department is eligible to serve.

VI. Preparation of Dossiers; Subsequent Additions
A dossier serves as a basis for decisions regarding retention, tenure, and/or promotion. The primary responsibility for preparing a dossier to be considered by a faculty committee on promotion, progress review, or tenure rests with the candidate, but the departmental chairperson shall offer assistance. The dossier shall include all evidence and support material deemed by the candidate to be necessary for the review and shall include any material required by departmental and divisional policies as well as a clear description of any special duties stated in the initial or subsequent appointment letter(s). No material submitted by a candidate shall be removed from the dossier prior to a final decision regarding the candidate's retention, tenure, and/or promotion in that year’s review.

The dossier of a candidate for promotion or tenure must include external evaluations of the candidate's scholarly and creative contributions to his/her discipline. The candidate suggests in a timely fashion the names of several experts in his or her field who might provide external evaluations. The departmental chairperson requests evaluation statements from at least two of those persons but is not limited to names furnished by the candidate. These evaluative statements shall be sent to the departmental chairperson who must put them in the dossier. They are considered only if they are in the candidate's dossier at the time that it is reviewed by the departmental committee.

Dossiers are due October 1 unless, with the approval of the Executive Vice President and Provost, a division selects a different date. The candidate submits his/her dossier to the departmental chairperson, who may add information which he or she considers to be relevant; in the event that information is added, the departmental chairperson informs the candidate who has the opportunity to add explanatory or rebuttal material. The dossier is
then transmitted by the departmental chairperson to the departmental faculty committee.

Generally, no new evidence is added to the dossier after it has been transmitted to the departmental committee. In extremely unusual circumstances, when new evidence becomes available which seems to the dean to be significant, the dean may reconvene the departmental and divisional committees and ask these committees and the departmental chairperson to assess the new evidence.

Dossiers generally are reviewed by one or more faculty committees, the departmental chairperson, the dean, and the Provost/Vice President for Academic Affairs (see Sections VII, VIII, and IX). The reviews of faculty committees, the departmental chairperson, and the dean each result in written recommendations which are attached to the dossier and are considered at subsequent stages of the review process. Each such recommendation shall include a discussion of the evidence in the dossier concerning whether the candidate’s performance satisfies the pertinent set of criteria and standards.

The candidate is given a copy of each such recommendation and has an opportunity to supply an explanatory or rebuttal statement. Any such statement by the candidate becomes a part of the dossier and is reviewed by the departmental/divisional committee or departmental chairperson/dean whose recommendation elicited the candidate’s response. Following this review, the candidate is informed in writing of the results, and a copy is included in the dossier. The dossier is then forwarded for review at the next stage.

Those performing the review at each stage shall have access to the complete dossier of the candidate and to copies of the formal written recommendations made at each prior stage of the review. In addition, they shall rely on their professional judgment in making evaluations and recommendations. Since the dossiers contain confidential and sensitive material, access to them shall be limited to persons formally involved in the review process.

The material in the dossier submitted by the candidate shall be returned at the end of the review process.

VII. Progress Reviews of Probationary Faculty

It is University policy to conduct a review of each untenured faculty member’s performance and dossier during each year prior to mandatory tenure decision time. A primary purpose of this review is to identify current strengths and weaknesses in the faculty member’s performance and to make suggestions for improvement; however, this review also leads to a decision concerning retention.

The review process within a division consists of evaluations of the dossier by a single faculty committee, by the departmental chairperson (area head, program director) if the division has such administrative subunits, and by the dean. The faculty committee normally will be a departmental (area, program) committee if the division has administrative subunits; otherwise, it will be a divisional committee.
The faculty committee reviews the record of each probationary faculty member who has not reached mandatory tenure decision time and recommends whether to continue the person’s appointment. The committee’s recommendation must include a discussion of evidence in the dossier showing the person’s progress toward meeting the criteria and standards for tenure. The recommendation also includes any suggestions for improvement that the committee considers appropriate.

The next stage of the review process consists of an independent recommendation by the departmental chairperson (or by the dean in divisions without administrative subunits) based on a review of the dossier and of the recommendation of the faculty committee. The departmental chairperson’s recommendation includes a discussion of evidence in the dossier showing the person’s progress toward tenure and may include any suggestions for improvement that the chairperson considers appropriate.

The dossier, together with recommendations from the departmental committee and the departmental chairperson, is transmitted to the dean. Except in cases where there is an automatic review by the Provost/Vice President for Academic Affairs, a review by the dean is the last step in the annual progress review of probationary faculty members. The dean notifies the departmental chairperson and the faculty member of his or her decision and may include suggestions for improvement.

Review by the Executive Vice President and Provost is automatic in two cases: (1) whenever the dean decides that the probationary faculty member’s appointment should not be continued; and (2) in the review process which occurs two years before mandatory tenure decision time. In these cases the dean makes a recommendation which is forwarded to the Provost/Vice President for Academic Affairs for the final decision. The dean notifies the departmental chairperson and the faculty member of the Provost/Vice President for Academic Affairs’ decision. If the decision is that the faculty member is not to be retained, then the faculty member is no longer eligible to apply for promotion or tenure.

If a probationary faculty member has not completed requirements for an appropriate terminal degree, the dean may decide that retention of the faculty member shall be contingent upon completion of all degree requirements by a specific date (which can be no earlier than the date specified in the faculty member’s letter of appointment). Written notification to the faculty member by March 1 of the decision to impose this contingency constitutes notice that the individual’s employment at the University terminates at the end of the academic year unless all degree requirements are met by the specified date; however, the dean may set a later termination date.

A decision not to retain a probationary faculty member who holds an appropriate terminal degree must be transmitted in writing to the faculty member by March 1 during the first year of employment and by December 15 in the second year. Otherwise, the faculty member may remain on the faculty for an additional year.* If the decision not to retain the faculty member is made during the third or subsequent years, the faculty member’s appointment will not terminate until the end of the following academic year.*
Consequently, the review for first year probationary faculty members should occur no later than January, with recommendations reaching the dean by February 1. Reviews during the second year should occur no later than October, with recommendations reaching the dean by November 1. Reviews during the third and later years should be conducted early enough to ensure that the faculty member is notified of the decision prior to May 15.

VIII. Procedures for Making Tenure Recommendations
Recommendations concerning tenure usually begin at the departmental level. However, in divisions which have no administrative subunits, recommendations will be initiated at the divisional level. Each department has a Tenure Committee consisting of tenured faculty members (see Section V). It is the responsibility of each candidate for tenure to prepare a dossier (see Section VI) to be considered by the Committee and to submit the dossier to the departmental chairperson (or the dean in divisions which have no administrative subunits) by October 1. The dossier shall include all of the recommendations resulting from the previous progress reviews described in Section VII. Individual divisions and departments may require the inclusion of special forms or material. A dossier must be submitted in the academic year in which a tenure decision is mandatory.

The appointment letter of each probationary faculty member sets the maximum duration of the probationary period by specifying the academic year in which a tenure decision must be made (the mandatory tenure decision time). The faculty member will be considered for tenure prior to mandatory tenure decision time if earlier consideration is guaranteed in the appointment letter or if the faculty member requests early consideration. In cases of early consideration for tenure, the recommendation can be to award tenure, to deny tenure, or to defer a decision on tenure; the faculty member can terminate the review process at any stage by asking that his or her dossier be withdrawn from consideration. The only possible recommendations at mandatory tenure decision time are to award tenure or to deny tenure; the faculty member can terminate the review process only by resigning his or her appointment.

The candidate is given a copy of each recommendation made at the departmental or divisional level and has an opportunity to supply a written explanatory or rebuttal statement. Any such statement by the candidate becomes a part of the dossier and is reviewed by the departmental/divisional committee or departmental chairperson/dean whose recommendation elicited the candidate’s response. Following this review, the candidate is informed in writing of the results, and a copy is included in the dossier. The dossier is then forwarded for review at the next stage.

A. Departmental Tenure Recommendations
The departmental tenure committee evaluates the dossier of each candidate, applying the criteria and standards for tenure given in this handbook together with any additional criteria and standards imposed by the department or division. The committee, with members relying on their professional experience as faculty, makes a written recommendation concerning tenure which includes substantive discussion comparing the
candidate’s performance, as shown in the dossier, to each of the criteria and standards for tenure.

The next stage of the review process consists of an independent written recommendation by the departmental chairperson based on a review of the dossier and of the recommendation of the departmental tenure committee. The chairperson’s recommendation includes an independent evaluation of whether the dossier shows that the candidate has met each of the criteria and standards for tenure. The chairperson then transmits the dossier, including all recommendations, to the dean.

B. Divisional Tenure Recommendations
Each division has a Tenure Committee consisting of tenured faculty members (Section V) to review dossiers and recommendations submitted to the dean by departmental chairpersons. This committee makes an independent evaluation of each dossier, with the members relying on their professional experience as faculty, and makes a written recommendation which includes the committee’s assessment of whether the dossier contains convincing evidence that all applicable criteria and standards for tenure have been met.

The next review is conducted by the dean who makes an independent written recommendation after considering the dossier and all the preceding recommendations. The dean’s recommendation concerning tenure includes an assessment of the individual’s potential for making a continuing contribution toward meeting the University’s academic needs and thus may be based in part upon knowledge of budgetary constraints, projected enrollment patterns, and needs of the program or discipline. By February 1, the dean transmits the complete dossier, including his or her recommendation, to the Provost/Vice President for Academic Affairs.

C. University Tenure Decision
The Provost/Vice President for Academic Affairs, together with persons designated by him or her, reviews each dossier and all preceding recommendations. Following this review, a written recommendation from the Provost/Vice President for Academic Affairs goes to the President who makes the final decision.

The Provost/Vice President for Academic Affairs sends the faculty member written notice of the President’s decision and provides copies to the departmental chairperson and dean. Formal written notice from the Provost/Vice President for Academic Affairs is the only way in which tenure is awarded.

Notification of the award of tenure normally occurs between March 15 and April 15. In the case of denial of tenure, the Provost/Vice President for Academic Affairs must notify the individual before the end of the academic year. Notification of denial of tenure constitutes notice that the individual’s appointment at the University terminates at the end of the next academic year.
IX. Procedures for Making Promotion Recommendations

Professorial ranks at The University of Alabama, in ascending order are: Assistant Professor, Associate Professor, and Professor. University criteria for each rank are described in Section III. Divisional and departmental criteria supplement University criteria.

The process to be followed in applying for promotion, and in considering applications for promotion, is similar to that for tenure (see Section VIII). Each department has a promotion committee for each rank, and there is a divisional promotion committee (see Section V).

Each candidate for promotion is responsible for preparing a dossier (see Section VI) to be considered by the appropriate departmental promotion committee. Since these dossiers are designed to support an application for promotion rather than for tenure, material such as the progress reviews described in Section VII may not be needed. Individual divisions and departments may require the inclusion of special forms or materials.

The candidate submits the completed dossier to the departmental chairperson by October 1. The chairperson, if necessary, places additional information in the dossier (see Section VI) and then transmits the dossier to the chairperson of the departmental promotion committee. Thereafter, the stages in the review process, including all written notifications of recommendations and opportunities for rebuttal, are exactly the same as for tenure. The permissible recommendations at each stage are to grant promotion or deny promotion. The candidate for promotion can terminate the review process at any stage by requesting that his or her dossier be withdrawn from consideration.

Completed promotion dossiers reach the Office for Academic Affairs by February 1. The Executive Vice President and Provost sends the dean written notice of the President’s decision; the dean notifies the candidate and the departmental chairperson. Formal written notice from the dean is the only way in which promotion can be awarded.

Notification of the decision concerning promotion normally occurs between March 15 and April 15.

XI. Employment of Members of the Same Family

There is no general University policy against employment of members of the same family, but specific authorization from the President is required before any employee can serve as the immediate supervisor of a member of the employee’s family. There is a statutory prohibition against any employee appointing a family member to any position at the University. For the purposes of this policy, a family member is anyone related within the fourth degree of affinity or consanguinity.
XII. Resignations
A faculty member planning to resign shall give written notice of his or her intentions to the departmental chairperson or area head as early as possible. A faculty member who resigns forfeits all rights of tenure and rank.

XIII. Retirement
Complete and current information regarding retirement is available at the Benefits Office.

XIV. Termination and Severance
The employment of a person with tenure may be terminated because of bona fide financial exigency or demonstrable need to discontinue a program or department of instruction. The University accepts the obligation of showing that the needs are genuine. Policies for deciding whether such needs exist are in Appendix N.

Otherwise, tenure may be revoked only for adequate cause. “-Adequate cause-” must be directly and substantially related to performance of academic duties and responsibilities or to fitness to perform academic duties and responsibilities.

When a faculty member does not dispute either the facts or the adequacy of the cause, the faculty member may resign immediately or receive immediate termination. When dispute exists on the facts or on their adequacy, the procedures outlined in the current Mediation and Grievance System will be followed (see Appendix B).

A faculty member in a tenured position normally shall receive notice of the termination date at least one calendar year in advance.

In extraordinary circumstances a faculty member may be relieved of teaching duties with compensation. Any faculty member for whom such action is contemplated will be informed of the University’s intention before the action is performed and will have an opportunity to prepare and immediately present an argument in rebuttal before the University Mediation Committee. If a faculty member is relieved of duty in accordance with these procedures and is subsequently reinstated, all mentions of the suspension will be removed from personnel files.

The procedures and safeguards in this section may be invoked in cases where the President finds it necessary to seek immediate termination, or termination on short notice, of the employment of a temporary or probationary faculty member. In disciplinary cases involving temporary or probationary faculty members, a recommendation for termination by the Tribunal, or a finding of adequate cause for termination by the Tribunal, shall be construed as a recommendation for immediate termination, and the President may terminate the faculty member’s employment at once.
2. Faculty Charts

Name: Cornelius Carter Year Hired: 1992

Rank: Professor Tenure Status: Tenured

Degrees:
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Bio:
Professor Carter has always had a passion for dance and it is reflected in his list of accolades. Carter was awarded the National Outstanding Doctoral and Research Universities Professor of the Year award by the Council for Advancement and Support of Education and the Carnegie Foundation for the Advancement of Teaching in Washington, D.C. on November 13, 2001. Carter was also awarded the 2001-2002 Outstanding Commitment to Teaching Award by the Alabama Alumni Association. He’ll never forget how his passion garnered the first of many awards; a scholarship to the Conservatory of Theatre Arts at Webster University in St. Louis, MO after high school. Carter then joined the Cleo Robinson Parker Dance Ensemble and studied at The Ailey School on scholarship. He went on to explore the international dance scene. Carter’s first major appointment was as the new artistic director for one of the first contemporary dance companies and schools in Reykjavik, Iceland. Carter has been a faculty member at the American Ballet Theatre, American Dance Festival (Moscow 1997 and Korea 2002), Bates Dance Festival and Harvard Summer Dance Festival (Dean of Students). He teaches and choreographs for the Alvin Ailey Summer Intensive Program (2001- present) in New York. In May 1999, he attended the American Choreographers Showcase where he presented and performed his choreography in France, Holland, Austria, Vienna, and Lithuania. Carter continues to set new works on student companies, professional companies and other University dance programs in the United States and abroad. Mr. Carter received his M.F.A. in Dance from the University of Hawaii at Manoa. He was most recently Guest Rehearsal Director for Dance Brazil 2005 Season in Bahia, Brazil. Most recently he served on the panel for the National Endowment for the Arts in Washington, D.C.

Teaching Assignments:

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<td>DN 451/452</td>
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<td>DNCA 440</td>
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Name: **Rita Snyder**  
Year Hired: 2000

Rank: Associate Professor  
Tenure Status: Tenured

Degrees:

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Bio:

Rita Snyder is an Associate Professor of Dance at the University of Alabama. She has taught all levels of ballet technique, modern dance and dance styles for the Department of Theatre and Dance as well as teaching Choreography and Anatomy/Kinesiology for Dance. In addition to her teaching, she has staged classical ballet repertoire and choreographed contemporary works on the student company, Alabama Repertory Dance Theatre. Ms. Snyder also taught ballet and modern dance, staged repertoire and choreographed for the UA/ABT Summer Intensive program from 2000-2007. Since Ms. Snyder’s professional performing experience includes ballet companies, modern dance companies and musical theatre, she enjoys creating works for a range of theatrical productions. Classical Ballet Repertoire staging includes *Les Sylphides, Act II Giselle, Act II Swan Lake*, and Grand Pas Deux from *Corsaire, Nutcracker, Don Quijote, Paquita* and *Raymonda*. Choreographic work includes contemporary ballet and modern choreography. *Aeternum*, a modern work, was chosen for the ACDFA Gala Concert for the Southeast Region in 200. Musical Theatre choreography includes University of Alabama’s production of *Thorougly Modern Millie, You’re a Good Man, Charlie Brown, Into the Woods, Chorusline* and *Godspell*. She also enjoys experimenting with dance on film, and her film “Ballet Noir: The Tango,” which she wrote, produced and choreographed was accepted into the 2006 Sidewalk Film Festival. Ms. Snyder also has a professional background in classical music having performed as a violinist with the New Mexico Symphony Orchestra, Albuquerque Chamber Orchestra and the Albuquerque Opera Theatre as a member of the American Musicians’ Association.

Teaching Assignments:

- DN 121/122 Ballet Technique IA/B 2 hrs
- DN 221/222 Ballet Technique IIA/B 3 hrs
- DN 300/301 Special Topics (includes Ballet Partnering, Pointe/Variations or Social Dance) 1-3 hrs
- DN 311/312 Modern Dance Technique IIIA/B 3 hrs
- DN 321/322 Ballet Technique IIIA/B 3 hrs
- DN 400 Special Topics 3 hrs
- DN 411/412 Modern Dance Technique IVA/B 3 hrs
- DN 421/422 Ballet Technique IVA/B 3 hrs
- DNCA 240 Choreography I 3 hrs
- DNCA 265 Anatomy/Kinesiology for Dance 3 hrs
- DNCA 470(W) Dance History I 3 hrs
Name: **Sarah M. Barry**  
Year Hired: 2006  

Rank: Associate Professor  
Tenure Status: Tenured  

**Degrees:**  
MFA  2005  University of Utah  
CLMA  2004  Integrated Movement Studies  
BFA  1999  Sam Houston State University  

**Bio:**  
Sarah M. Barry is a member of the dance faculty at the University of Alabama, teaching dance history, choreography, teaching methods and modern technique. Sarah also directs the American Ballet Theatre Summer Intensive at UA where she has taught modern, dance history, anatomy and Pilates in addition to choreographing for their Showcase. Her work has been shown in Utah, New York, California, Tennessee, Kentucky, Florida, Edinburgh, Scotland at the Edinburgh International Fringe Festival, and Biel, Switzerland as part of the 46th International Choreographer’s Showcase. She has earned numerous grants including an NEA American Masterpieces grant, which resulted in Alabama Repertory Dance Theatre’s 2011 restaging of Jose Limon’s *There is a Time*. Sarah was most recently honored to have her screendance “there, again” selected for the 2012 San Francisco Dance Film Festival. Additionally, her film “so you want me always to paint flowers” created with cinematographer Dionne Sparkman Noble, was selected for Motion Captured: An Evening of Dance on Film as part of Dance Month 2012 in Houston, TX. She is the recipient of the Dance Educator of the Year award for 2013, given by the Druid City Arts and the prestigious UA Alumni Association’s Outstanding Commitment to Teaching Award. Sarah also has publications in the *Utah Academy of Sciences, Arts, and Letters* journal and the *Journal of the International Association for Dance Medicine and Science*. Sarah earned her MFA in modern dance at the University of Utah as well as a certification in Laban/Bartenieff Movement Analysis (CLMA) through the Integrated Movement Studies program. Prior to her time in Utah, she spent several years in New York teaching, choreographing and moving with a variety of dance artists. She also holds a BFA in dance from Sam Houston State University as well as a teaching certification in Labanotation from the Ohio State University.  

**Teaching Assignments:**  

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Name: **Qianping Guo**  
Year Hired: 2008

Rank: Assistant Professor  
Tenure Status: Tenure track

Degrees:

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Bio:

Qianping Guo is an Assistant Professor of Dance at The University of Alabama. He is a native of China where he began his ballet training at the age of eleven with Shenyang Music Conservatory, and in 2002 he graduated from the University of Arizona in Theatre Arts & Dance with an MFA. He has danced with Chinese and American ballet companies including the Liaoning Ballet of China and the Pacific Northwest Ballet in Seattle. Guo has performed many principal and solo roles of classical ballet repertoire including Swan Lake, Sleeping Beauty, Don Quixote, Giselle, Le Corsaire, and George Balanchine’s ballet Jewels: Rubies, Stars and Stripes, and Midsummer Night’s Dream. When he was dancer he also participated in many national and international ballet competitions including China’s 1st National Ballet Competition in 1985, where he won the silver medal, the 2nd International Ballet Competition in New York in 1987, the 13th International Ballet Competition in Varna, and the 7th International Ballet Competition in France, where he won a gold medal.

Teaching Assignments:

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Name: Stacy Alley  
Year Hired: 2010

Rank: Assistant Professor  
Tenure Status: Tenure Track

Degrees:

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</table>

Bio:

Stacy Alley is Assistant Professor of Musical Theatre/Dance at the University of Alabama. She is also a professional director and choreographer whose recent credits include work at Forestburgh Playhouse in NY (A Chorus Line, Buddy: The Buddy Holly Story), the Oklahoma Shakespearean Festival (Beauty and the Beast), and at UA’s Summertide Theatre (Smokey Joe’s Café, Dames at Sea, Anything Goes, and Alabama Jubilee). Recent University of Alabama credits include Show Boat, Side Man, Chicago, Big River, and Flora, the Red Menace as well as pieces in Alabama Repertory Dance Theatre concerts. Stacy has been performing professionally for over twenty-five years, including five years as a featured dancer in Radio City Music Hall’s Christmas Spectacular. She is a member of SAG/AFTRA and the Society of Directors and Choreographer. She also serves as the Southeastern Representative for the Musical Theatre Educators Alliance International, Chair of the Musical Theatre Committee for the Southeastern Theatre Conference, and Chair of the College/University Committee for the Alabama Conference of Theatre. Recently she traveled to Sweden and taught at the Ballet Academy of Gothenburg and the University of Gothenburg’s Academy of Music and Drama. Stacy holds a Master of Fine Arts in Acting from the University of Alabama, a Bachelor of Arts in Theatre from the University of Southern California, and is a Certified Movement Analyst through The Laban/Bartenieff Institute of Movement Studies in NYC.

Teaching Assignments:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Hours</th>
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<tr>
<td>DN 252</td>
<td>Jazz IIB</td>
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<tr>
<td>DN 210</td>
<td>Musical Theatre Dance Styles II</td>
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<tr>
<td>DN 310</td>
<td>Musical Theatre Dance Styles III</td>
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<td>DN 351</td>
<td>Jazz IIIA</td>
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<tr>
<td>DN 400</td>
<td>Special Topics</td>
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</table>
Name: **John Virciglio**  
Year Hired: 2006

Rank: Instructor  
Tenure Status: Adjunct

Degrees:

<table>
<thead>
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<th>Degree</th>
<th>Year</th>
<th>Institution</th>
<th>Major</th>
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<tr>
<td>BS</td>
<td>2000</td>
<td>University of Alabama</td>
<td>Business</td>
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</tbody>
</table>

Bio:

John began his training at the age of two with Birmingham Dane Theatre. As a company member, he competed at both the regional and the national level. After graduating high school, John attended the University of Alabama and graduated with a BS in business administration. While at Alabama, he became a member of “Dance Alabama!” and was the tap, jazz, and hip-hop instructor for The Academy of Ballet and Jazz, as well as their “Company Director.” In 2000 he won the title of Mr. Dance, for Alabama, Georgia, and Tennessee and in 2001 he went on to create The “On Location” Video Experience®, a program that gives dancers a ‘Behind-the-Scenes’ look into what it takes to make a music video. John then moved to Los Angeles where he earned a film degree through the NYFA and launched his own production company, SHARKBITE PRODUCTIONS®, and is currently in the process of pitching his dance reality show, “MOVE” to various networks. John is an accomplished producer, director, choreographer, instructor, and performer and has traveled across the United States as an instructor and adjudicator; and has worked with choreographers Dave Scott, Eddie Garcia, and Cris Judd. In 2008, he produced, directed, and choreographed FREQUENCY, a huge multimedia performance piece that was a collaboration he facilitated between Theatre and Dance, Telecommunications and Film, Art, and Engineering. In 2011, John changed the way that live theatre is conceived with his first full-length, original production The Realm, the first show to use stereoscopic 3D to create a virtual environment for live performers in real-time. He is also the creator of the first “Digital Playbill.” Recently, John worked with choreographer and Michael Jackson Protégé, Eddie Garcia to produce Twisted Branches, which premiered in Los Angeles, CA in August of 2011, making it the second show to be produced in stereoscopic 3D.

Teaching Assignments:

<table>
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<th>Course</th>
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<td>World Dance (Hip-Hop)</td>
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<td>DN 251/252</td>
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<td>DN 452</td>
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<tr>
<td>DN 400</td>
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</table>
Professor Cornelius Carter  
Department of Theatre and Dance  
Box 870239  
College of Arts and Sciences  
The University of Alabama  
Tuscaloosa, AL 35487-0239  
Office 205/348-2894, Cell 205/657-2039  
carter212@yahoo.com

EDUCATION
University of Hawaii at Manoa, Honolulu, Hawaii  
M.F.A.Dance, May, 1990  
*Thesis/Creative Project* - Blacks in Concert Dance

Webster University, St. Louis, Missouri  
B.A. Dance, May, 1984

PROFESSIONAL EXPERIENCE
Professor/Director, Dance, Department of Theatre and Dance  
The University of Alabama, Tuscaloosa, Alabama.  

4/97 to present:  
Teaching elementary ballet, intermediate ballet, advanced ballet,  
introduction to jazz, advanced jazz, intermediate modern, advanced  
modern, introduction to choreography, advanced choreography,  
choreography II, rhythmic analysis, improvisation, special topics  
(repertory class), and Body Politics (a lecture class taught in the  
Blount Undergraduate Initiative program and the UA Honors  
program).

Provide academic advising to dance majors and serving as advisor to  
*Dance Alabama!* student dance organization

Artistic Director for the Alabama Repertory Dance Theatre (ARDT).

Oversee the High School/Community Auditions for admission into Dance  
Program.

Overseeing the creative processes of the fall and spring *Student  
Choreography Concerts*.

Serve as the choreographer/consultant for the UA Department of Theatre  
and Dance musical productions.

03/09  
*Adjudicator* – ACDFA Mid-West Region – Conway University

04/07  
*Adjudicator* – ACDFA Mid-West Region – Ohio University

01/06  
*Adjudicator* – ACDFA Mid Atlantic - West Virginia Wesleyan College
03/06  **Adjudicator** – ACDFA South Central Region – Univ. of Texas at Austin

12/04 – 4/05  **Rehearsal Director & Ballet Master** – DanceBrazil, Salvador - Bahia

4/05  **Adjudicator** – Southeast Regional American College Dance Festival, Long Beach, CA

8/92-4/97  **Assistant Professor, Dance, Department of Theatre and Dance, The University of Alabama**, Tuscaloosa, AL

8/96 - Present  **Artistic Director, Alabama Repertory Dance Theatre, The University of Alabama**, Tuscaloosa, AL

7/98-7/00  **Faculty Member, American Ballet Theatre Summer Intensive**, New York, NY

6/96-8/97  **Faculty Member, Dance, American Dance Festival, Duke University, Durham, NC** taught in six week jazz technique, elementary/intermediate; teaching advance jazz in ADF Young Dancers School;

7/92-7/95  **Dean of Students, Harvard Summer Dance Program** Cambridge, MA

7/90-7/92  **Assistant to the Director, Harvard Summer Dance Program, Harvard University**, Cambridge, MA

7/90-7/92  **Faculty Member, Dance Harvard Summer Dance Program, Cambridge, MA**  
Taught beginning jazz, advanced jazz, and intermediate modern; served as guest lecturer on "Blacks in Concert Dance", and panelist on "I Am a Dancer, Parts I and II"; presented two selected pieces in the Summer Film Series, "The Faculty Dances"; assisted with audition placement for classes, overseeing faculty assignments, and advising students in class scheduling.

8/90-5/92  **Visiting Professor, Dance, Department of Theatre and Dance, Webster University**, St. Louis, MO

8/87-5/90  **Lecturer, Department of Theatre and Dance, University of Hawaii at Monoa**, Honolulu, HI

8/84-8/87  **Assistant Director, Dance School Soley**, Reykjavik, Iceland
CHOREOGRAPHY/CONCERT DANCE

2013

A Tribute to Whitney Houston, Alabama Repertory Dance Theater, Tuscaloosa, AL
A Tribute to James Hood & Viviane Malone: A Celebration of the 50th Anniversary of Integration, Alabama Repertory Dance Theater, Tuscaloosa, AL
The Freese Collection, Alabama School of Music, Tuscaloosa, AL

2012

In the Mornin’ So Sweet, Ailey Citigroup Theater, Summer Sizzler, New York
Looking for Paul Jones, Alabama Repertory Dance Theater, Tuscaloosa, AL
Bolero, Alabama Repertory Dance Theater, Tuscaloosa, AL
For All We Know, Alabama Repertory Dance Theater, Tuscaloosa, AL
Down Home, Alabama Honors Dance, Mobile AL

2011

On the Nature of Daylight, Alabama Repertory Dance Theatre, Tuscaloosa, AL
I Can Go To God in Prayer, Alabama Repertory Dance Theatre, Tuscaloosa, AL

2010

Purple Rain, Ailey Citigroup Theater, Summer Sizzler, New York
Cinderella, Alabama Repertory Dance Theatre, Tuscaloosa, AL
Take Me Away, Freshman-Sophomore Showcase, Tuscaloosa, AL
A Good Night, Victoria School of the Arts, Edmonton, Alberta
We May Never Meet Again, Freshman Showcase, Tuscaloosa AL
After the Rain, Alabama Repertory Dance Theatre, Tuscaloosa, AL

2009

I Rest my Soul in the Spirit, Ailey Citigroup Theatre, Summer Sizzler, New York
What Stays in Vegas, Alabama Repertory Dance Theatre, Tuscaloosa, AL
Hymn to the Brothers, Alabama Repertory Dance Theatre, Tuscaloosa, AL
Ritual, Alabama Repertory Dance Theatre, Tuscaloosa, AL
Looking for Maria, Alabama Repertory Dance Theatre, Tuscaloosa, AL
In the Mix, Alabama Repertory Dance Theatre, Tuscaloosa, AL
Give Us Clean Hands, South East Dance Company, Dothan, AL

2008

America 2000, Spelman College, Atlanta, GA
Carmen Amor Perdido, Alabama Repertory Dance Theatre, Tuscaloosa, AL
Bohemian Rhapsody, Alabama Repertory Dance Theatre, Tuscaloosa, AL
Urban Ballet, Alabama Repertory Dance Theatre, Tuscaloosa, AL
Looking for Maria, Alabama Repertory Dance Theatre, Tuscaloosa, AL

2007
Together We Stand, Ailey Citigroup Theatre, Summer Sizzler, New York
Is This All There Is, Alabama Repertory Dance Theatre, Tuscaloosa, AL
A Hymn to Alabama, Alabama Repertory Dance Theatre, Tuscaloosa, AL
Dance Children, Alabama Repertory Dance Theatre, Tuscaloosa, AL
Spiritual Suite, Alabama Repertory Dance Theatre, Tuscaloosa, AL
Ladies Sing the Blues, Alabama Repertory Dance Theatre, Tuscaloosa, AL

2006
A Tribute to the Civil Rights, Rent, Fools in Love, Beautiful View,
Alabama Repertory Dance Festival, Tuscaloosa, AL
Women United, Alvin Ailey School, New York

2005
And So It Is Grapevine, Alabama Repertory Dance Theatre, Tuscaloosa, AL
And Still I Rise, Loyola Marymount Univ., Los Angeles, CA
Heart Tides, Fire Island Dance Festival, New York
And So It Is Some One To Love, New Orleans Dance Festival, Tulane Univ.
Walk With Me, Alvin Ailey School, New York

2004
You Go Away, Alabama Repertory Dance Theatre, Tuscaloosa, AL
The Americans, Alabama Repertory Dance Theatre, Tuscaloosa, AL
Ragtime, Gallaway Theatre, Department of Theatre and Dance,
Tuscaloosa, AL
Out of the Cradle Endlessly Rocking, Alabama Repertory Dance Theatre,
Tuscaloosa, AL
 Choir Invisible, Alabama Repertory Dance Theatre, Tuscaloosa, AL
 Rytmuss, Alabama Repertory Dance Theatre, Tuscaloosa, AL
 Requiem for Lovers, Alvin Ailey School, New York, New York
 A Hymn to Love, North Carolina State University, Raleigh, NC
 Migrants of the North, Phillips Academy Andover, Andover, MA

2003
Southern Swan, Alabama Repertory Dance Theatre, Tuscaloosa, AL
Raining Purple, Alabama Repertory Dance Theatre
For Mingus with Love, Alvin Ailey School, New York, New York

2002
Simone, (Modern) Korea American Dance Festival, Seoul, Korea
Soul to Seoul, (Jazz) Korea American Dance Festival, Seoul, Korea
Summertime II, (Jazz) Rockets Summer Intensive, Tuscaloosa, AL
Spiritual Suite, (Modern) Southeast Alabama Dance Company, Dothan, Alabama
Many Faces of Love, (Modern) Long Island University, C.W.Post Campus
I Shall Not Be Moved, (Modern) Temple University, Philadelphia, PA
Ne Me Quitte Pas, (Modern) ARDT Concert, Morgan Auditorium
2001
Butterfly in Waiting (Pointe) ARDT Concert, Morgan Auditorium
The Things That Make Us Whole (Modern) The Ailey School, New York
Down To The River To Pray (Modern) ARDT Concert, Morgan Auditorium, University of Alabama, Tuscaloosa
Prelude for Penny Whistle (Modern) Poetry & Dance, Morgan

2000
The Revelation of Water, (Modern) UA Dance Faculty Concert, Gallaway Theatre, University of Alabama, Tuscaloosa
Broken Edges, (Modern), ARDT Concert, Morgan Auditorium
Star Eyes, (Modern), ARDT Concert, Morgan Auditorium
A Broadway Review, (Jazz) Morgan Auditorium
The Tempest, (Modern) Marian Gallaway Theatre
Better Days, (Modern) Alabama Art 2000, Vence, France
Day Dreaming, (Ballet) American Ballet Theatre, Moody Hall

1999
Generation Digital, (Ballet) American Ballet Theatre Summer Intensive, Pace University, New York
X-Aria, (Ballet) American Choreographers' Showcase, Vienna, Austria, Vilnius, Lithuania
The Firebird, (Ballet) UA Dance Faculty Concert-Moody Music Building, Concert Hall, Tuscaloosa, Alabama
When Love Gets Loney, (Jazz) Jazz Dance Project, New Orleans
Black Birds, (Jazz) Bates Dance Festival, Maine

1998
Ailey-Then and Now, (Modern) A Celebration of the Arts and the Mind, Moody Music Building, University of Alabama
A Play on Five, (Ballet) American Ballet Theatre, Summer Intensive, 21 Century Pace Theatre, New York, New York
I Love You Porgy, (Ballet) American Ballet Theatre, Summer Intensive, 21 Century Pace Theatre, New York, New York
Pressin’ On, (Ballet) American Ballet Theatre, Summer Intensive Metropolitan Opera Theatre, New York
Video, (Jazz) Just Friends, Berlin, Germany
Looking for Gershwin, (Ballet) UA Dance Faculty Concert, Gallaway Theatre, Tuscaloosa, Alabama

1997
Looking for Grace, (Modern) Alabama School of Fine Arts, Birmingham, Alabama
Summertime, (Ballet) Tracy Solomon Dance Company, Montgomery, Alabama
Myth and Migration, (Modern) Alabama Symposium of English and American Literature, Morgan Auditorium
Separation by Equality, (Jazz) American Dance Festival, Page Auditorium, Duke University, Durham, North Carolina
My Funny Valentine, (Modern) American Ballet Theatre Summer Ballet Intensive Showcase - Gallaway Theatre

12 Chairs, 1 Lonely Heart, (Modern) ADF Institutional Linkage Program, Ekaterinburg, Russia

Quartz, (Pointe) UA Dance Faculty Concert - Moody Music

Dress Time, (Modern) UA Dance Faculty Concert - Moody Music

An Urban Westside Story, (Jazz) Alabama School of Fine Arts,

Breaking Lines, (Modern) ARDT - Saenger Theatre in Mobile, AL


Step Time, (Jazz) Jacksonville University, Jacksonville, FL 1996

Bolero, (Pointe) UA Dance Faculty Concert - Gallaway Theatre

Drumtrip, (Modern) UA Dance Faculty Concert - Gallaway Theatre

Cantus In Memory, (Modern) UA Dance Faculty Concert - Gallaway Theatre

Summertime and the Living Ain't Easy, (Modern) Brenau Dance Ensemble, Southeastern Regional American College Dance Festival, Palmer Auditorium - University of Montevallo, Gainsville, Georgia

Makes Me Want to Holler, (Modern) World Premiere, North Carolina State University Company, Stewart Theatre, Raleigh, North Carolina

Lautir, (Modern) World Premiere, American Dance Festival, Page Auditorium, Duke University, Durham, North Carolina

Ritual, (Pointe) World Premiere, Gainsville Ballet, Dancing In the Moonlight Concert Series, Brenau's Amphitheatre, Gainsville, Georgia

1995

Urban Requiem, (Modern) World Premiere, Impulse Dance Theatre, Harvard Summer Dance Center, Radcliffe Dance Studio, Harvard University, Cambridge, Massachusetts

1994

Kind of Blue, (Jazz) A Celebration of the Arts and Mind - UA Moody Music Building

High Speed, (Jazz) UA Dance Faculty Concert - Gallaway Theatre; Biennial International University Dance Conference - Lyon, France

Good News, (Modern) UA Dance Faculty Concert - Gallaway Theatre; Biennial International University Dance Conference - Lyon, France; selected for the Gala Concert of the American College Dance Festival Association

Pulcinella Suite, (Pointe) UA Faculty Concert - Morgan Auditorium

And Still I Rise, (Modern) UA Faculty Concert - Morgan Auditorium

1993

Bama's Burning, (Pointe/Jazz) UA Dance Faculty Concert - Gallaway Theatre
A Tribute to Alvin, (Modern) UA Dance Faculty Concert - Gallaway Theatre winner of the International University Biennial Festival of Dance, Lyon, France

1992
Heartbreak at the Carriage Cafe (Part I), (Modern) UA October Dancefest - Morgan Auditorium
Bluer Than You, (Jazz) Webster Dance Theatre Spring Dance Concert - The Repertory Theatre of St. Louis

1991
Variations on a Theme, (Ballet) Webster Dance Theatre Spring Dance Concert - The Repertory Theatre of St. Louis

1990
Journey, (Modern) University of Hawaii Young Choreographers Concert - Kennedy Theatre
They Say, "Who?" (Modern) University of Hawaii Young Choreographers Concert - Kennedy Theatre

1989
All Show Pieces (12 various modern, jazz, ballet), Maile Aloha Singers International Tour, Kapiolani Community College, Honolulu

1988
Orfeo ed Euridice (Act II Aria) - University of Hawaii at Manoa Music Department -UH Music Theatre

MUSICAL THEATRE
2009
Hair, UA Department of Theatre and Dance, Tuscaloosa, AL

2008
Wild Party, UA Department of Theatre and Dance, Tuscaloosa, AL

2007
Amen Corner, UA Department of Theatre and Dance, Tuscaloosa, AL

2006
The Threepenny Opera, UA Department of Theatre and Dance, Tuscaloosa, AL

2003
Ragtime, Gallaway Theatre, UA Dept. of Theatre and Dance, Tuscaloosa, AL

2002
Jesus Christ Super Star, University of Alabama, Tuscaloosa, Alabama

2000
Once On This Island, Central High School, Tuscaloosa, Alabama

1997
Godspell, University of Alabama, Gallaway Theatre

1995
Dark Of The Moon, University of Alabama, Gallaway Theatre

1994
The Best Little Whorehouse in Texas, University of Alabama - Gallaway Theatre

1993
Hair, University of Alabama - Gallaway Theatre

1988
A Funny Thing Happened on the Way to the Forum, University of Hawaii Kennedy Theatre (Winner, state of Hawaii Choreographer of the Year, Musical)

A...My Name is Alice, Monoa Valley Community Theatre - Manoa Valley Theatre

PROFESSIONAL MUSIC VIDEOS, INTERNATIONAL
1986
Baby Love, by Regina, Hugmynd Films, Inc. - Reykjavik, Iceland

1985
This is the Night, by Messoforte, Saga Films - Reykjavik, Iceland
INDUSTRIAL, TRADE
1989  Vidal Sassoon Hair Show, Honolulu Hilton
1985-present: National and International runway shows, hair and fashion designers
1985-present: National and International pageants (Miss Iceland, Face of the Year, Mr. Male Hawaii)
Tropi, International commercial, Frost Films, Ltd. Reykjavik, Iceland

ADDITIONAL TRAINING, CLASSES, SEMINARS, CHOREOGRAPHIC INTENSIVES,
WORKSHOPS
2007  Lester Horton Pedagogy Workshop, The Ailey School, New York, NY
1998  American Ballet Theatre, New York, Ballet - Christine Spizzo, Alaine Haubert
1996-1997  American Dance Festival, Duke University, Modern - Viola Farber, Gerri Houlihan, Jeff Slayton
Modern - Donald Byrd, Ralph Lemon, David Dorfman, Beth Soll, Smith & Shapiro, Ze'eva Cohen, Demetrius Klein, Joe Goode, Marcus Schullkind, Gary Reignborn, Dan Wagoner, Sean Curran
Ballet - Lance Westergrad, Carla Starlings, Anamarie Sarazin, Erika Goodman, Mel Tomlinson
Jazz - John Parks, Adrienne Hawkins, Liza Genero, Billy Siegenfeld
Choreography - David Gordon, Elizabeth Streb, Lucinda Childs, Remey Charlin
1991  Robert Dunn Choreography Workshop, University of Oklahoma
1989  University of Hawaii
Labanotation - Judy Allen, Judy Van Zile
Bartenieff/Movement Studies - Gregg Lizenberry
1984-1985  Alvin Ailey American Dance Center, New York
Modern - Anna Marie Forsythe, Denise Jefferson, Penny Frank, Carol Fried, Milton Meyers
Ballet - Michael Maule, Walter Raines
Jazz - Miquel Godreau, Alvin McDuffie, Jose Meier, Jeffry Ferguson
1983-1984  Cleo Parker Robinson New Dance Theatre, Denver
Modern - Cleo Parker Robinson, Donald McKayle, Milton Meyers, Marcia Freeman, Lenny Williams
Jazz - Curtis Frazier, Ronnie Whitaker

PERFORMANCES
2004  Summertime, Cuban Artists Colony, Havana, Cuba
2000  Better Days, (Modern) Alabama Art 2000, Vence, France
1999  Thought-Forms, "American Choreographers' Showcase", Solo, X-Aria, Vienna, Austria, Vilnius, Lithuania
Firebird, University of Alabama Repertory Dance Theatre - Tuscaloosa, Alabama,
1990-1992 Webster Dance Theatre, Webster University Repertory Company St. Louis, Missouri
1989 Rachel Lampert Company, Industrial Show - Honolulu, Hawaii
1985 Alvin Ailey Scholarship Dance Ensemble, Alvin Ailey American Dance Center - New York, New York
1984 Cleo Parker Robinson Dance Ensemble, Cleo Parker Robinson New Dance Theatre, Denver, Colorado

MASTER CLASS INSTRUCTION
2007 Advanced Jazz, American Ballet Theatre, New York, NY
2004 Advanced Jazz, American College Dance Festival Conference, Atlanta, GA
          Advanced Jazz, Modern, North Carolina State University, Raleigh, NC
2003 Advanced Jazz, Modern, Dance Fit Studio, Charlottesville, VA
          Ballet, Repertory Workshop, Alvin Ailey School, New York, NY
2002 Advance Jazz, University of Texas, Austin, TX
2000, 01 Jazz, Central High School, Tuscaloosa, AL
1999 Advance Jazz, Modern, Black College Dance Exchange, Prairie View, Texas
          Advance Jazz, Modern, Rhode Island College, Providence, RI
          Advance Jazz, Modern, ACDF, Boston University, Boston, Mass
          Advance Jazz, Modern, Black College Dance Exchange, Durham, NC
          Advance Jazz, Modern, Alabama School of Fine Arts, Birmingham
1998 Advance Jazz, Modern, California Institute of the Arts, residency, Valencia, California
          Advance Jazz, American College Dance Festival, New World, Miami
          Advance Jazz, Ballet & Modern, Black College Dance Conference, Grambling State University, Grambling, Louisiana
          Advance Jazz, Alabama Dance Council Conference, Birmingham
1997 Advance Modern, Laban Centre, New Cross, London
          Intermediate Modern, Willesden High School, Doyle Gardens, London
          Advanced Jazz & Modern, Gainesville Ballet, Gainesville, GA
          Advanced Modern, North Carolina State University, Raleigh, North Carolina
          Advanced Ballet, Kaleidoscope Festival of the Arts, Dothan, AL
          Advanced Jazz, American College Dance Festival, University of
Montevallo, Montevallo, Alabama

Advanced & Intermediate Jazz, American Dance Festival, Duke University, Durham, North Carolina

1995

Men's Technique, Boston Ballet, Boston, Mass
Advanced Jazz, Impulse Dance Theatre, Boston, Mass
Introduction to Dance Styles, Central High School, Tuscaloosa, Alabama
Advanced Modern Dance, The National Society of Arts and Letters, Birmingham, Alabama

1994

Advanced Jazz, American College Dance Festival - Tallahassee, Florida

1993

Advanced Jazz, American College Dance Festival - Tampa, Florida

1992

Advanced Jazz, American College Dance Festival - Tuscaloosa, Alabama

1991

Advanced Modern, Mid-American Dance Conference - Witchita, Kansas

1990

Intermediate Modern, Young Choreographers Workshop - University of Hawaii

1984-1987

Various technique classes, National Ballet Theatre - Reykjvik, Iceland

1986

Various technique classes, Copenhagen Teacher's Conference (Teachers of Europe) - Copenhagen, Denmark

CONTRACTS AND GRANTS

2008 Artist Fellowship, Alabama State Council on the Arts, awarded $5000

2004 Proposal submitted, National College Choreography Initiative, pending

2003 Teaching, Alvin Ailey School, New York, NY

2002 Teaching, Southeast Alabama Dance Company, Dothan, Alabama

2002 Teaching, New York City Rockettes Summer Intensive, Tuscaloosa

2002 Teaching, Cleo Parker Robinson Summer Intensive, Denver

2002 Teaching, Temple University, Philadelphia, Pennsylvania

2002 Teaching, Long Island University, Long Island New York

2001 Teaching, Alabama Dance Council Summit, Birmingham

2001 Teaching, The Ailey School

2000 Teaching, Frostburg State University, Frostburg, Maryland

2000 Teaching, Dance Space, New York

1999 Teaching, American Ballet Theatre Summer Ballet Intensive, Tuscaloosa

1999 Teaching, American Ballet Theatre Summer Ballet Intensive, six weeks, Tuscaloosa, Detroit, New York

1999 Teaching, Bates Dance Festival, three weeks, Bates College, Lewiston, Maine

1999 Teaching, New Orleans Jazz Dance Project, two weeks, Tulane University, New Orleans, Louisiana

1998 Performance, Thought-Forms, "American Choreographers' Showcase" Vienna Festival, Vienna, Austria, Vilnius, Lithuania

1998 Teaching grant, summer 1998, University of Alabama, Tuscaloosa, Alabama

1998 Teaching, American Ballet Theatre Summer Ballet Intensive, eight weeks, Tuscaloosa, Detroit, New York

1998 Residency, University of Rhode Island, Providence, RI
1997  **Residency**, American Dance Festival, Moscow, Russia
**Teaching**, American Dance Festival Six Week School, summer 1997, Duke University, Durham, North Carolina
**Teaching**, American Ballet Theatre Summer Ballet Intensive, The University of Alabama, Tuscaloosa, Alabama
**Residency**, American Dance Festival, Center of Modern Art, Ekaterinburg, Russia
**Teaching**, Black College Dance Exchange, Grambling State University, Grambling, Louisiana

1996  **Teaching** grant (summer support) from College of Arts and Sciences, University of Alabama, Tuscaloosa, Alabama

1996-1998  **Faculty Fellowship**, Student Affairs, University of Alabama

1995  teaching at the American Dance Festival Six Week School, summer 1996, Duke University, Durham, North Carolina

1995  **Residency**, Brenau University, Gainesville, Georgia

1995  **Choreography**, North Carolina State University Dance Company, North Carolina State University, Raleigh, NC

1994-1995  Dean of Students, Harvard Summer Dance Center

1992-1993  Assistant to the Director, Harvard Summer Dance Center

1992-1995  **Appointed** to the dance faculty, Harvard Summer Dance Center

1993-1994  **Scholarship proposal accepted** for University of Alabama dance student exchange program with the Harvard Summer Dance Center, accepted by the UA President's Office, the Vice President's Office for Student Affairs, the Dean's Office of the College of Arts and Sciences, and the Society of Fine Arts

1993  **Teaching and judging**, Dance Master Association Fall Convention, Atlanta, Georgia

**SERVICE**

2007/2008  Member, Committee on Ethics, National Association of Schools of Dance

2006/2007  African American Studies Executive Committee, A&S, University of Alabama
Research Advisory Committee, University of Alabama
Chair, Search for AAST Director, A&S, University of Alabama
Athletics Transfer Appeals Committee, University of Alabama

2004  Member, High School counselor Advisory Board
Member, Multicultural Center TaskForce Committee
Member, Tier I Scholarship Committee
Judge, Undergraduate Research and Creative Activity Project Presentations Competition, College of Arts and Sciences

2003  Member, University Athletics Transfer Appeals Committee
Member, University Standing Committee
Member, Opening Doors Steering Committee
Member, Research Advisory Committee

2002  Member, A&S Diversity Committee
Member, A&S Sculpture Committee
Member, A& S Search Committee for Honors Director
Member, University Faculty Senate
2001
Provided entertainment for Society for Fine Arts Award Gala at North
River Yacht Club, Tuscaloosa Alabama
Member, Faculty Search Committee for Theatre & Dance
Member, Tenure & Promotion Committee for Theatre and Dance
Member, Tier I University Scholarship Committee
Member, African American Studies Executive Committee
2000
President of the Alabama Dance Council
Provided dance workshop for Family Resource Center/Hale
Empowerment and Revitalization Organization
Speaker, Capstone Women’s Network
Choreographer, Broadway Review for University of Alabama Board of
Trustees
Choreographer, Star Eyes for Mental Health Association of Tuscaloosa
County
Member, search committee for Dean of Arts and Sciences
Member, search committee for vice president for university advancement
1999
Vice president for Alabama Dance Council
Participant, University Day
Participant, Tuscaloosa College Career Fair
1998
Committee member for selecting 1998 Vulcan Scholar
Committee member for selecting 1998 Horizon staff
Juror for senior choreography projects at Alabama School of Fine Arts,
Birmingham, Alabama
Judge for selecting Crimson Cabaret dancers
Coordinated master classes at Central High School and Tuscaloosa Middle
School, Tuscaloosa, Alabama
Coordinated dance performance for Verner Elementary School
1997
Co-choreograph new work, Carousel, for the President's Cabinet, The
University of Alabama, Alabama Shakespeare Festival, Montgomery, Alabama
Judge, Homecoming Competition, UA, Tuscaloosa
Participant in Tuscaloosa County High School's College and Career
Program
Adjudicator, scholarship auditions for ADF, Miami, FL
1996
Adjudicator, scholarship auditions for ADF, Grambling, LA
Taught audition classes for Jacob's Pillow, Miami, FL
Assist with developing co-operative scholarship program with American
Dance Festival, Duke University, Durham, No Carolina
Artistic director, Alabama Repertory Dance Theatre
Participant, recruiting and maintaining minority faculty and staff
Lecturer, elementary, high schools throughout Alabama
Recruiter at the ADF summer program from a base of 200 students
from performing arts high schools and dance studio school nation wide
Participant Tuscaloosa County College Career Program
Participant University of Alabama Mentoring Program

Choreographer, *Thrice Told Tale*, Joe Cook Middle School, Mississippi
Arts Council, Columbus, Mississippi

Assistant director of the Dance Program

Member, African American Studies Executive Committee, College of Arts and Sciences, University of Alabama

Choreographer, Stillman College Concert, Annual Spring Choir Concert, Stillman College, Tuscaloosa, Alabama

Guest artist, Annual Cultural Arts Day, Tuscaloosa Middle School, Tuscaloosa, Alabama

Participant, 1995 Graduation, College of Arts & Science, University of Alabama

Judge, Modern Dance Competition, The National Society of Arts and Letters, Birmingham, Alabama

Lecturer, *Blacks in Concert Dance*, African American Studies Spring Colloquium

Service assistant, *Eiko and Koma Residency*, Theatre and Dance Department, University of Alabama

Participant, *Realizing the Dream* reception, President's Mansion, University of Alabama

Lecturer, *Cultural Arts Days*, Tuscaloosa Middle School

Committee member, SACS Review Process, University of Alabama

Participant, Minority Faculty Recruiter, University of Alabama

Speaker, 1994 Freshman Convocation, College of Arts and Sciences, University of Alabama

Choreographer, *Kind of Blue*, A Celebration of the Arts and Minds, Moody Music Building, University of Alabama

Lecturer, Alberta Elementary School Visiting Program

Developed new course, *Advanced Jazz*, for The University of Alabama dance curriculum

Faculty adviser, *Spring Student Choreography Concert*, University of Alabama

Developed the vision for *The Alabama Repertory Dance Theatre* (purpose to provide an ideal training environment for those students who wish to pursue a professional dance career), University of Alabama

Represented The University of Alabama in the Harvard Summer Dance Center College Recruitment Workshop, Harvard University

Teacher, master and scholarship audition classes at *The American Dance Festival*, University of South Florida, Tampa, Florida

Committee member, *Aids Awareness Week*, University of Alabama

Faculty advisor, *Dance Alabama*, University of Alabama student dance organization

Choreography, annual meeting, President's Cabinet, University of Alabama

Choreography, for the annual meeting, Society for the Fine Arts, University of Alabama
Developer, youth community outreach program to provide exposure for
The University of Alabama dance program
1992- present
Representative, the Department of Theatre and Dance at the
Tuscaloosa County College Career Program

HONORS AND AWARDS

2009  Dance Fellowship, Alabama State Council of the Arts
2004  Outstanding Commitment to Students Award, University of
       Alabama, College of Arts and Sciences, Leadership Board
2002  Service Recognition, Omicron Delta Kappa Society
       Outstanding Commitment to Teaching, University of Alabama
       National Alumni Association
       Artist Award, Greenville Arts Council, Greenville, Mississippi
       Leigh Geridine College of Fine Arts Alumni Award, Webster
       University
       Student Government Association, The University of Alabama
       NAACP Helping Hands Award
2001  U.S. Professor of the Year - Carnegie Foundation, The Council for
       Advancement and Support of Education (CASE)
       Mid-America Performing Arts Workshop Special Recognition
1999  Outstanding Achievement in the Arts - Murphy African-
       American Museum, Tuscaloosa, Alabama
1997  Outstanding Teaching Award - Alpha Phi Alpha Fraternity
1996  Example of Excellence - New Student Convocation, The
       University of Alabama, Tuscaloosa, Alabama
1993  Invited to The International University Biennial Festival of Dance
       '94 - Lyon, France
1992  Designate, Outstanding Young Man of America, Outstanding
       Young Men of America
1992  Fellowship, Katherine Dunham Apprenticeship Program
1990  Recipient, Outstanding Honors in Achieving Academic Excellence
       in Dance, University of Hawaii - Honolulu, Hawaii
1988  Winner, Choreographer of the Year, Musical, A Funny Thing
       Happened on the Way to the Forum, University of Hawaii -
       Honolulu, Hawaii
1986  Winner, Best Choreography for an International Video, Saga Films
       - Reykjavik, Iceland

CREATIVE ACTIVITY

2007  Film, Flying Away: Profile of an Artist, through interviews, rehearsal
       footage and beautifully filmed performances, Flying Away celebrates
       dance, teaching, teaching and the complexities of creating art in the south.
RITA SNYDER
Associate Professor of Dance
Department of Theatre and Dance
University of Alabama-Tuscaloosa

EDUCATION

University of Utah, Salt Lake City, Utah
M.F.A -- Ballet (Teaching/Choreography) May, 1996
Outstanding Dance Graduate Masters Student—National Dance Association-1996
Graduate Research Fellowship-1995-96--Creative Project – *Antes de las Lagrimas* a one act modern ballet inspired by the Hispanic legend of “La Llorona”
Graduate Teaching Assistantship- 1994-96

University of Utah, Salt Lake City, Utah
B.F.A. -- Modern Dance (Performance) May, 1983 -- Cum Laude
Modern Dance Scholarship
Performing Danscompany (member 1980-83, including performance at the ACDFA Kennedy Center Gala- May, 1983)

EMPLOYMENT/TEACHING

Associate Professor of Dance, Department of Theatre and Dance

8/06-present
The University of Alabama, Tuscaloosa, Alabama-teaching all levels of Classical Ballet Technique, Modern Dance Technique, and Dance History I, Anatomy/Kinesiology for Dance, Choreography, Special Topics (Ballet Rep/Variations, Partnering, Ballroom, etc.), academic advising for students, stage classical repertory and choreograph new works for departmental productions

8/01-8/06
Assistant Professor-teaching Beginning Ballet Technique, Intermediate Ballet Technique, Advanced Ballet Technique, Introduction to Dance Styles, Intermediate Modern Dance Technique, Advanced Modern Dance Technique, Choreography I, Choreography II, Choreography III, Anatomy for Dance, Approach to Dance Instruction, and Special Topics (repertory)
Academic advising for dance majors, choreograph new works and stage classical repertory for departmental productions, and Faculty Advisor for *Dance Alabama!* student dance organization (2001-06)

8/00-8/01
Visiting Assistant Professor, Dance, Department of Theatre and Dance, The University of Alabama, Tuscaloosa, Alabama

8/98-8/00
Adjunct Professor, Dance, Department of Theatre and Dance, The University of Alabama, Tuscaloosa, Alabama
8/96-5/97 Visiting Instructor, Towson State University, Baltimore, Maryland
Taught advanced ballet technique and staged classical ballet repertory

8/96-5/97 Visiting Instructor, Goucher College, Baltimore, Maryland
Taught modern dance technique

8/94-5/96 Teaching Fellow, University of Utah, Salt Lake City, Utah
Taught beginning ballet, advanced ballet and Character/Spanish Dance

1989-90 Faculty Member, Christensen Dance Center, Salt Lake City, Utah
Willam F. Christensen, Director, taught ballet technique and rehearsal assistant to Mr. Christensen

1989 Instructor, American Festival Ballet Company School, Boise, Idaho
Taught ballet technique

ADDITIONAL TEACHING

2011 Guest Teacher, American College Dance Festival Association, Southeastern Regional Conference at Florida State University, taught master class “Ballet meets Kinesiology”

2010 Guest Teacher, American College Dance Festival Association, Southeastern Regional Conference, taught master classes in Argentine Tango and Musical Theatre Jazz (MTSU)

2009 Social Dance (Ballroom) Teacher for UA Kinesiology Department (Fall Semester)
Guest Teacher, American College Dance Festival Association, Southeastern Regional Conference, taught master classes in ballet technique and Argentine Tango (MTSU)

2001-07 Faculty Member, American Ballet Theatre Summer Intensives, New York company residency in Tuscaloosa, Alabama
Taught ballet technique, pointe, modern dance and character

2007 Guest Teacher, University of Utah, taught Argentine Tango for Character class, Department of Ballet
Guest Teacher, American College Dance Festival Association, Southeastern Regional Conference, taught master classes in ballet technique, and Argentine Tango (FSU)

2006 Guest Teacher, ACDFA, taught master classes in ballet technique

1/97-5/97 Guest Instructor, The Next Ice Age (Professional Ice Dance Company starring Dorothy Hamill), Kennedy Center Performances, Washington, D.C.
Taught ballet technique and served as Ballet Mistress for rehearsals
<table>
<thead>
<tr>
<th>Date</th>
<th>Role and Institution</th>
<th>Description</th>
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<tbody>
<tr>
<td>1/97-6/97</td>
<td><strong>Guest Instructor, Carver High School for Arts and Technology</strong>, Baltimore, Maryland</td>
<td>Taught modern dance technique</td>
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<tr>
<td>1995-96</td>
<td><strong>Faculty Member, Utah State University-DanceWest (Summer)</strong>, Logan, Utah</td>
<td>Taught ballet technique, character and Spanish dance</td>
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<tr>
<td>3/94-6/94</td>
<td><strong>Guest Instructor, Baltimore School for the Arts</strong>, Baltimore, Maryland</td>
<td>Taught advanced modern dance technique</td>
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<tr>
<td>1986</td>
<td><strong>Instructor, SPAR Foundation, Summer School of the Arts</strong>, Salt Lake City, Utah</td>
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**CREATIVE ACTIVITY**

**PERFORMANCE DIRECTION**

2011

Rehearsal Director for Alabama Repertory Dance Theatre’s production of José Limón’s *There is a Time*, as part of the National Endowment for the Arts grant, “American Masterpieces: Three Centuries of Artistic Genius” received by the University of Alabama’s Dance Program

**CONCERT DANCE CHOREOGRAPHY**

2013

*Looking for Gene Kelly*, (Jazz Ballet), choreographed for ARDT Spring Concert, February, Morgan Theatre, UA
*L’Orgue Mystique* “In Festo Pentecostes”, *Op. 56 (Prelude and Entrance, Offertory, Elevation and Communion)*, by Charles Tournemire, and *The Freese Collection (3rd Mvt.-Le croix de foi)*, by Pamela Decker, choreographed for “The Freese Collection”, ARDT collaboration concert with Faythe Freese, Organist, January, Moody Concert Hall, UA

2012

*Echoes in the Wind* (Modern), choreographed for ARDT Fall Concert, Morgan Theatre, UA—also arranged the music after early American folk tunes and played for the recording (violin)
*Waltz in Five* (Ballet), choreographed for ARDTII concert, April 20th, Morgan Theatre, UA
*Latin Club*-(Latin Ballroom: Cha-cha, Rumba, Salsa/Mambo), choreographed for the Spring ARDT concert, Morgan Theatre, University of Alabama

2011

*Nutcracker Ballet excerpts-Waltz of the Flowers, Russian, Arabian, Snow pas de deux and Waltz of the Snowflakes* (Ballet), choreographed for ARDT’s Fall Concert, Morgan Theatre, University of Alabama and also performed at the BAMA Theatre,
Tuscaloosa in collaboration with Tuscaloosa Community Dancers’ annual full-length production of *The Nutcracker Ballet*

2011  
*Sides* (Modern Dance), Choreographed for ARDT’s Fall Concert, Morgan Theatre, University of Alabama and presented at the American College Dance Festival Association Southeastern Regional Conference adjudications at Florida State University, Tallahassee, FL, March 5-8

2010  
*Cinderella* (Contemporary Ballet), Primary Choreographer for the full-length production, ARDT, Gallaway Theatre, UA

2009  
*Spanish, and Arabian from Nutcracker* (Classical Ballet), guest choreographer (original choreography) for Tuscaloosa Community Dancer’s 2009 production  
*Feria* (Ballet in the Impressionist Style), ARDT, University of Alabama  
*Arañas* (Classical Modern), “Celebrity Series” concert with Maxim Rubtsov, flute soloist at Moody Concert Hall, University of Alabama, Oct 6th, 2009 (also performed at Fall ARDT Concert November 17-20, 2009  
*Aeternum* (Classical Modern), ARDT, University of Alabama and Southeastern Region ACDFA (March 7-11) at MTSU, Murphysboro, TN (Chosen for the Gala Concert)

2008  
*Salute!* (Contemporary Ballet), ARDT, University of Alabama

2007  
*Small World* (Character Ballet) American Ballet Theatre Summer Intensive  
*Shades* (Contemporary Ballet) ARDT, University of Alabama

2006  
*Metamorphoses II* (Contemporary Ballet) American Ballet Theatre Summer Intensive  
*Ballet Classique* (Contemporary Ballet in the Classical style) ARDT Concert, University of Alabama  
*Recess* (Modern) ARDT Concert, University of Alabama

2005  
*Forgotten Dreams* (Ballet) ARDT Concert, University of Alabama  
*Metamorphoses(I)* (Contemporary Ballet) ARDT Concert, University of Alabama, also chosen to be performed at the 2006 Alabama Dance Summit at the Alys Stevens Center in Birmingham, AL

*Ballet Noir: The Tango (excerpts)* – choreographed excerpts from the film by the same title, a project made possible in part by the Alabama State Council on the Arts Fellowship program. The choreography is a contemporary ballet with influences of Film Noir and Argentine Tango. Excerpts were performed in a program presented on September 15th in Morgan Auditorium. The final work is an experimental dance/film project. (Accepted into the 2006 Sidewalk Moving Picture Festival in Birmingham, AL)  
*Sombra del Tango* (Ballet) American Ballet Theatre Summer Intensive
Sweet Smell of Life (Contemporary Ballet) ARDT Concert, University of Alabama
The Empath (Contemporary Ballet)- ARDT Concert, University of Alabama

2004

Pasion para Dos (Contemporary Ballet)- presented at the Mercat de les Flors Theatre in Barcelona, Spain for the Forum Barcelona’s Marato de L’espectacle, and the Teatro de Madrid in Madrid, Spain for the Maraton de Danza de Madrid
Two Folksongs (Little Bird, Little Bird and Pretty Saro), ARDT and Music Department’s Equinox concert, Moody Concert Hall
Stravinsky’s Mass (Credo, Sanctus, Benedictus, Agnus Dei) ARDT and Music Department’s Equinox concert, Moody Concert Hall
Steppin’ Out With the Duke’s Nutcracker (Sugar Rum, Finale), Gallaway Theatre

2003

Pasion, (Contemporary ballet) ARDT Concert, Marian Gallaway Theatre and Alabama Dance Summit 2004, Birmingham, AL
Raptor, (Modern) ARDT Concert, Marian Gallaway Theatre
Hayastani, (Character Ballet) American Ballet Theatre, Moody Concert Hall
The Thinking Dancer, (Modern) commission for Children’s Dance Foundation, Alabama Theatre, Birmingham, Alabama
Forbidden Fruit, (Modern) ARDT Concert, Morgan Auditorium

2002

Aeternum, (Modern) ARDT Concert, Morgan Auditorium and Alys Stevens Center in Birmingham, Alabama for the Alabama Dance Summit, also performed on tour in Alabama with ARDT
Jeux de Vagues, (Ballet/Pointe) American Ballet Theatre, Moody Concert Hall
“If Looks Could...”, (Contemporary Ballet) ARDT, presented at the American College Dance Festival at University of Texas at Austin, also performed for the Celebration for Arts and Minds, Morgan Auditorium

2001

Parsimony, (Modern Ballet) American Ballet Theatre, Moody Concert Hall
Divertimento, (Contemporary Pointe Ballet), ARDT Concert, University of Alabama

2000

Mazurka for 2?, (Character Ballet)- choreographed and performed for the Celebration of Arts and Minds and ARDT performance, University of Alabama
Sinfonia, (Contemporary Pointe Ballet) ARDT Concert, Marian Gallaway Theatre, and Panoply Choreography Competition

1999

Cortege, (Classical Ballet) ARDT Concert with University Orchestra, Moody Concert Hall
1998  *Trio*, (Modern Dance), collaboration of choreography and performance with Jennifer Pontius, ARDT concert, University of Alabama

1996  *Antes de Las Lagrimas*, (Modern Ballet) One act ballet performed in Salt Lake City, Utah for Graduate Thesis/Project

1996  *The Duel*, (Classical Demi-Character Ballet Pas de Deux) Alice Sheets Marriott Theatre, Salt Lake City, Utah

1995  *Scene from a Woman’s Life*, (Modern) University of Utah, Salt Lake City, Utah

1995  *Flamenco Suite*, (Flamenco) University of Utah, Salt Lake City, Utah

1983  *Schoenberg Duet*, (Modern) University of Utah, Salt Lake City, Utah

**MUSICAL THEATRE/THEATRE CHOREOGRAPHY**

2013  *Othello* (Theatre), opening scene choreography, Gallaway Theatre, University of Alabama Dept of Theatre and Dance

2011  *Animal Crackers* (Theatre), Gallaway Theatre, University of Alabama Dept of Theatre and Dance

2010  *Bourgeois Gentleman* (Musical Theatre), Alan Bales Theatre, University of Alabama Department of Theatre and Dance

2010  *25th Annual Putnam County Spelling Bee* (Musical Theatre), Summertide Theatre/University of Alabama production in Gulf Shores, AL

2010  *Candide* (Musical Theatre/Operetta), Morgan Theatre, University of Alabama Department of Theatre and Dance

2009  *Godspell* (Musical Theatre), Summertide Theatre/University of Alabama production in Gulf Shores, AL

2009  *Thoroughly Modern Millie* (Musical Theatre), Gallaway Theatre, University of Alabama Department of Theatre and Dance

2008  *You’re A Good Man, Charlie Brown* (Musical Theatre), Summertide Theatre/University of Alabama production in Gulf Shores, AL

2008  *Into the Woods* (Musical Theatre), Gallaway Theatre, University of Alabama Department of Theatre and Dance production

2006  *Grease* (Musical Theatre), Summertide Theatre/University of Alabama production in Gulf Shores, AL

2006  *Two Gentlemen of Verona-The Musical* (Musical Theatre) Gallaway Theatre, University of Alabama Department of Theatre and Dance production

2005  *Smokey Joe’s Café* (Musical Theatre), Stillman College, Tuscaloosa, AL
The Hypochondriac (Musical Theatre) Alan Bales Theatre, University of Alabama, Department of Theatre and Dance Production

2004

A Chorus Line (Musical Theatre), Gallaway Theatre, University of Alabama Department of Theatre and Dance

2002

West Side Story, (Musical Theatre) Gallaway Theatre, Department of Theatre and Dance,

FILM CHOREOGRAPHY

2006

Ballet Noir: The Tango (Dance Film Short), Producer, Writer and Choreographer of a 17 min film short combining the styles of Film Noir, Ballet and Argentine Tango, in collaboration with Aaron Greer (Director), former faculty member of the University of Alabama Telecommunications Department. The film was accepted and shown at the 2006 International Sidewalk Moving Picture Festival in Birmingham, AL. The project was made possible by a grant from the Alabama State Council on the Arts and the National Endowment of the Arts.

2003

Alice’s (Mis)Adventures in Wonderland, choreographer and movement coach for independent film produced by Single Feather Productions (New York) and filmed at various locations in Alabama, won “Grand Jury Award, Best Feature Film” at the 2004 International Sidewalk Moving Picture Festival.

STAGING OF CLASSICAL REPERTOIRE

2012

Le Corsaire Grand Pas de Deux, (after Marius Petipa and Agrippina Vaganova), ARDT Fall Concert, Morgan Theatre, UA

2011

Grand Pas de Deux from The Nutcracker (Marius Petipa), ARDT Fall 2011 Concert

2010

Lilac Fairy Variation from Sleeping Beauty (Marius Petipa), Freshman Showcase concert

2009

Swan Lake Act II (Entire Act-after Lev Ivanov), Alabama Repertory Dance Theatre Spring concert

2007

Don Quijote (Dream Scene, Act II) American Ballet Theatre Summer Intensive

2006

Giselle (Act II) (Coralli, Perrot) staged for Alabama Repertory Dance Theatre

Swan Lake, Act II (Entrance of Swans and Waltz) (Marius Petipa/Lev Ivanov) staged for the American Ballet Theatre Summer Intensive

2005

Les Sylphides- Finale, (Mikhail Fokine) American Ballet Theatre Summer Intensive
White Swan Pas de Deux (Marius Petipa) ARDT Concert
Le Corsaire Pas de Deux (Marius Petipa) ARDT Concert, Marian Gallaway Theatre
Don Quijote excerpts (Marius Petipa) ARDT Concert Morgan Auditorium

2003
Swan Lake Pas de Trois (Petipa) ARDT Concert Morgan Auditorium

2002
Raymonda Pas de Dix (Petipa) ARDT Concert Morgan Auditorium

2001
Paquita (Petipa) ARDT Concert Morgan Auditorium, also staged for repertory workshop class Alabama Dance Summit, Alys Stevens Center, Birmingham, Alabama
Les Sylphides (Mikael Fokine) ARDT Concert, Marian Gallaway Theatre
Also staged for Towson State University (1997) Baltimore, Maryland

PRODUCTION

2010
CINDERELLA – Production Director and Primary Choreographer for the first full-length production of a major ballet for the Department of Theatre and Dance at the University of Alabama, premiered March 29-April 3, 2010

2005
MADE IN ALABAMA: AN EVENING OF DANCE—September, 2005-Presentation of authentic Argentine Tango, excerpts from Ballet Noir: The Tango, and works by alumni from The University of Alabama Dance Program. This project culminated in the production of the dance film, Ballet Noir: The Tango, which is a 17 minute dance/film short that was accepted and shown at the 2006 Sidewalk Moving Picture Festival in Birmingham, AL.

1996
‘AN EVENING OF THEATRICAL DANCE’ – Producer of a full-length performance including theatrical, modern and contemporary ballet choreography by myself, (Antes de las Lagrimas), and works by other independent choreographers in Salt Lake City, Utah

PERFORMANCE

DANCE/THEATRE/FILM/TV/MUSIC

2011-13
Prentice Concert Chorale (Soprano I), Tuscaloosa, AL
2011
National Society of Arts and Letters, performed and choreographed Argentine Tango Show for Solo Choreography Competition, Birmingham, AL (May 20th)
2010
Opera Birmingham production of Aida (Chorus-Soprano)
2009  Opera Birmingham production of *La Traviata* (Chorus-Soprano)
2008  Opera Birmingham production of *Turandot* (Chorus-Soprano)
2007  Featured Dancer, *Three Penny Opera*, Gallaway Theatre, University of Alabama
2004  *Pasion para Dos* (Contemporary Ballet)-performed at the Mercat De Les Flors Theatre in Barcelona, Spain for the Forum Barcelona’s Marato de L’espectacle and at the Teatro de Madrid in Madrid, Spain for the Maraton de Danza 
*Raptor*, (Modern) ARDT Concert, Marian Gallaway Theatre
2000  *Sinfonia*, (Contemporary Ballet) ARDT Concert Marian Gallaway Theatre, also performed in Huntsville, Alabama for the Panoply International Choreography Competition
1996  *Touched by an Angel* (Television Series) - Extra on episodes filmed in Salt Lake City, UT (Take One Casting Agency)
1994  *Paquita* (Classical Ballet) Baltimore, Maryland-staged by Yelena Vinogradova, ballet mistress for the Kirov Ballet Company, Leningrad, Russia and coached by Alla Sisova, Prima Ballerina from the Kirov Ballet

1997,  *Classical Ballet Theatre*, Washington, D.C., repertoire included *Don Quijote*  
also 1985-86  *Beauty and the Beast* (soloist), *Nutcracker* (soloist),  
*Giselle*, *Scheherazade* and *Walpurgis Nacht*  
1994-95  *Metropolitan Ballet Theatre*, Washington, D.C., Guest Artist  
performing *Nutcracker Grand Pas de Deux*, *Le Corsaire Pas de Deux* and *Grand Pas Classique*  
1992-93  Guest Artist, Goucher College productions, Baltimore, Maryland  
for performances of George Balanchine’s *Waltz Fantasy* and John Clifford’s *Chairman Dances* and *Symphonic Metamorphosis*  
1990-91  *Towson Town Dinner Theatre* (Musical Theatre), Baltimore, Maryland, featured dancer in *The King and I*  
1987-89  *American Festival Ballet Co.*, Principal Dancer, Idaho/Oregon,  
performed *Raymonda Pas de Dix*, *Firebird*, *Snow White*, *Vivaldi Gloria* and *Nutcracker*  
1986  Guest Artist, Featured Dancer, *Evita*, Kingsbury Theatre, Salt Lake City, Utah  
1985  *Berkshire/Albany Ballet Company*, Pittsfield, Massachusetts/Albany, New York, performed *Graduation Ball* (soloist), *Cinderella* (soloist), and contemporary works by Gus Solomons, Jr and other guest choreographers  
1984  *Clay Taliaferro and Dancers*, New York, New York, performed works by Clay Taliaferro and Jim May, tour performances included New York, New York, and Boston, Massachusetts.  
1983  *Tandy Beal and Company*, Santa Cruz, California,
1980-83  *Performing DansCompany*, University of Utah Repertory Company, Salt Lake City, Utah - performed at the Kennedy Center performance for American College Dance Festival (1983)

1981  *The Wonderful World of the Waltz*, (ballet and ballroom dancer), Walt Disney Productions National Television Broadcast, Los Angeles, California, filmed on location in Utah

1977-80  New Mexico Symphony Orchestra (First Violin Section)—Yoshimi Takeda, Conductor (Member of Musician’s Association Union)
Albuquerque Chamber Orchestra (First Violin Section)—Dr. Kurt Fredrick, Conductor
Albuquerque Opera Theatre Orchestra (First Violin Section)—Dr. Kurt Fredrick, Conductor

1972-79  Albuquerque Civic Light Opera productions of *Once Upon a Mattress, 110 in the Shade, Cabaret, Most Happy Fella and How to Succeed in Business.*

**ETHNIC/SOCIAL DANCE STYLES**

2011-12  Ballroom Dance-competed at the Fall Classic (National Qualifying Event), NC (Oct)
Ballroom Dance-competed at Gumbo of Ballroom (National Qualifying Event), Baton Rouge, LA (June)

2010  Ballroom Dance-competed at the Gumbo of Ballroom (NQE), Baton Rouge, LA

2005  Argentine Tango—performed for the Dance Marathon, Birmingham, AL
Argentine Tango—performed for Made in Alabama: An Evening of Dance

2004  Argentine Tango-National Society of Arts and Letters scholarship fundraiser, Birmingham, AL
Argentine Tango-Tango Elegante-Birmingham Dance Theatre

2003  Argentine Tango with Tango Elegante of Birmingham, AL for Metropolitan Arts Council’s Bravo festival at Virginia Samford Theatre
Argentine Tango for the Fabian Salas Tango workshop in New Orleans

1980-83  Dancer, musician (violin), singer and music director for Folkdance Underground/Zhivio Ethnic Arts Ensemble-Salt Lake City, UT (returned as guest artist 1984-87)

1977-79  Performed Flamenco with Eva Encinias’ Ritmo Flamenco, Albuquerque, New Mexico
SERVICE

2013  Co-organizer and coach for the 1st Crimson Tide Invitational Ballroom Competition between UA and MSU students-hosted at University of Alabama in Moore Hall, April 2013 (Co-sponsored by Dance Alabama!, Dept of Theatre and Dance and Dept of Kinesiology)

2011-12 Choreographer and Coach for the Arty Party “Dancing with the Bama Stars” fundraising event, March 31st

2009 UA Textbook Committee, Arts and Sciences
Undergraduate catalog update of Dance Major curriculum for the Dept of Theatre and Dance

2007-present Guest Choreographer and Liaison for the UA/Tuscaloosa Community Dancers collaboration of “The Nutcracker” at the BAMA Theatre

2010-11 Advisory Board Member for Tuscaloosa Community Dancers

2009 Chair of Search Committee (Musical Theatre Dance position), Dept of Theatre and Dance, University of Alabama

2007-present Member of the Tenure and Promotion Committee for Department of Theatre and Dance

2007-2010 Board Member for Tuscaloosa Community Dancers

2008-09 Member of the UAOPs Committee for Department of Theatre and Dance

2007-08 Chair of the Search Committee (Dance Faculty)

2005-07 Member of the Diversity Committee-University of Alabama

2004 Taught Romanian Folkdance for Alabama Dance Summit

2003-06 Board Member for American College Dance Festival Association (ACDFA), National Organization

2004-07 Student Health Advisory Committee-University of Alabama

2002-2005 Board Member for Tuscaloosa Community Dancers

2000-2006 Faculty advisor for Dance Alabama! student organization

2001-03 Faculty advisor for International Folkdance Club

1999-2003 Taught Eastern European Folkdance for International Folkdance Club (Romanian, Serbian, Bulgarian, Spanish, Yugoslavian and Hungarian)

HONORS, AWARDS AND RECOGNITIONS

2012 Qualified for the USA Dance 2013 National DanceSport Championships (Los Angeles, CA) in American Smooth (Waltz, Foxtrot and American Tango), and in International Standard (Slow Waltz, Quickstep, Int’l Tango and Foxtrot)
2011
Qualified for the USA Dance 2012 National DanceSport Championships (Baltimore, MD) in American Smooth (Slow Waltz, Foxtrot, and American Tango) and in International Standard (Slow Waltz, Quickstep, Int’l Tango and Foxtrot)
Fall Classic (National Qualifying Event)-(1st Place in Argentine Tango, medal winner in American Waltz, Foxtrot and Tango, and International Standard Waltz, Quickstep, Tango and Foxtrot)
Gumbo of Ballroom (National Qualifying Event)-(1st Place in Argentine Tango, medal winner in American Waltz, Foxtrot and Tango, and International Standard Waltz, Quickstep, Tango and Foxtrot)

2010
Players Award-Department of Theatre and Dance
First place in Open Argentine Tango at the Gumbo of Ballroom Dance competition in Baton Rouge, LA (National Qualifying Event)

2009
Aeternum (Classical Modern Choreography) chosen by adjudication for the Gala Concert at the American College Dance Festival Association Southeastern Conference (March 7-11) at MTSU, Murphreesboro, TN

2006
International Sidewalk Moving Picture Festival (Film “Ballet Noir: The Tango” Accepted and Premiered)

2004

2003
AcademicKeys Who’s Who in Fine Arts Higher Education (WWFAHE)

2002
Druid City Arts Award for Dance Educator

1996
Outstanding Dance Graduate Masters Student—National Dance Association

1995-96
Graduate Research Fellowship, University of Utah

1994-96
Graduate Teaching Assistantship, University of Utah

1982-83
Modern Dance Scholarship, University of Utah

1976-80
Recipient of the Friends of Music scholarship and of the scholarship violin - University of New Mexico, Albuquerque, NM (student of Leonard Felberg)

ADDITIONAL TRAINING

CLASSES, WORKSHOPS, CONFERENCES

2008
Historic Dance Workshop sponsored by the New York Baroque Dance Ensemble held in Baltimore, MD, Social Dance Styles of 1800’s and 1900’s with Richard Powers of Stanford University

2007
Congreso Internacional de Tango Argentino (CITA), Buenos Aires, Argentina
2006 Congreso Internacional de Tango Argentino (CITA), Buenos Aires, Argentina
Advanced Tango workshop with Gustavo Naveira and Giselle Anne, Buenos Aires, Argentina

2005 Argentine “New Tango” Workshop with Homer Ladas, Atlanta, GA

2004 Congreso Internacional de Tango Argentino (CITA), Buenos Aires, Argentina—studied Argentine Tango with international experts of Argentine Tango
Sharing the Legacy Conference on preserving contemporary dance choreography, Hunter College, New York City, New York

2003 Argentine Tango Workshop (Tango Rio) with Gustavo Naveira (from the movie ‘Tango Lesson’) in Atlanta, Georgia

1995 Choreography Workshop at Snowbird, Snowbird, Utah, studied choreography/dance composition from Doris Rudko, former assistant to Louis Horst


1991 Limon Company Workshop, Purchase, New York, studied Limon modern dance technique and repertoire

1986 Attended the Varna International Ballet Competition, Varna, Bulgaria
EDUCATION

May 2005
Master of Fine Arts in Modern Dance
University of Utah, Salt Lake City, UT

Aug 2004
Certified Laban/Bartenieff Movement Analyst
Integrated Movement Studies Program
University of Utah, Salt Lake City, UT

May 1999
Bachelor of Fine Arts in Dance with Kinesiology minor
Summa Cum Laude with Highest Honors
Sam Houston State University, Huntsville, TX

August 1998
Labanotation Teacher Certification
Notation Bureau Extension
Ohio State University, Columbus, OH

TEACHING EXPERIENCE

Fall 2006-Present
Associate Professor (Fall 2012-present)
Assistant Professor (Fall 2006-Spring 2012)
University of Alabama, Tuscaloosa, AL

Dance History I DNCA470
This is the first semester of a two-semester course which examines human
movement as an identifier and descriptor of culture throughout history. The class
explores basic universal functions of human movement and the many diverse
ways these functions express aesthetic systems and cultural practices from early
tribal and ancient cultures through the dance of the Western world up to the early
20th century. Through lecture, reading, discussion, video observation, writing
exercises, movement experiences, and student presentations, students learn
about the historical, philosophical and cultural contexts for what they aspire to be
as professional performers, choreographers, and educators.
Dance History II DNCA471
This is the second semester of the two-semester course. This semester covers the major choreographers, artists, works, and trends of 20th and 21st Century American and European dance. Students continue to gain a more intimate knowledge of recent dance ‘ancestors,’ and see how their works and ideas influence us today. The class also provides the opportunity for students to continue forming their own aesthetic ideas and ideals by weighing, considering, evaluating, and re-evaluating them in relation to past and contemporary artists.

Choreography I DNCA240
This class provides an introduction to choreographic concepts and composition techniques to beginning choreography students. Through creative improvisational exercises as well as assigned choreographic studies, students explore the fundamentals of movement including body, effort, shape, and space (as defined in Laban Movement Analysis) and basic choreographic structure and forms. Students are challenged to expand their personal movement vocabulary and open themselves to new creative possibilities. Students also learn to analyze and discuss movement through sharing each other’s work and video viewing.

Choreography II DNCA340
This class provides continued study in choreographic concepts and composition techniques. Classes delve into creative improvisational explorations as well as assigned choreographic studies. Students focus on several movements of music and dance including classical, minimal, experimental, and the use of text as score or inspiration. Students continue to practice analyzing and discussing movement through sharing each other’s work and video viewing.

Choreography III DNCA440
This course provides a continued opportunity to explore choreographic concepts and enhance the students’ composition abilities, as well as provide some basic information about concert production. Classes delve into choreographic studies designed to define and expand personal style and movement choice. Inspiration for choreography is derived from within and without as students explore creating work from various stimuli and research projects. The class assists advanced choreography students in producing thoughtful, meaningful, and sophisticated creative work through examining the process behind the product. Students are also encouraged to be able to discuss dance intelligently and provide basis for critical comments.

Approaches to Dance Instruction DNCA403
This course is designed to analyze the principles, methods, philosophy, materials, and practice of teaching dance at the primary level. Emphasis is placed on theoretical and practical applications of teaching dance in a school setting. This course addresses areas of dance technique, improvisation and composition with specific attention given to educational context, personal philosophy and appropriate pedagogic strategies. Students have the opportunity
to teach and receive feedback and suggestions for improvement from the instructor and fellow classmates. Theory and practice lead up to working with students in the public schools, teaching various dance styles and creating a production for public viewing. This is a service-learning course.

**Beginning Modern Technique DN200/211/212**
This course provides an introduction to modern dance movement styles and concepts in body connectivity. Classes will delve into guided movement sequences as well as more creative improvisational explorations. A variety of movement styles will be explored to investigate the concepts of body, effort, shape and space, and ideas about core support, grounding, and traveling through space. Bartenieff-based movement, Pilates, and Yoga will be included to enhance body connectivity, alignment, and strength. The emphasis of this class is to encourage full-bodied movement.

**Intermediate/Advanced Modern Technique DN311/312/411/412**
This course provides an exploration of modern dance movement styles and concepts in body connectivity. The movement style is couched in the Laban/Bartenieff work, and investigates the concepts of body, effort, shape and space, along with ideas about core support, grounding, and traveling through space. Concepts of Experiential Anatomy are also explored to help learn about individual body areas and how they all work together for a fully functioning and expressive body. The emphasis of this class is to encourage full-bodied movement.

**Special Topics DN400**
This course provides students the opportunity to learn new choreography and enhance performance quality and professionalism. The class focuses on the creative process, involving students in creating new works leading up to the performance of the piece in the Alabama Repertory Dance Theater’s bi-annual show.

**Introduction to Dance Styles DN110**
This course provides an introduction of dance movement styles and concepts in body connectivity and creative play. Through guided movement sequences as well as more creative improvisational explorations, a variety of dance styles, including ballet, modern, and jazz, are introduced. Concepts investigated include body, effort, shape and space, and ideas about core support, grounding, and traveling through space. Students learn about basic anatomy and body mechanics, and develop a personal kinesthetic awareness of these concepts to enhance movement efficiency not only in class, but also in their everyday lives. They are also encouraged to understand and improve proper body alignment, strength, flexibility and coordination. Students heighten their appreciation of dance as an art form by learning to observe, discuss, and write about dance as human expression and communication.
Intro to Dance History and Choreography FLC101-015
This course will provide an introduction to choreographers of the 20th and 21st centuries in primarily Western concert dance. We will examine their choreographic methods and discuss how the life and times around the choreographers helped to shape their movement and philosophies of dance. Focus is on the ability to describe and interpret what we see as witnesses of movement. Class format will include lecture, readings, discussion, video observation, and writing exercises.

Intro to Movement Analysis FLC101-003
The primary purpose for this course is to prepare and enrich dance students for the diverse demands of a professional career. The class will cover a variety of movement explorations including Bartenieff Fundamentals, Body, Effort, Shape, and Space from the Laban Movement Analysis curriculum, some basic body conditioning influenced by Pilates, Yoga, and Body Mind Centering, as well as some improvisational exercises. This class is meant to be a supplement to forms of traditional techniques such as ballet, modern, or jazz.

Fall 2005 – Spring 2006
Adjunct faculty
Salt Lake Community College, Salt Lake City, UT

Ballet Instructor
Planned and taught classes introducing the history, theory, and technique of the classical tradition and art of ballet dance. Emphasis of the class was on finding efficient and full use of the body from an anatomically sound base using such tools as floor barre, Pilates based conditioning and somatic practices. Particular attention was placed on alignment, proper rotation of the hip and breath quality. Students learned about the history of ballet through video viewing and discussion of the evolution of ballet, the ideals and values portrayed through the centuries, and its relation to other art forms through time.

Jazz Instructor
Planned and taught classes introducing the fundamentals of jazz dance technique, terminology, and history. Students explored basic fitness elements such as strength, flexibility, and cardio-respiratory capacity through diverse methods of conditioning, movement exploration, and somatic practices. Classical and contemporary jazz styles were explored through video viewing, movement experiences, and historic discussions emphasizing jazz dance’s fusion with other ethnic and cultural phenomena from its African-American origins to social and street dancing of today.

Modern Dance Instructor
Planned and taught modern dance classes introducing the fundamentals of dance movement, technique, theory and history. Students learned basic dance elements of time, shape, space and effort while examining these factors through performance analysis and heavy emphasis on historical references. Classes
ranged from explorations in technique, improvisation and composition as well as lectures on dance history and analysis.

**Fall 2002 – Spring 2005**  
**Graduate Assistant**  
University of Utah, Salt Lake City, UT

**Fall 2004 – Spring 2005**  
**Dance Kinesiology Instructor**  
Prepared lessons, exams, quizzes, presentations and movement experiences to engage modern dance majors in the study of the human body. Course covered the musculo-skeletal system and its relation to dance movement and conditioning. Incorporated somatic principles, particularly Bartenieff Fundamentals, into scientific information to assist students in finding movement efficiency and artistic expressivity.

**Spring 2003, Spring 2005**  
**Modern Dance for Ballet Majors Technique Instructor**  
Planned and taught modern technique classes for ballet majors. Adapted a class structure specifically for ballet dancers to introduce principles of modern technique such as weight, momentum, and breath. Challenged issues of personal aesthetic and expectations through written papers and discussion.

**Fall 2004**  
**Pilates-based Conditioning Instructor**  
Worked with the freshmen modern dance majors to teach basic principles of conditioning along with specific theraband exercises and Pilates-based workout. Engaged students in exercise regimes including strengthening, stretching, and relaxation techniques.

**Spring 2004 – Fall 2004**  
**Modern Dance Technique Instructor**  
Planned and taught technique class to non-majors with an emphasis on enhancing body awareness and efficiency of movement. Incorporated anatomical/kinesiological information and Laban/Bartenieff theories into basic dance concepts such as momentum, alignment, breath and weight.

**Fall 2003 – Spring 2004**  
**Modern Dance Department Substitute Instructor**  
Instructed courses including Level I and Level II modern dance technique, Intermediate non-majors technique, Introduction to Dance, Dance Kinesiology, Pilates mat and small group Pilates reformer sessions.

**Fall 2002 – Spring 2004**  
**Kinesiology Teacher’s Assistant**  
Responsible for assisting the professor and students in the major’s Dance Kinesiology course. Responsible for daily classroom set-up, proofing,
administering and grading tests. Ran a weekly study lab to help the students review the material. Taught class in the professor’s absence.

**June 2000 – April 2002**  
**Company Member/Rehearsal Director**  
Therthengone Dance, New York, NY  
Shared responsibility for instruction of company classes with the Artistic Director. Ran rehearsals and assisted in teaching choreography to other company members. Performed with the group.

**May 2001 – July 2001**  
**Instructor**  
Peridance Studio, New York, NY  
Planned and taught beginning and intermediate level Horton technique classes to high school and college students for summer workshop series.

**July 1999 – June 2000**  
**Company Member/Instructor/Touring Artist**  
New Dance Group, Houston, TX  
Responsible for instruction of biweekly company class and adaptation of company movement style. Performed and instructed as part of a touring Lecture-Demonstration series taking place within the public school system. Served as adjunct rehearsal director and choreographer.

**CREATIVE RESEARCH**

2013
**This Place**  
Tuscaloosa, AL
**The Freese Collection Concert**  
Collaboration with Cornelius Carter and Rita Snyder, choreographers and Faythe Freese, organist, for performance with live music in Moody Concert Hall

2012
**Zenith**  
Tuscaloosa, AL
**Crossing unstuck in space**  
Collaboration with Cornelius Carter and Craig Wedderspoon
**San Francisco Dance Film Festival**  
San Francisco, CA  
Film “there, again” selected for screening
**Motion Captured, an evening of dance films**  
Houston, TX  
Film “so you want me always to paint flowers” selected for screening

2011
**Strive**  
Tuscaloosa, AL
**Film shoot for “there, again”**
**Jose Limon documentary**
Line Dance  
Movement Analyst for dance therapy research  
Charlottesville, VA  

2010  
Film shoot for “so you want me always to paint flowers”  Abiquiu, NM  
Film shoot for “there, again”  Tuscaloosa, AL  
Follow  
there, again  
Cinderella  
Mass Production  
American College Dance Festival (gala concert)  Murfreesboro, TN  

2009  
encircle  
Tuscaloosa, AL  

Wanting Something  
Alabama Repertory Dance Theatre  Tuscaloosa, AL  
Moody Concert Hall with flutist Maxim Rubtsov  

2009  
so you want me always to paint flowers...  
4th Blue Grass State International Dance Festival  La Grange, KY  
Sanspointe Dances Fall  Tuscaloosa, AL  
Sanspointe Dances Fall  Birmingham, AL  
46th International Choreographers’ Showcase  Biel, Switzerland  

Mass Production  
Sanspointe Dance Company Spring Concert  Birmingham, AL  
Panoply Arts Festival  Huntsville, AL  

Fly  
ASCA Arts Award Ceremony  Montgomery, AL  

Impasse  
Tuscaloosa, AL  

2008  
Mass Production  Tuscaloosa, AL  
Something About Him  Edinburgh, Scotland  
Open Ended  Tuscaloosa, AL  
One Last Look Around  Gainesville, FL  

2007  
One Last Look Around  Tuscaloosa, AL  
Allegro Assai  
One, Two, Three  San Francisco, CA  
Primary Journeys  
Panoply Arts Festival (gala concert)  Huntsville, AL  
Alabama Repertory Dance Theatre Spring Concert  Tuscaloosa, AL
2005

**Between Us**
Salt Lake City, UT

**Misunderstanding** (collaboration with Robin McLelland)

2004

**Three Part Harmony**
Salt Lake City, UT

**CONFERENCES AND FESTIVALS**

*July 2013*

**American Ballet Theatre Summer Intensive**
Director of the three week intensive program which brings 200 ballet students from across the country ages 11-17 for classes and a final showcase performance of classical repertory and new choreographic works. Also taught modern and anatomy classes.

Tuscaloosa, AL

*January 2013*

**Alabama Dance Festival**
Coordinated “New Works” concert, an adjudicated choreography concert. Liaison with adjudicators Kyle Abraham, Barbara Angeline and Edie Barnes. Also helped select faculty for the regional dance conference as head of the Faculty committee.

Birmingham, AL

*March 2012*

**CIT Faculty Technology Showcase**
Presented on the use of technology in the dance classroom, particularly the use of iPads and e-learning in assessment for technique and choreography courses within the dance program.

Tuscaloosa, AL

*March 2012*

**San Francisco Dance Film Festival**
Presented dance film “there, again.” My film was one of 25 selected out of 150 submissions from 20 different countries.

San Francisco, CA

*January 2012*

**Alabama Dance Festival**
Taught modern technique and improvisation during statewide dance festival.

Birmingham, AL
September 2011
**National Association of Schools of Dance Annual Conference**
As chair of the accreditation committee, I attended the NASD conference to ensure continuation of proper documentation and reporting for association compliance for dance program at UA.
St. Petersburg, FL

July 2011
**American Ballet Theatre Summer Intensive**
Director of the three week intensive program which brings 160 ballet students from across the country ages 11-18 for classes and a final showcase performance of classical repertory and new choreographic works. Also taught Pilates classes.
Tuscaloosa, AL

March 2011
**Presenter, American College Dance Festival, South East Region**
Taught Choreography and Improvisation master classes at regional conference.
Tallahassee, FL

October 2010
**National Dance Education Organization National Conference**
Co-presenter of two workshops, “What did you see? Discussing dance using Laban Movement Analysis” and “From inspiration to completion. Crafting dance with Laban Movement Analysis”.
Tempe, AZ

October 2010
**Arts Education Summit**
This conference was sponsored by the Alabama Alliance for Arts Education and the State Council on the Arts. Presented a lecture-demonstration on “Dancing in School” in which we showcased the kind of teaching the dance majors bring into the public schools. Also presented a session on “Dance by Chance: The Merce Cunningham Process”.
Tuscaloosa, AL

September 2010
**National Association of Schools of Dance Annual Conference**
As chair of the accreditation committee, I attended the NASD conference to ensure continuation of proper documentation and reporting for association compliance for dance program at UA.
Tucson, AZ

July 2010
**American Ballet Theatre Summer Intensive**
Director of the three week intensive program which brings 185 ballet students from across the country ages 11-18 for classes and a final showcase
performance of classical repertory and new choreographic works. Also taught Pilates classes.

Tuscaloosa, AL

March 2010

**Presenter, American College Dance Festival, South East Region**

Taught Bartenieff Fundamentals and Improvisation master classes at regional meeting. Presented dance *Mass Production*, which was selected for the gala concert.

Murfreesboro, TN

February 2010

**Active and Collaborative Learning Conference**

Attended conference to learn more about assessment methods for classes.

Tuscaloosa, AL

January 2010

**Alabama Dance Festival**

Taught modern technique and improvisation during statewide dance festival.

Birmingham, AL

June-July 2009

**American Ballet Theatre Summer Intensive**

Director of the three week intensive program which brings 185 ballet students from across the country ages 11-18 for classes and a final showcase performance of classical repertory and new choreographic works. Also taught Pilates classes.

Tuscaloosa, AL

April 2009

**Presenter, Panoply Choreography Competition**

Choreographic work, *Mass Production*, selected for the honorable mention concert.

Huntsville, AL

March 2009

**Presenter, American College Dance Festival Association, South East Region**

Taught advanced modern technique master class at regional meeting.

Murfreesboro, TN

February 2009

**Active and Collaborative Learning Conference**

Attended conference to learn more about the construction and use of rubrics as a guide and evaluation tool for classes.

Tuscaloosa, AL
September 2008  
**National Association of Schools of Dance Annual Conference**  
As chair of re-accreditation committee, I attended the NASD conference to ensure proper documentation in accreditation process for dance program at UA.  
Minneapolis, MN

August 2008  
**Presenter, Edinburgh Fringe Festival**  
Performed choreographic work *Something About Him* at largest and oldest international fringe festival.  
Edinburgh, Scotland

June-July 2008  
**American Ballet Theatre Summer Intensive**  
Director of the three week intensive program which brings ballet students from across the country ages 12-18 for classes and a final showcase performance of classical repertory and new choreographic works. Also taught kinesiology classes.  
Tuscaloosa, AL

March 2008  
**Presenter, American College Dance Festival Association, South East Region**  
Gainesville, FL

October 2007  
**Presenter, National Outreach Scholarship Conference**  
Poster presentation describing pilot program which brought dance majors into the elementary schools to teach dance during P.E. time.  
Madison, WI

June-July 2007  
**American Ballet Theatre Summer Intensive**  
Taught modern dance and kinesiology to ballet students from across the country ages 12-18 for 3 week intensive. Set new choreographic work, *Allegro Assai*. Assistant Director of the program.  
Tuscaloosa, AL

April 2007  
**Presenter, Panoply Choreography Competition**  
Choreographic work, *Primary Journeys*, selected for the gala concert showing.  
Huntsville, AL

October 2006  
**International Association for Dance Medicine and Science Annual Conference**  
West Palm Beach, FL
April 2005
**Presenter, Utah Academy of Sciences, Arts and Letters Annual Conference**
Outstanding Paper Award in the Division of Arts (Published)
Orem, UT

Oct 2004
**International Association for Dance Medicine and Science Annual Conference**
San Francisco, CA

Sept 2004
**Presenter, Graduate Humanities Conference**
Salt Lake City, UT

May 2004
**Somatics Applied to Dancing**
Salt Lake City, UT

**SERVICE**

**University of Alabama**

*2007-present*
- Dance Program Assessment Coordinator
- Director of ABT Summer Intensive
- Advisor for Dance Alabama!
- Advisor for Nu Delta Alpha National Dance Honor Society
- Guest lecturer for TH 114
- Guest lecturer for FA200
- Guest lecturer for Honors College
- Chair of NASD accreditation committee for dance program
- Search Committee member for THDN faculty positions
- CARSCA Committee (12-present)
- Recreation Center Committee (12-present)
- Alabama Dance Council Board Member (10-present)
- Faculty mentor for Undergraduate Research Conference (09-present)
- Faculty presenter for Undergraduate Research Conference Workshops (11-12)
- Guest teacher at Arcadia Elementary School (10-11)
- Advisor for SISTA 2 (10-12)
- Grant Panel Review member for Alabama State Council on the Arts dance grants (09 and 12)
- Represented Theatre and Dance Dept at Saturdays at UA – diversity recruiting
- Adjudicator for Tuscaloosa Magnet School’s "Reflections Program" (09)
- Adjudicator for Undergraduate Research Conference (09)
- Diversity Committee member (08-11)
- Lecture-Demonstration tour to local elementary schools (07-10)
- Produced Dance Alabama Kids!, a dance concert geared specifically to young audiences (08)
Guest lecture on how to observe dance for Creative Campus critics training (07-09)

**University of Utah**

2002-2004  
Volunteer for Arts and Technology Symposium  
Student Advisory Committee  
Volunteer for Somatics Applied to Dancing Workshop  
Volunteer for Utah Dance Educator's Association annual convention

**PROFESSIONAL ORGANIZATIONS**

Congress on Research in Dance  
Alabama Dance Council  
International Association for Dance Medicine and Science  
American Alliance for Health, Physical Education, Recreation and Dance  
National Dance Association  
National Dance Education Organization  
Dance Notation Bureau  
The Laban/Bartenieff Institute of Movement Studies

**HONORS AND AWARDS**

2013  
Dance Educator of 2013 from the Druid Arts Awards  
Outstanding Commitment to Teaching Award

2012  
Nominated for Leadership Board Fellowship  
Screendance “there, again” accepted to San Francisco Dance Film Festival

2010  
National Endowment for the Arts American Masterpieces grant award for $15,000 to restage Jose Limon’s “There is a Time”  
Dance *Mass Production* selected for the gala concert at ACDFA  
Invitation to present “so you want me always to paint flowers” as well as teach modern dance classes at the 4th Blue Grass State International Dance Festival  
Awarded $4000 by the Research Grants Committee to create and present work “so you want me always to paint flowers…” in Choreographer’s Showcase  
Choreography selected for the 46th International Choreographer’s Showcase in Biel, Switzerland

2009  
Commissioned by the Alabama State Council on the Arts to create a dance in honor of painter Alvin Sella for the 2009 Awards Program  
Selected for Honorable Mention Concert at Panoply Choreography Competition

2008  
Faculty Fellows in Service Learning Program  
Choreography selected to perform at the Edinburgh Fringe Festival
Grant from Alabama State Council on the Arts to bring in Chicago
dance company The Dance COLEctive for teaching and
performance

2007  
Grant to expand dance outreach to public schools from Community
Partnerships at UA
Primary Journeys voted to perform in the final round of the regional
Panoply Choreography Competition in Huntsville, AL

2005  
Outstanding Paper Award in the Division of Arts (Published) -
UASAL Conference

2002-2005  
Teaching Assistantship, University of Utah

1999  
Grant to reconstruct Doris Humphrey’s “Soaring” from Labanotation

1999  
Excellence in Choreography Award

1998-1999  
Dance Leadership Award

1998  
Choreography selected for ACDFA Gala Concert

1997-1999  
Golden Key National Honor Society Member

1996-1999  
Excellence in Education Award

1996-1999  
Alpha Lambda Delta National Honor Society Member

1996-1999  
Chi Tau Epsilon National Dance Honor Society Member

PERFORMANCE EXPERIENCE

2009
so you want me always to paint flowers… by Sarah M. Barry
Sanspointe Dances Fall Tuscaloosa, AL
Sanspointe Dances Fall Birmingham, AL
46th International Choreographers’ Showcase Biel, Switzerland

2008
Something About Him by Sarah M. Barry Edinburgh, Scotland

2004
In a Room With Myself by Robin McLelland Salt Lake City, UT
My Old Friend the Blues by Brent Schneider
That Girl by Jeffery N. Gunshol

2003
That Girl (excerpt) by Jeffery N. Gunshol Salt Lake City, UT
Familiar Movements: The Family Project by David Dorfman
Missing Bodies and Lost Persons by Meghan Durham

2002
Mamibaile by Keila Cordova New York City, NY
Lefffelright by Sarah M. Barry

2001
Mamibaile by Keila Cordova New York City, NY
Closure by David Parsons
Bitter Butter Battle by Robert Battle
Ballad of Sexual Dependency by Michael Leleux
Untitled by Astrid von Ussar

2000
Ballad of Sexual Dependency by Michael Leleux
Southern Comfort by Michael Leleux
25 Years of New Group by Joan Karff
Dance Month with Joan Karff
Lecture/Demonstration tour to public schools

1999
Anthem by Dana Nicolay
Birds, Beasts, and Bicycles by Elizabeth Keen
Perpetual Verve by Danyale Taylor
Of the Father by Angie Jones
Lecture/Demonstration tour to public schools

1998
Our Beginnings by Teri Weksler
REM by Bridgman/Packer
Requiem by Cindy Gratz
Anthem by Dana Nicolay
The Red Socks by Jonathan Charles
Passing . . . As if Clouds by Mei-Ling Chen

MASTER CLASSES AND WORKSHOPS

Milton Myers
Donald McKayle
Sean Curran
Stephen Koplowitz
Sara Pearson/Patrik Widrig
Keith Johnston
Bill Evans
Chuck Davis
Jennifer Nugent
Kim Strunk
George Staib
Kim Nofsinger
Teri Weksler

David Parsons
Gus Solomons, Jr.
Dudley Williams
Charlotte Christiansen
David Dorfman
Robert Battle
Hope Clark
Ron K. Brown
Rebecca Keene-Forde
Ben Levy
Gregory Catellier
Clay Taliaferro
Margi Cole
DANCE TRAINING

Modern Technique
Pamela Geber
Eric Handman
Brent Schneider
Abby Fiat
Stephen Koester
Kaye Richards
Kevin Wynn
Astrid Von Ussar
Earl Mosley
Denise Vale
John McLaughlin
Andrea Harris-Salisbury
Teresa Walshak-Trump
Theresa McWilliams
University of Utah, Salt Lake City, UT
Dance Space, New York City
Peridance, New York City
The Alvin Ailey School, New York City
Sam Houston State University, Huntsville, TX

Ballet
Bill Wagner
Franco DeVita
Dana Nicolay
Jonathan Charles
University of Utah, Salt Lake City, UT
The Alvin Ailey School, New York City
Sam Houston State University, Huntsville, TX

Jazz
Fred Benjamin
Jonathan Charles
The Alvin Ailey School, New York City
Sam Houston State University, Huntsville, TX

History
Dana Nicolay
Cindy Gratz
Sam Houston State University, Huntsville, TX

Improvisation/Composition
Stephen Koester
Abby Fiat
Tandy Beal
Jon Scoville
Cindy Gratz
Teresa Walshak-Trump
University of Utah, Salt Lake City, UT
Sam Houston State University, Huntsville, TX

Labanotation
Odette Blum
Dan Phillips
Ohio State University, Columbus, OH
Sam Houston State University, Huntsville, TX
Laban/Bartenieff Movement Analysis
Peggy Hackney
Janice Meaden
Ed Groff
Integrated Movement Studies, Salt Lake City, UT

Pilates
Kaye Richards
Brent Schneider
Kim Childers
University of Utah, Salt Lake City, UT
Sam Houston State University, Huntsville, TX

Body Mind Centering
Roz Newmark
University of Utah, Salt Lake City, UT

Dance Media
Ellen Bromberg
University of Utah, Salt Lake City, UT

References available upon request.
QIANPING GUO
6825 Abbey Trace Dr
Cottondale, AL 35453
Phone: (912) 659-7346
E-Mail: qguo1@bama.ua.edu

EDUCATION

• 2002 MFA in Theatre Arts (Major in Dance) The University of Arizona
• 1988 BFA in Dance, Shenyang Conservatory of Music of China (School of Dance)
• 1987 Advanced Studied at The Joffrey Ballet School
• 1985 Advanced Studied at Beijing Dance Academy, China
• 1981 Graduated with honors (Major in Ballet) from Shenyang Conservatory of Music of China (School of Dance)

TEACHING

• 2008-Present Assistant Professor of Dance Teaching At The University of Alabama Department of Theatre and Dance
• 2002 – 2008 full time dance teacher at Savannah College of Art and Design
• 1998 – 2000 full time dance teacher at Tolbert Yilmaz School of Dance (Atlanta, Georgia)

Guest Teacher (international/national)

• 2012 - On July 4 – 24, taught master ballet classes at Liaoning Ballet of China
• 2012 – On March 31 – April 3, taught master ballet classes at 2012 ACDFSA-Southeastern Regional Conference, Darton College, Albany, GA
• 2012 – Spring semester guest teacher for the Dance Center Tuscaloosa, AL
• 2011 – On December 9 – 30, taught master ballet classes at The Liaoning Ballet of China
• 2011 – Fall semester guest teacher for the Dance Center Tuscaloosa. AL
• 2011 – Summer taught master ballet classes for summer intensive at the Dance Center Tuscaloosa, AL
• 2011 – On April 28-30, taught master ballet classes SERBA Festival Montgomery, AL
• 2010 – On January 14- 17, taught master ballet classes at Alabama Dance Council Birmingham, AL
• 2010 – On March 6-9, taught master ballet classes at American Dance Festival Association Southeastern Regional Conference
• 2010 – On June 14- 24, taught master ballet classes at Dothan Dance School summer program at Dothan, Alabama
• 2009 – On March 7 -10, taught master ballet classes for the Southeastern Regional Conference of the American College Dance Festival Association at Middle Tennessee State University
• 2009 – From May to June, taught master ballet classes at China Liaoning Ballet Company
• 2009 – On December 9 -25 taught academic exchange ballet classes at The Beijing Dance Academy department of ballet
• 1996 – 2009 Guest teacher at The Liaoning Ballet School of China. (summer teaching)
• 2008 - Guest ballet teacher for Liaoning Ballet company of China (summer)
• 2007 – Visiting professor for the Shenyang Normal University of China (summer teaching)
• 2001 – 2002 University of Arizona: Graduate teaching assistant for Ballet
• 1995 The University of Akron: Guest Ballet teacher (Dance Institute)

PERFORMER

CHOREOGRAPHY

• 2013 – Spring semester choreographed “Don Quixote ballet” for ARDT (the University of Alabama)
• 2013 – Spring semester choreographed “The Great Revival” dance piece for the University of Alabama freshman performance
• 2012 – The Understanding ballet selected finalist of 15th Annual Choreography Competition in California.
• 2012 – Choreographed ballet “Heart String” for the University of Alabama department of theater and dance Fall concert ARDT.
• 2012 – On July 4 – 24, I choreographed ballet “Heart String” for the Liaoning Ballet of China
• 2012 – On March 31 – April 3, My works “The Understanding” has performed in the 2012 ACDFA Southeast Conference at Darton College. Albany, GA
• 2011 – In the spring semester 2011. I choreographed “Moby-Dick” dance parts for the University of Alabama department of theater and dance
• 2011 – In December, staged my ballet “the Understanding” for the China Liaoning Ballet (“the Understanding” of this ballet was my first choreographed for the ARDT fall concert 2011 (the University of Alabama)
• 2011 – Choreographed ballet “the Understanding” for the University of Alabama department of theater and dance fall concert 2011
• 2011 – Choreographed ballet “Mist Memory” for the University of Alabama department of theater and dance spring concert 2011
• 2010- The Hours ballet selected finalist of 13th Annual Choreography Competition in California.
• 2010 – Choreographed Ballet “Cinderella” Act 1, Prince & Chinderella pas de deux & variations for the University of Alabama department of theater and dance spring concert 2010
• 2009 – In June, Choreographed contemporary ballet “Through”, “Rain Miss” and “Relief” for China Liaoning Ballet School
• 2009 – In December, rest my contemporary ballet “the Hours” for the Beijing Dance Academy department of ballet. (“the Hours” of the ballet was my first choreographed for the ARDT fall concert 2009 (the University of Alabama)
• 2009- Choreographed a contemporary ballet “the Hours” for the University of Alabama department of theater and dance, fall (ARDT) concert 2009
• 2008 – Summer Contemporary ballets “Silk Road” (group dance) “Waiting” (pas de deux) Choreographed for Liaoning Ballet of China
• 2006 – Contemporary dance piece “The Flowing” Choreographed for The Savannah College of Art and Design Spring Dance Concert.

• 2004 – 2005 Contemporary Dance pieces “Sense of Sight” “A New Day Is Born” and “Reborn” choreographed for The Savannah College of Art and Design Spring Dance Concert

• 2002 – “The Red Earth” Contemporary ballet choreographed for the University of Arizona Dance Division Spring Dance Concert.

• 2001 - Choreographed “Across” (solo) for Liaoning Ballet of China, was performed and premiered at the second International Ballet Competition in Shanghai. The dancer Jiao Yang won a silver medal for this Contemporary Ballet.

Choreographed “Respectfully” (solo) for Liaoning Ballet of China, was performed and premiered at the second International Ballet Competition in Shanghai. The dancer Lu Meng won a silver medal for this Contemporary Ballet.

Choreographed “The Song of The Desert” (pas de deux) for Liaoning Ballet of China, was performed in the National Dance Festival at Wu Xi, China in October 2001.

Choreographed “Concerto” (small group) for Liaoning Ballet of China, was performed in the National Dance Festival at Wu Xi, China in October 2001, and the University of Arizona for the Winter Dance Concert 2001.

• 2000- Choreographed “Seagull” (pas de deux), was performed in the University of Arizona Winter Dance Concert.

Choreographed “Concerto” (small group), was performed at the Roswell Dance Theater for the Spring Dance Concert in Atlanta, Georgia

• 1999 Choreographed “Liangshan Buo & Zhuoying Tai,” a Contemporary Chinese Ballet (Ensemble), was performed in Shenyang, China by the Liaoning Ballet.

Choreographed The Classical Ballet “Nutcracker” was performed at the Roswell Dance Theater for the Winter Dance Concert

STAGING

• 2012 – Staged ballet “Les Sylphide” for the University of Alabama department of theater and dance spring concert 2012

• 2010 - Staged Kingdom of the Shades from “La Bayadere “Act II for the University of Alabama department of theater and dance fall concert 2010

• 2009 – Staged classical ballet “Swan Lake” act II pas de deux and Odette variation for the University of Alabama department of theater and dance spring concert 2009
• **1999 – 2005**  Restaged classical Ballets for the Liaoning Ballet of China including “Swan Lake” act II “Sleeping Beauty” act III (grand pas de deux) “Don Quixote” act III (grand pas de deux) “Giselle” act II (pas de deux) “Le Corsaire” (grand pas de deux) and “Esmeralda” (female variation) as well as Jory Hancock’s (head of dance division the University of Arizona) Contemporary ballet works “English Suit”

• **2002 – 2005**  Restaged classical Ballets for the Savannah College of Art and Design dance division including “Le Corsaire” (grand pas de deux) and “Esmeralda” (female variation)

**HONORS AND AWARDS**

• **2011-** Awarded support in the amount of $900.00 for my travel to Bolshoi Ballet Academy from the chair of the University of Alabama department of theater and dance

• **2011-** Awarded support in the amount of $600.00 for my travel to Balshoi Ballet Academy on March 11, 2011 from the Capstone International Center and the Office for Academic Affairs

• **2009 –** Awarded certify teacher from ABT National Training Curriculum on August 5, 2009

• **2008-** Awarded the letter of appointment of visiting professor for the Beijing Dance Academy Department of Ballet, for academic exchanges teaching and choreography On December 9 to 25, 2009.

• **2007-** Awarded the letter of appointment of Visiting professor for the Shenyang Normal University of China from 2007- 2010, for academic exchange teaching and choreography.

• **2005-** The two contemporary dance pieces “Sense of Sight” and “Reborn” were in the finals for the Dance Under the Stars Choreography Competition in America

• **2001-** Awarded The University of Arizona Graduate Creative Achievement Award

• **2000 – 2001** Awarded Graduate Tuition Scholarship and Graduate Registration Scholarship

• **2001 – 2002** Awarded Graduate Tuition Scholarship and Graduate Registration Scholarship

• **2000 – 2001** Awarded The University of Arizona Dance Division Fellowship of $10,000

• **2001 – 2002** Awarded The University of Arizona Dance Division Fellowship of $10,000

• **1989** Honored as **First Class Performer** by the direct jurisdiction of the Ministry of Culture of China

• **1988** Received Meritorious Recognition from the direct jurisdiction of the Ministry of Culture of China for winning the gold medal (pas de deux category) in the Seventh International Ballet Competition of France

• **1988** Won a **gold medal** (pas de deux category) in the Seventh International Ballet Competition in France
• 1988  Awarded **Finalist** in the Thirteenth International Ballet Competition in Varna, Bulgaria
• 1987  Awarded **Finalist** in the Second International Ballet Competition in New York City
• 1987  Awarded a full scholarship from the **Universe Ballet Foundation** in New York City
• 1985  Won a silver medal in the **First National Ballet Competition** in China

**TEACHING ACHIEVEMENTS**

• 2011- On March 8, 2011, the Tuscaloosa News published BAMA Ballet TCD brings UA, Alabama Ballet for performance, and introduced my choreography “**Mist Memory**”
• 2011- On February 16, 2011, the Tuscaloosa News published Moby-Dick production by the University of Alabama department of theater and dance, and introduced my choreography in the news
• 2009- Coached student Kou Zuxuan won outstanding in the 9th China National Taoli Cup dance Competition
• 2007 Coached student **Sun Jia** Awarded The Harid Conservatory Tuition Scholarship for the 2007-2008 academic year
• 2005 Coached student **Jiao Yang** who won a **gold medal** in the Thirteenth National Ballet Competition in China
• 2004 Coached student **Lu Meng** who won the **champion gold medal** in the Twentieth International Ballet Competition in Varna, Bulgaria (he is the only dancer in the world to win a champion gold medal at the International Ballet competition)
• 2004 Coached student **Xing dong Ting** who won a gold medal in the International Ballet Competition in Japan

**ACADEMIC EXCHANGES**

• 2012 – On July 4-24, guest ballet teacher for the Liaoning Ballet of China
• 2012 – In February, I brought two ballet teachers from Tokyo Japan to teach and coach the University of Alabama dance students
• 2011 – On December 9-30, guest teacher for the Liaoning Ballet School of China
• 2011- On March 14-17, visited the Bolshoi Ballet Academy, and I had meeting with the rector of the Bolshoi Ballet Academy Ms. Marina Leonnova and discussed the possibilities of mutual collaboration.
• 2009 – On December 9-25, 2009 Guest ballet teacher for Beijing Dance Academy
• 2005- Dance students of the Savannah College of Art and Design to participate in The American College Dance Festival at Coker College, South Carolina
- **2005-** Participated in the 2005 Performing Arts Exchange in Memphis, Tennessee on behalf of the Liaoning Ballet and the Liaoning Dance Company of China
- **2004-** Participated in the 2004 American Summer Teachers Conference in New York
- **2004 -** Summer academic exchange with the Universe Ballet Academy and the Savannah College of Art and Design
- **2004-** Participated in an academic exchange with China’s Liaoning Ballet School and Company in the winter
- **2001-** Organized summer trip for the chair of the University of Arizona Dance Department **Jory L. Hancock** to visit the China Shenyang Normal University and the Liaoning Ballet for academic exchange and choreography

**PUBLICATIONS**

- **2006-** “The Application of Classical Musical Forms in the Ballet Technique Class” by Suzanne Knosp and Qianping Guo
- **2003-** “Four Years Classical Ballet Teaching Outline for Universities and Colleges” written by Qianping Guo. At present, this publication has been used by the Shenyang Normal University (Dance Department)
STACY ALLEY, MFA, CMA
Assistant Professor of Musical Theatre/Dance
3723 Mayfair Drive, Tuscaloosa, AL 35404
205-348-6247 (office), 870-897-6766 (cell), salley@as.ua.edu

EDUCATION
• The Laban/Bartenieff Institute of Movement Studies, NYC, CMA (Certified
  Movement Analyst) -- 2010
• The University of Alabama, MFA, Acting -- 2003
• The University of Southern California, BA, Theatre -- 1996

PROFESSIONAL ASSOCIATIONS
• Screen Actors Guild -- member since 1988
• Southeastern Theatre Conference -- member since 2000
• Alabama Conference of Theatre -- member since 2000
• Association of Theatre Movement Educators -- member since 2004
• Laban/Bartenieff Institute of Movement Studies, NYC -- member since 2004
• Musical Theatre Educators Alliance International, -- member since 2010
• Stage Directors and Choreographers Society -- Associate member since 2012

TEACHING EXPERIENCE
• ASSISTANT PROFESSOR, The University of Alabama, 2010-present
• INSTRUCTOR, American Ballet Theatre Intensive, The University of Alabama,
  2010-2012
• ASSOCIATE PROFESSOR, Arkansas State University, 2003-2010
• TEACHING ASSISTANT, The University of Alabama, Tuscaloosa, AL, 2000-2003
• INSTRUCTOR/HEAD OF MUSICAL THEATRE DANCE, Firespark!, Brenau
  University, Gainesville, GA, July 2006-2009

COMMITTEES/SERVICE
INTERNATIONAL
• Southeastern Regional U.S. Representative, The Musical Theatre Educators
  Alliance International, 2012-2014

NATIONAL
• Chair, Musical Theatre Committee The Southeastern Theatre Conference,
  2011-present (Co-Chair 2009-2011)
• Screen Actors Guild Awards Nominating Committee, 2006-2007

STATE
• Chair, College/University Committee, Alabama Conference of Theatre, 2012-
  2013 (Vice-Chair 2011-2012)

UNIVERSITY: THE UNIVERSITY OF ALABAMA
• Faculty Senate, 2012-2014
• Coalition for Diversity and Inclusiveness, Faculty Senate Rep., 2012 -- Present
• Faculty Life Committee, 2012 -- present

COLLEGE OF ARTS AND SCIENCES: THE UNIVERSITY OF ALABAMA
• Advisory Committee for doctoral candidate, Richard Wallace, in Interdisciplinary Studies, The Graduate School

DEPARTMENTAL: THE UNIVERSITY OF ALABAMA
• Chair, Musical Theatre Dance Curriculum Committee, 2010-present
• Chair, Musical Theatre Summer Intensive Committee, 2011-present
• Directing Position Search Committee, 2012-2013
• Musical Theatre Voice Position Search Committee, 2011-2012
• Theatre Outreach Advisor, 2011-present

PROPOSALS FOR NEW COURSE OFFERINGS
The University of Alabama: Advanced Tap Dance and Dance/Movement for the Graduate Actor
Committee/Service assignments and Course Proposals from Arkansas State University are available upon request.

AWARDS/GRANTS
The University of Alabama
Capstone International, Award for International Travel, $600, July 2011
Arkansas State University
Stoll Grant for Faculty Development Recipient, $300, 2009
Nathan Deutsch Grant for Faculty Development Recipient, $500, 2006

PROFESSIONAL PERFORMING CREDITS (selected)

Theatre/Variety
Radio City Christmas Spectacular Principle Radio City Music Hall, NYC
Cats Bombalurina Red Mountain Theatre Company
Pump Boys and Dinettes Rhetta Summertide Theatre
Peter Pan Peter Pan Theatre Tuscaloosa
Tap Girls Principal Anita Mann Productions, LA
Holland America Cruise Line Principal Anita Mann Productions, LA
(m.s. Rotterdam & Noordam)
Royal Caribbean International Principal Anita Mann Productions, LA
Hello Dolly! (w/Carole Cook) Ensemble Birmingham Summerfest
Alice in Wonderland Alice Birmingham Children’s Theatre

Film/Television
Live at Radio City Music Hall, Principal HBO Productions
Starring Joel Grey
Grace Under Fire Featured CBS Studios, Los Angeles, CA
The TODAY Show Guest NBC Studios, NYC
List of Promotional/Training Videos, National, Regional, and Local Commercials available upon request

**DIRECTING CREDITS (selected)**
- Side Man The University of Alabama October 2012
- 25th Annual Putnam… Theatre Tuscaloosa Nov. 2011
- Calendar Girl Cabaret Forestburgh Playhouse, NY July 2011
- Chicago The University of Alabama April 2011
- A Chorus Line Forestburgh Playhouse, NY June 2010
- The Foreigner Arkansas State University April 2010
- Great American Trailer… Arkansas State University April 2009
- Dancing at Lughnasa Arkansas State University October 2008
- How to Succeed… Theatre Tuscaloosa June 2008
- The Diviners Arkansas State University Nov. 2006
- Sweet Charity Foundation of Arts, Jonesboro, AR June 2006
- Side Man Arkansas State University Feb. 2006
- Five Women Wearing… Arkansas State University Nov. 2004
- Southern Exposure The Univ. of Southern California Feb. 1995

**CHOREOGRAPHY CREDITS (selected)**
- Hell 59E59 Theaters, NYC July 2012
- Gypsy Theatre Tuscaloosa, Tuscaloosa, AL July 2012
- Smokey Joe’s Café Summertide Theatre, Gulf Shores, AL June 2012
- Chicago The University of Alabama April 2012
- 25th Annual Putnam… Theatre Tuscaloosa, Tuscaloosa, AL Nov. 2011
- The Buddy Holly Story Forestburgh Playhouse, NY July 2011
- Calendar Girl Cabaret Forestburgh Playhouse, NY July 2011
- The Drowsy Chaperone Theatre Tuscaloosa, Tuscaloosa, AL July 2011
- Dames at Sea Summertide Theatre, Gulf Shores, AL June 2011
- Big River Montgomery Performing Arts Centre April 2011
- Flora the Red Menace The University of Alabama Feb. 2011
- A Chorus Line Forestburgh Playhouse, NY June 2010
- Little Shop of Horrors Arkansas State University Nov. 2009
- How to Succeed in… Theatre Tuscaloosa, Tuscaloosa, AL June 2008
- The Nutcracker Foundation of Arts, Jonesboro, AR Dec 2004- 07
- Beauty and the Beast Oklahoma Shakespearean Festival July 2006
- Sweet Charity The Foundation of Arts, Jonesboro, AR June 2006
- The Boys from Syracuse Arkansas State University April 2006
- Anything Goes Summertide Theatre, Gulf Shores, AL June 2005
- Anything Goes Arkansas State University April 2005
- Pump Boys and Dinettes Summertide Theatre, Gulf Shores , AL June 2004
- Steppin’ Out Theatre Tuscaloosa, Tuscaloosa, AL Oct. 2001

**OTHER CHOREOGRAPHY CREDITS**
- Mystic Krewe of the Druids, Bal Masque XIX, February 2012, The Bama Theatre, Tuscaloosa, AL
• The University of Alabama’s Gymnastics Meet, Sing, Sing, Sing from the musical, Fosse, February 2012, Tuscaloosa, AL
• Alabama Repertory Dance Theatre, Sing, Sing, Sing from the musical, Fosse, November 2011, Tuscaloosa, AL
• Alabama Repertory Dance Theatre, Underground from the Broadway musical, Memphis, November 2010, Tuscaloosa, AL
• Arkansas State University, ASU Opera, Pajama Opera, October 2008, Jonesboro, AR
• Arkansas State University, ASU Opera Amahl and the Night Visitors, December 2007, Jonesboro, AR
• Jonesboro High School, Chamber Choir choreographer, 2005-2007, Jonesboro, AR
• University of Alabama’s Million Dollar Marching Band, LesMiserables Half-time Show, AL vs. UCLA, Sept. 2000, Tuscaloosa, AL

PROFESSIONAL SERVICE
• Assistant to the Educational Coordinator, American Ballet Theatre Summer Intensive, The University of Alabama, July 2010.
• Administrative Assistant, Southeastern Theatre Conference, assistant to President Elect and Program Chair, Jonathan Michaelsen, 2002
• Company Manager/Dance Captain, Anita Mann Productions in association with ITT Sheraton International, Tap Girls, June-Sept. 1999
• Production Assistant, Anita Mann Productions in association with Holland America and Royal Caribbean Cruise Lines, 1997-1999

MODERATOR/PANELIST/PRESENTER
• Musical Theatre Dance Faculty Roundtable, The Musical Theatre Educators Alliance International Conference, NYC, January 2012
• How to Succeed at a Musical Theatre Dance Audition, The Alabama Conference of Theatre Fall Festival, Jacksonville State University, October 2011
• The Musical Theatre Educators Alliance International Conference, taught students from the Academy of Music and Drama at the University of Gothenburg and the Balettakademien, Gothenburg Sweden, September 2011
• Tuscaloosa Children’s Theatre Musical Theatre Workshop, June 2011/July 2012
• Red Mountain Musical Theatre Youth Workshop, B’ham, AL, June 2011
• How to Succeed at a Musical Theatre Dance Audition, The Alabama Conference of Theatre, The University of Montevallo, Montevallo, AL, October 2010
• Seize the Dance: Integrating Acting and Dance into Musical Theatre, The Southeastern Theatre Conference, March 2008-2011
• Musical Theatre Dance, Arkansas Thespian Festival, January 2009
• Dance for Theatre, Henderson State University, Arkadelphia, AR, April 2006
• Laban: Creating a Character, Arkansas Thespian Festival, Alma, AR, March 2005, 2006
• Tap Your Troubles Away, the Southeastern Theatre Conference, March 2002-2006
• Musical Theatre Dance Intensive, Foundation of Arts, Jonesboro, AR, Aug.
2004-2007
• Summertide Theatre Workshop for youth, Gulf Shores, AL, June 2004.
• Workshop for Young Actors, Children’s Hands-On Museum, Tuscaloosa, Sept. 2003
• Ovation I & II, Theatre Tuscaloosa in conjunction with Shelton State, June 2003 & 2005
• Improvisation and Acting, Young Audiences of Abilene (TX), May 2000

RECRUITMENT/ADJUDICATION
• Alabama Thespian Festival
• The Northern Mississippi High School Play Festival
• Arkansas Thespian Festival & Arkansas High School Scholarship Auditions
• Southeastern Theatre Conference State Screenings
• 10-Minute Play Festival, The AL Conference of Theatre Fall Festival
• Walter Trumbauer District Theatre Festival

TEXTBOOK REVIEWS
• The Actor in You new edition revision by Robert Benedetti, Pearson, Allyn and Bacon, March 2009
• Acting: The Study of Life prospectus, Wadsworth/Thomson Higher Education, December 2005
• Setting the Stage: A Concise Introduction to Theatre, 1st ed. by Downs, Wright, and Ramsey. Thomson Wadsworth Publishing, April 2005
**John B. Virciglio, Jr.**
Mobile: (205) 587-2483
622 Somerset Blvd.
Bessemer, AL 35020
JBVirciglio@bama.ua.edu

**PROFESSIONAL EXPERIENCE**

University of Alabama, Tuscaloosa, AL 2006 – Present
Adjunct Dance Faculty / Choreographer

Joined the company as Dance Instructor and then shortly began work as a Choreographer. Broad scope of responsibilities included student/faculty relations, choreography, dance instruction, video coordinator, show production, and music editing.

- Instructed and choreographed three disciplines of dance (jazz, tap, and hip-hop).
- Created promotional materials (print, web, and video).
- Involved in the planning and production of the Dance Alabama! and ARDT.
- Engineered music for performances.
- Worked hands-on with dance majors.
- Produced show DVDs for Dance Alabama! And ARDT.
- Created/Produced/Directed/Choreographed, FREQUENCY, a major collaboration between Theatre and Dance, Telecommunications and Film, Art, and Engineering.
- Creator of The Realm, the first theatrical performance to use stereoscopic 3D to create a virtual environment for live performers in real-time.
- Creator of The Realm “Digital Playbill,” the first interactive theatrical playbook (iPhone app)

Choreographer / Instructor

Joined the company as a Choreographer and Dance Instructor. Broad scope of responsibilities included customer relations, choreography, dance instruction, recital coordinator and music editing.

- Instructed and choreographed three disciplines of dance (jazz, tap, and hip-hop).
- Created promotional materials.
- Involved in the planning and production of the annual recital.
- Engineered all music for competitions and annual recital.

The Academy of Ballet and Jazz, Tuscaloosa, AL 1997 – 2002
Company Director / Choreographer / Instructor

Joined the company as a Choreographer and Dance Instructor and was quickly promoted to Company Director. Broad scope of responsibilities included customer relations, policy and procedure development, choreography, dance instruction, music editing, and manager of all company activities.

- Developed and implemented all policies and procedures.
- Organized all company information, student information, and competition information.
- Created all rehearsal schedules, as well as in charge of all company rehearsals.
- Instructed and choreographed three disciplines of dance (jazz, tap, and hip-hop).
• Involved in the planning and production of the annual recital.

Under the Willow, Tuscaloosa, AL 1997 – 1999
Choreographer / Instructor
Joined the company as a Choreographer and Dance Instructor. Broad scope of responsibilities included customer relations, choreography, and dance instruction.
  • Instructed and choreographed three disciplines of dance (jazz, tap, and hip-hop).
  • Involved in the planning and production of the annual recital.

EDUCATION
University of Alabama, Tuscaloosa, AL
BS in Business Management
The New York Film Academy, Los Angeles, CA
Film Making

COMPUTER PROFICIENCY
Final Cut Pro, DVD Studio Pro, Adobe Audition, Adobe Photoshop, Acid Pro, Microsoft Word, Microsoft Publisher, Microsoft Excel, Microsoft PowerPoint, Keynote

GRANTS
$90,000.00 for The Realm from the University of Alabama, Office of the Provost
$6,000.00 for The Realm from the Alabama State Council on the Arts

PERFORMANCES
“Hex” – ARDT, Spring ’13 John Virciglio (choreographer)
“Don’t Fall Asleep” – ARDT, Fall ’12 John Virciglio (choreographer)
“2.0” – The Next Dance Experience, Spring ’12 John Virciglio (choreographer)
“Twisted Branches” – Invitational, Summer ’12 Eddie Garcia, John Virciglio (producer)
“The Realm” – Spring ’11 John Virciglio (creator, producer, director)
“Frequency” – ARDT, Spring ’08 John Virciglio (creator, choreographer)
“Fun for Me” – ARDT, Fall ’07 John Virciglio (choreographer)
“Pursuit” – ARDT, Spring ’07 John Virciglio (choreographer)
“Ramalama” – ARDT, Fall ’06 John Virciglio (choreographer)
“Annie”, 2005 Jennifer “JV” Jennings (performer)
“Montage” Kim Wolfe (performer)
Dance Alabama!, Fall ‘01 John Virciglio (choreographer)
Dance Masters, Chapter #33 “Opening Number” Jennifer “JV” Jennings (performer)
Dance Masters of America “Opening Performance” Diane Kelly (performer)
Dance Alabama, Spring ‘01 John Virciglio (choreographer)
North River Scholarship Event, University of Alabama John Virciglio (choreographer)
Dance Alabama!, Fall 2000 John Virciglio (choreographer)

DANCE EDUCATION
BIRMINGHAM DANCE THEATRE
Jazz – 28 Years: Kim Wolfe, Jennifer “JV” Jennings, Jennifer Jones, and Joni Nash-
Scofield
Tap – 23 Years: Missa Pruitt, Cindy Larsen
Clogging – 12 Years: Joni Nash-Scofield, Cindy Larsen, and Shad Simpson
Ballet – 12 Years: Jennifer “JV” Jennings, Monica Smith, and Katherine Piper
Modern – 3 Years: Cornelius Carter

MASTER CLASSES / FURTHER EDUCATION
The Edge and The Millennium; Los Angeles, CA
Broadway Dance Center and Steps; New York, NY

JAZZ
Eddie Garcia*, Wes Veldink, Liz Imperio, Shelia Barker, Brian Freedman, Frank Hatchet, Joe Lanteri,
Chris Dupre’, Marguerite Derricks, Doug Caldwell, Nick Florez, Keith Deorio, Nick Drago, Stacey Tookey

TAP
Charles McGowan*, Mike Minery, Abron Glover*, Dana Michaels*, Greg Poland, Terry Lindholm,
Germain Salsberg, Charles Goddertz, Greg Russell*, Nick Bowman*

HIP-HOP
Eddie Garcia*, Chris Judd, Allison Faulk, Barry Youngblood, Wade Roberson, Napoleon and Tabitha,
Bradley Ratliff, Dave Scott

PERSONAL ACHIEVEMENTS
• The Realm (Creator/Producer/Director/Choreographer) – The first theatrical performance that uses
  stereoscopic 3D to create a virtual environment for live performers in real-time.
• Creator of the first “Digital Playbill” (iPhone App)
• FREQUENCY (Creator/Producer/Director/Choreographer) --- YouTube and search VIRCIG2
• Creation of SHARKBITE PRODUCTIONS®, L.L.C.
• Creation of “Move” (a dance reality show)
• Creation and Development of The “On Location” Video Experience® LLC
• Graduating from the University of Alabama with a BS in Business Management
• Graduating from the New York Film Academy, Film Production
• Winning the title of Mr. Dance, Chapter 33 – 2000-2001
• Ability to teach and choreograph various styles of dance for all ages and abilities
• Choreographing for the University of Alabama
• Choreographing and Coaching for Birmingham Dance Theatre and The Academy of Ballet & Jazz
• Choreographing for High School and College Dance Teams across the Southeast
F. Facilities, Equipment, Health, and Safety

1. Facilities

Clark Hall Dance Studio, the dance program’s main dance studio is on the third floor of Clark Hall. The other two floors are the administrative offices for the College of Arts and Sciences. Clark Hall was built in 1884-1885. The dance studio originally served as the main dining and public hall for the University and came to use as a dance studio in the mid-1970s. The architecturally beautiful 3400 square feet space, with twenty-four foot high ceiling, large gothic windows on two sides providing great natural light, is exclusively reserved for departmental use. The east and west walls have ballet barres, the south wall mirrors and the north wall chalkboards. The floor is fully sprung maple covered with a Rosco dance floor. The space has two small dressing rooms adjacent to the studio and one office for storage and faculty change space. The permanently installed Sound system is located on the north wall with two speakers located at the south end of the studio. The installation included a four channel input mixer, cd player, wireless microphone, mini-line out (iPod) and a two channel amplifier. Also there is a permanently mounted 50in flat screen TV and a small electric piano located on the north wall.

Bryant Dance Studios, built in 2009, are converted storefronts located on Paul Bryant Dr., which is a short walk from Clark Hall or Rowand-Johnson Hall. The larger studio, known as Crimson, is 24’ x 68’ and the smaller studio, named White, is 23’ x 35’. Both studios have Harlequin sprung flooring with a cascade dance floor covering. The Crimson studio has mirrors along the right wall while the White studio has mirrors along the left wall. Each studio has its own sound system, which includes a four channel input mixer, cd player, wireless microphone, mini-line out (iPod) and a two channel amplifier powering 4 speakers.

The building houses two dressing rooms which include bathrooms, sinks, lockers and showers. There is an office located at the front of the Crimson studio for faculty to prepare for class and dress. This office acts as the main office space for our adjunct faculty, but the space is shared when other faculty teach classes or have rehearsals in this space. A TV/AV cart is also located here to roll out for class or rehearsal purposes.

The back of this building provides extra storage space for dance props, set pieces, and other equipment such as the dance flooring and ballet barres used for ABT.

Although the extra studios are useful for smaller classes such as the non-majors hip hop and our musical theatre tap and jazz classes (Dance Styles), its use is limited because of the width and height of the space. The studios are mostly used as additional rehearsal space for student choreography for the Dance Alabama concert or for working on class projects.

Morgan Auditorium, a 623 seat proscenium theatre is located in Morgan Hall across the street from the Rowand- Johnson Building. This is the principal performance space for
dance, however, it is used during the day for dance and theatre classes as well as other university events throughout the year.

Constructed in 1911, Morgan Auditorium served for many years as the concert/recital hall for the music department. Since the departure of the music department in 1988, the facility has been the primary performance venue for dance. In 2000 there was a major cosmetic and electrical renovation to the hall. The seating capacity is 623 (434 in the orchestra, plus 189 in the balcony) with it being restored to its original appearance.

The dressing rooms are located on the second floor over the rear area of the stage and are only accessed by two spiral stairs. An on-stage “quick change” dressing area can be set up in a prop room that is located in the upstage left corner. Load in is very easy. The loading door is upstage center and a truck can back up directly to the door at stage level.

The lighting control system was furnished by E.T.C. and consists of a 96 dimmer rack and 2 ETC six dimmer SmartModules. The theatre is dimmer per circuit with 3 electric pipes, 6 drop boxes, 2 house box booms, 2 balcony positions and front of house position. There is a permanently installed plot which includes 6 trees on stage and state of the art lighting equipment. With the University’s commitment to “going green”, we have recently installed 63 LED fixtures throughout, replacing most of our conventional fixtures. We still have 75 conventional fixtures mixed in with other accessories, such as scrollers. All the lighting equipment is controlled by an ETC “Element” console. The lighting control system is located offstage down left.

A permanent sound system was installed in the fall of 1989 but over the years, new equipment has been added for new technology. Included in the system are a Yamaha twelve input mixer (each input is stereo), Mini line out (iPod), cd player, wireless mic system (classroom purposes), clear-com system, two two-channel amplifiers, house main speakers, on-stage monitor speakers and dressing room monitors. The sound system is located offstage down right.

The grid (wooden) is so low and the rigging is so limited that users are advised not to attempt the flying of scenery.

Although there have been major improvements to the Auditorium there are still major issues due to lack of stage space in width, depth, and height, location, size and quality of dressing rooms, and lack of adjacent studios for company classes or staying warm during performances.

See stage specs that follow.
**Student Recreation Center Studios** are used frequently during our American Ballet Theatre Summer Intensive. Studio A is 2,680 square feet, and Studio B is 2,320 square feet. Each studio contains 40 Feet of Mirrored walls and a built in Sound System in each with CD and Cassette Players, Mini line out (iPod), Amplifier, Speakers, Wireless Headset Mic., and Mixer. Studios are located on the second floor of the Student Recreation Center which was built in 1982 and expanded in 1992 and 2002. Studios A and B were part of the 1992 expansion and were enhanced with a new wood floor in 2002.

**Costume Studio and Fabrication Areas**

The costume studio is located in Rowand-Johnson Hall directly beneath the Gallaway stage. There is access through stairwells to both the stage left and stage right wings of the theatre.

The principal cutting and sewing area is approximately 20’ by 40’ and contains six cutting tables, each 4’ by 8’ and 42” high. Sewing machines are located on tables with easy access to electricity along the south wall. Much of the north wall is devoted to drawers for storage of sewing notions and accessories and cabinets with shelves for garments in progress. Domestic sergers and industrial sewing machines are also along this wall. At the east end of the studio is a wall of shelves with banker’s boxes that contain costume pieces and accessories. A former dressing room at the far east end of the space has been converted for use as a laundry, craft, and dye room. In addition to major appliances, it is equipped with storage shelves, lockers, and a double laundry sink. Another small room at the east end is home to shelves of women’s footwear. Also on this level and functioning as part of the costume studio are wardrobe storage spaces. Within this area there is approximately one hundred twenty feet of hanging space in the available areas.

Two dressing rooms adjoin the costume shop. The dressing rooms have ten mirrors along continuous counters. There are pipe racks for storing production costumes. Each of these dressing rooms has lavatories, toilets, and showers. There are also two dressing rooms in another part of the building, outside the Allen Bales Theatre, that can be used for mainstage dressing rooms.

**Costume Storage**

The Primary Costume Storage is located in the renovated Patient Care Facility on the Bryce Hospital Property located approximately 1 mile east of Rowand-Johnson Hall. There are eight rooms each approximately 18’ wide by 18’ deep dedicated to costumes. Two of those rooms have been equipped with custom designed costume racks, four racks in each room. Two of the racks in each room allow for the storage of long garments as well as providing storage above for boxed items. The other two racks in each room allow for hanging shorter garments in a double high arrangement accessible by a rolling stair unit. Another room has been equipped with large shelving that allows for storage of boxes, stackable containers, and accessories. The remaining rooms have rolling garment racks that are used for storage and transportation. All of these rooms are individually climate controlled. There is shelving along the hallway and an auxiliary
room that is used for storage of footwear. These storage areas are isolated from the shop areas by doors on automatic closers.

Secondary costume storage locations are located within Rowand-Johnson Hall, on the lower levels of the facility near the Costume Studio. The wardrobe storage spaces contain approximately one hundred twenty feet of hanging space in the available areas. Some storage of fabrics and smaller items is located in within the Costume Studio, as mentioned previously.

**One classroom** in Rowand Johnson has typically been used for both the dance history and anatomy courses for the dance program. This space has been updated as a multimedia room. It has about 30 tablet arm chairs, a white board, and a multimedia system housing a computer, DVD/VHS player, audio system, microphone, and projection system. A small seminar room (seating approx. 14) is available for production meetings. In addition to these rooms, additional classroom space is provided as needed in adjacent buildings. A new classroom scheduling system called Optimizer has been put in place by the University. The department of Theatre and Dance had its first experience with this system in planning our classes for the Spring 2014 semester. It bases classroom assignment on the expected number of students to be enrolled in a class. There are some major kinks to work out with the system, but we are concerned that our usual classroom spaces will not be available to us in the future as the University is taking over classroom assignments, rather than letting each department plan for this as they did in the past.

**Eighteen private offices** are provided for members of the full- time, permanent faculty and staff in Rowand-Johnson Hall. The size, furnishings and desirability vary greatly. The departmental office is split between two offices--one serving the general public, and the other serving the administrative secretary to the department chair.

Because we are the Department of Theatre and Dance, there is other equipment that is at our disposal such as lighting instruments, sound equipment, props and facilities such as scenery shops.

2. Equipment
   a) 5 Pianos with benches
   b) 60 portable dance barres
   c) 6 TV carts including: TV, VCR, DVD player, and Boom Boxes
   d) A variety of percussion instruments
   e) administrative and faculty offices each have computers, iPads and printers, there is a fax machine and two copy machine labs available to accomplish artistic, scholarly, research and management needs of the program. There is a computer lab located in Rowand-Johnson Hall available to the students.

3. **Major maintenance** (both routine- such as painting, grounds keeping, etc.. and emergency- such as roof leaks, power outages, etc.) of the facilities is performed by the maintenance staff of the university. Upkeep of the studio equipment is the responsibility of the technical supervisor and is financed from University and Departmental resources.
4, 5. **Health and Safety**
In addition to immediate care within the studios in the form of first aid kits and ice machines, being part of the University system allows access to numerous health services to our students. There is a state of the art Recreation center where students can exercise, get personal training (including a dedicated Pilates Reformer studio), and have access to physical therapy. We also have a Student Health Center which provides the latest in medical care to UA students. The dance program has an ongoing relationship with Champion Sports Medicine, a physical therapy and rehabilitation facility inside the Recreation center, as well as Dr. James Robinson and his staff at the University Medical Center. An athletic trainer from CSM and Dr. Robinson and his interns are available to provide initial assessment and treatment to dance majors with injuries throughout the academic year at no charge to the students. Dancers can go to their offices during regular business hours and contacts are available during weekends and evenings should an emergency arise during rehearsals or performances. There are two counseling centers on campus, one for general issues including stress management, and the other specifically for women’s issues such as abuse or victimization. Our campus police system is one of the best in the nation, and UA prides itself on taking measures to ensure a safe campus and surrounding area. The following is a listing of several services offered on campus to assist with student health and wellness.

**Student Affairs**
The Division of Student Affairs maximizes each UA student’s learning experience. Each unit within the division fosters an environment that supports learning, healthy lifestyles, leadership and career development, personal growth, and inclusiveness. In keeping with the University’s mission and heritage, the division works to provide students with the experiences and skills that lead to academic success and productive and fulfilled lives. To this end, the Division of Student Affairs complements and supplements the academic enterprise, maintaining both a climate on campus and range of programs that enhance student learning and personal growth.

**Career Center**
The Career Center is a vital part of each student’s college education. Students do not necessarily need to select a major when they are freshmen, but they need to begin to explore academic majors and the many career options that can be available for all majors. Even students considering attending graduate or professional education when they complete college should discuss career and graduate school options with a career consultant. All students should visit the Career Center or one of the Satellite Offices during their first semester at the University. The Main Office is located at 330 Ferguson Center. A Satellite Office is in 250 Bidgood Hall. The Career Center offers a comprehensive range of career development services and employment opportunities. All Career Center offices are open Monday through Friday from 8 a.m. to 5 p.m., and there is 24/7 online access to job postings, resume referrals and on-campus recruiting through Crimson Careers. To schedule an appointment or for more information, call (205) 348-5848. Specific information on services is available at career.ua.edu.
Community Service Center
The Community Service Center educates students for service advocacy and leadership, civic responsibility and lifelong volunteerism by increasing awareness of community needs, resources and opportunities for social problem solving. The Community Service Center connects students to volunteer opportunities on campus, in the Tuscaloosa community and across the country. For more information, visit volunteer.ua.edu.

Counseling Center
The Counseling Center helps students achieve academic success and personal growth through quality counseling, psychological and consultative services. By providing emotional health care services of a short-term nature, the Counseling Center serves as a screening, intake, and referral resource that assists all students in identifying their needs and locating an appropriate resource if their needs are outside the scope of services offered. Among the services provided are individual, couple, and group counseling and substance abuse counseling, crisis intervention and medication referral services. For general information and assistance, please call (205) 348-3863 or visit counseling.ua.edu.

Dean of Students
The Office of the Dean of Students is a natural starting place for students who have questions or concerns about their experience at the University. The office works collaboratively with other offices in Student Affairs and Academic Affairs to engage and support students during their experience at the Capstone. The mission of the Dean of Students Office is to maximize each UA student’s learning experience by fostering personal development through opportunities for participation, involvement and engagement. The division of Student Affairs provides educational experiences outside the classroom that serve to grow students, personally, socially and spiritually, ensuring that they are also responsible citizens of the world. The Dean of Students ensures that there is immediate contact with students and their families. The areas in the Dean of Students office include: the Women’s Resource Center, Greek Affairs, Student Judicial Affairs, Campus Ministers, Graduate Student Services, Parent Programs and the On-Call Dean program. For more information about programs and services, call (205) 348-3326 or visit dos.ua.edu.

Housing and Residential Communities
Housing and Residential Communities provides safe, secure housing for undergraduate and graduate students that supports their academic success. Campus housing provides leadership opportunities and avenues for campus involvement and engagement. For more information about campus housing, call (205) 348-6676 or visit housing.ua.edu.

New Student Programs
The Office of New Student Programs assists students in maximizing their first year at the University by introducing them to University resources, policies and procedures, and encouraging connections to the campus community. Tide Early Alerts, the Crimson Calling Center and Freshman Learning Communities are initiatives designed to foster student engagement with faculty, staff and one another during their crucial first year.
Contact the Office of New Student Programs at (205) 348-3326 or visit newstudents.ua.edu.

**Parent Programs**
The Office of Parent Programs supports the successful academic and social transition of new students into The University of Alabama community, as well as promotes continuous relationships among our students’ parents, families and the University. Parents of students can also find the answers to their questions and learn how to best support their student’s education and outside-of-the-classroom experiences. For more information about parent programs, including Family Weekend in the fall, call (800) 392-2777 or visit parents.ua.edu.

**Student Involvement and Leadership**
The mission of the Office of Student Involvement and Leadership is to provide opportunities for co-curricular experience as well as service to the University and the community. This office helps each student customize and enhance his/her educational experience to fit that student’s goals and interests. To find out more about the many ways to get involved on campus, visit leadership.ua.edu or call (205) 348-6114.

**Student Media**
The Office of Student Media provides UA students with direct, hands-on, real-life experience that prepares them for any career and sets them on a path to success after graduation. Student Media offers out-of-classroom opportunities through The Crimson White, a 15,000- circulation daily newspaper; Corolla, a 115-year-old yearbook; WVUA, a non-commercial radio station at 90.7 FM; Marr’s Field Journal, an undergraduate literary/art journal; Black Warrior Review, a graduate level national literary journal; Southern Historian, a graduate level research journal; and a Digital Media unit that develops content and services for the Web. For more information, visit osm.ua.edu or call (205) 348-7257.

**University Recreation**
University Recreation conducts sports and fitness programs for the University community that strengthen well-being, learning and personal growth. Programmatic areas include Intramural Sports, Sport Clubs, Outdoor Recreation, Personal Training, Fitness Testing and Consultations, Group Exercise classes, non-credit instructional classes, aquatic services and informal (open) recreation. Facilities available include the ultramodern, award-winning Student Recreation Center, University Aquatic Center, Outdoor Fields Complex, Outdoor Pool Complex and Tennis Courts. For more information on these facilities and programs, call (205) 348-3994 or visit urec.sa.ua.edu.

**University Union**
The University Union supports, supplements and complements the overall academic, research and service mission of The University of Alabama by offering a wide variety of high-quality services, collaborative programming and leisure-time activities. The University Union’s Ferguson Center serves as the center of the campus community and is open more than 340 days per year, seven days per week and at least 15 hours per day to
serve the needs of the campus community. The Ferguson Center is the site of many University offices, including the Career Center and the Community Service Center, as well as other offices dedicated to serving students. Conference and meeting room reservations for the Ferguson Center, Student Services Center and Ferguson Plaza are also made through the Ferguson Center Reservations & Event Planning Office. For more information and to access the Online Room Reservation Form, please visit ferguson.ua.edu or call (205) 348-2827.

Women’s Resource Center
The Women’s Resource Center empowers women on campus through programs on leadership, women’s issues, peer education, volunteer opportunities and support. The center provides students with counseling and advocacy services when dealing with issues of dating violence, sexual assault, childhood abuse or stalking. The mission of the Women’s Resource Center supports the values of social justice, community, safety, leadership, mentoring, education, diversity and research.

There are opportunities to get involved through ongoing programs such as the Women Involved in Learning and Leading program (WILL), the Young Women Leaders program (YWLP), the Men Against Violence program (MAV) and the Unscripted peer educator program. Additionally, there are opportunities to be involved with special events and programming sponsored and co-sponsored by the Women’s Resource Center, such as the Brown Bag Lunch Series, book clubs, conferences and awareness event activities. For additional information about programs and services, contact the Women’s Resource Center at (205) 348-5040 or visit wrc.ua.edu.

Student Health Center
The University of Alabama provides comprehensive, high-quality and easily accessible health care for its students through the University of Alabama Student Health Center (UASHC). Located at the corner of University Boulevard and 5th Avenue East, next to the University Medical Center, the UASHC is accredited by the Accreditation Association for Ambulatory Health Care (AAAHC). The UASHC can meet most, though not all, medical needs of University of Alabama students. For more information, call (205) 348-6262 or visit cchs.ua.edu/shc.

University of Alabama Police Department
For information on University Police services and personal safety information, consult the Safer Living Guide, available at the main desk of the UA Police Department, UA residential dorms, UA libraries and at businesses surrounding the UA campus, or visit our website at police.ua.edu. The UA Annual Campus Security Report, containing crime statistics as well as crime prevention policies and procedures, is available online at our website at safety.ua.edu.

Writing Center
The University of Alabama Writing Center, a free consultation service available to all UA students, provides assistance with writing assignments in most academic disciplines. Staffed by graduate students, the Writing Center helps students to improve their writing
relative to specific assignments and to apply newly learned skills to future writing tasks. The Writing Center is located in 322 Lloyd Hall. Appointments are encouraged; walk-ins are welcome. Visit writingcenter.ua.edu for complete details.

**Ferguson Center**

The Ferguson Center and its staff seek to enhance each students' learning experience by supporting, supplementing and complementing the overall academic, research and service mission of The University of Alabama by offering a wide variety of high-quality services, collaborative programming and leisure time activities. The Ferguson Center serves as the center of the campus community and is open more than 340 days per year, seven days per week, and at least 15 hours per day to serve the needs of the campus community.

Conference and meeting room reservations for the Ferguson Center, Student Services Center, and Ferguson Plaza are also made through the Ferguson Center Reservations & Event Planning Office. For more information and to access the Online Room Reservation Form, please refer to ferguson.ua.edu or call (205) 348-2827.

**Student Life**

The mission of the Office of Student Life is to maximize every UA student’s learning experience through exploration, enjoyment, and service. The Office of Student Life includes Blackburn Institute, Campus Programs, the Community Service Center, Ferguson Center, and Student Leadership and Development. For more information call (205) 348-6114 or visit our web site at http://gobama.ua.edu/studentlife/
G. Library and Learning Resources

1. The dance collection is part of the collections of the Amelia Gayle Gorgas Library which serves the social sciences, arts and humanities. The Gorgas Library is centrally located on the campus of the University of Alabama and is under the authority of the Dean of University Libraries.

The Gorgas Library holdings in the area of dance are as follows:  

- Print, circulating books and ebooks: 8,047
- Print, non-circulating reference items: 256
- Print and electronic journals: 28
- Additional database resources: 38
- Dance-related musical scores: 528
- Sound recordings—LPs and CDs: 1,186
- DVDs and videorecordings: 2,003

The dance collection includes monographs on technique, history, biography, and performance, as well as the social issues of dance, dance therapy, and dance philosophy. Included in the dance collection are works appropriate to dance students and faculty, as well as the general student population. The collection includes numerous scores of ballets and other dance music, as well as a large number of recordings in LP, CD, DVD and VHS formats. The academic level of the collection is described as “University/Research Library.”

Since 2011 electronic access to learning resources has been greatly expedited by the acquisition of the EBSCO Discovery Search engine, dubbed Scout by the Libraries, Scout enables patrons to simultaneously search many databases, as well as the Libraries' catalog. This makes it possible for patrons to quickly access information on a topic without having to decide which databases to search.

Another important resource is the Sanford Media Resource and Design Center, which was created in 2004 to make available to students a leading-edge facility for digital media production. The Center offers hardware and software for audio recording and editing, video editing, and music composition. Audio recorders and video cameras are available for checkout. Dance students make extensive use of the Center for their work on dance projects.

2. The Gorgas Library maintains and publishes scheduled hours of operation. During the fall and spring semesters the hours are as follows:

   Monday – Thursday                7:30 a.m. – 2:00 a.m.

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1 The holdings information includes resources that are specifically for dance, as well as holdings in music and theatre that are closely related to dance. The number of books was calculated by combining the title count from the Library of Congress Classification areas GV1580-1799, ML3400-3465, MT955-960, NX650-750, QP301-360, and RC489-1220.
During interim term and summer school, the hours of operation are shortened due to reduced enrollment. The libraries are closed for Labor Day, Thanksgiving Day, Christmas Eve and Day, New Year’s Eve and Day, Martin Luther King Day, and Independence Day. All changes in hours of operation are posted at the beginning of each academic year.

The Libraries’ catalog and other online resources are available 24/7 through the Libraries’ homepage at www.lib.ua.edu. There are 268 desktop computer terminals in Gorgas Library. Ten of these are public terminals requiring no login information. The library website can be accessed from campus offices and classrooms and from remote locations. In addition to desktop computer terminals, wireless access is provided in all of the Libraries, and patrons may use their own laptops or check out one of 52 laptops from the main circulation desk.

Gorgas Library computers include software for viewing and creating DVDs and for listening to and creating CDs. In addition Gorgas Library offers viewing and listening facilities in the Music Library, including seven CD players, five LP players, two tape decks, five TVs, four DVD players, two VHS players, and one laser disc player.

3. Resources of other libraries and institutions are available to faculty, staff, and students through the Libraries’ interlibrary loan service. In addition, the Libraries maintain reciprocal borrowing agreements with libraries at other state-supported colleges and universities, including the libraries of Auburn University, Auburn at Montgomery, the University of Alabama at Birmingham, and the University of Alabama at Huntsville. In most cases, University students and faculty may check out materials by presenting a valid University of Alabama Activity (ID) Card. Students and faculty may also use the libraries at nearby Shelton State Community College and Stillman College, as well as the Tuscaloosa and Birmingham Public Libraries.

4. The expenditures for dance are included in the expenditures for Theatre and Dance. The Gorgas Library budget is allocated into two accounts. One account is for periodical subscriptions, including access to electronic journals; the other is for materials, which includes books, sound and video recordings, microfilm, etc. Electronic resources are acquired through library consortial agreements and endowment funds. The 2012-2013 academic year information had not yet been totaled at the time this information was gathered.
<table>
<thead>
<tr>
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<th>FY 2009-2010</th>
<th>FY 2010-2011</th>
<th>FY 2011-2012</th>
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</thead>
<tbody>
<tr>
<td>Serials</td>
<td>1,407</td>
<td>1,564</td>
<td>1,135</td>
</tr>
<tr>
<td>Books</td>
<td>7,211</td>
<td>7,553</td>
<td>6,010</td>
</tr>
<tr>
<td>Videos</td>
<td>1,465</td>
<td>2,012</td>
<td>3,630</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>11,345</strong></td>
<td><strong>11,129</strong></td>
<td><strong>10,775</strong></td>
</tr>
</tbody>
</table>

Electronic databases which are of particular interest to dance faculty and students include Oxford Music Online, Music Index, RILM, International Index to Music Periodicals, Sport Discus, Classical Music Library, Database of Recorded American Music (DRAM), and Naxos Music Library. Totals for these databases are:

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<th>FY2009-2010</th>
<th>FY 2010-2011</th>
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<tbody>
<tr>
<td><strong>Total</strong></td>
<td>20,487</td>
<td>22,330</td>
<td>33,642</td>
</tr>
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</table>

5. The dance collection is managed and overseen by the Music and Performing Arts Librarian. She works closely with dance faculty and students, acquiring the materials they need and providing reference and instruction. The Music Library Assistant handles circulation, reserves, and other day-to-day library needs of the Department of Theatre and Dance.

6. Materials are acquired for the Libraries through several vendors, including Yankee Book Peddlar (YBP), Otto Harrassowitz, ArkivMusic, and Theodore Front. YBP supplies some materials to the Libraries through an approval plan, using a collecting profile based on each academic department’s curriculum. In addition, many materials are added to the collection as a result of requests by faculty, as well as recommendations from students.

7. The Libraries have been acquiring retrospective back files of journals from sources such as JSTOR.

Procedures for preservation and replacement include placing frequently used items on reserve, and, when appropriate, replacing older formats, such as LPs and VHS tapes with CDs and DVDs. The library maintains memberships in Portico and LOCKSS.

Gorgas Library has expanded its facilities in recent years. Examples of improvements follow. The Sanford Media Center opened in February 2004 and, as noted above, provides capabilities for students to create multimedia projects as well as view media. It is staffed with professionals and students. Renovation of a
large meeting room was completed in 2006. This room provides an overhead projector and computing capabilities as well as space for meetings and events. The first and third floors were renovated in 2007 to include space for more computers and seating for students. An additional computer testing lab was added in the summer of 2008. When this lab is not being used by testing services, it is available for student use.

An Annex for the University Libraries system opened in 2003. The Annex is near campus and contains movable compact shelving for older and low use items.

Library computers and equipment are replaced on a regular cycle. This year monitors were upgraded to flat screen monitors throughout the library. Two generous gifts allow the library to continue to add and maintain equipment in the Sanford Media Center and to support equipment for Digital Programs.
H. Recruitment, Admission – Retention, Record Keeping, and Advisement

1. The Dance Program at the University of Alabama offers a B.A. in Dance. Acceptance into the program is by audition only. The audition includes a ballet barre warm-up, ballet center, pointe work (for women), a modern dance sequence and a jazz dance sequence. Students are evaluated on their technical abilities and their demonstration of potential. Students with strong technique are accepted on their abilities. (ie: double pirouette on pointe, classical line in Arabesques) and their flexibility in changing styles (jazz and modern). For students without a strong dance background, we accept students who demonstrate good coordination and ability to assimilate information quickly. In some cases, we accept video auditions. In the video they are required to show ballet barre and center work, and a combination demonstrating their abilities in modern and jazz. Auditions for the program are held once during the Fall semester and once in early Spring semester. For students already in attendance at UA, they have the option of attending the Fall or Spring auditions or, if they are taking a dance class, being evaluated by the dance faculty in that class for consideration for acceptance into the dance degree program.

2. Retention in the dance major program requires the maintenance of a 2.0 GPA in general studies and a 2.5 GPA in their dance studies. If there are serious behavior or misconduct issues, or a student is not demonstrating progress, a student may be placed on probation or asked to leave the program.

3. Students are advised each semester before registration. Advising is in two stages. Each class is advised for specific requirements and general information that is the same in their class (freshman, sophomore, etc.). In addition, each student must meet with a dance faculty advisor to determine the emphasis (performance, teaching or choreography) that will be the most appropriate for each student and also which technique styles and levels will be most beneficial for their emphasis. All of the dance faculty may attend technique class midterms and finals and assist in determining the appropriate track and levels.

5. We are currently keeping a file on each student. In the file we keep a copy of their course work sheet. In addition, we keep a copy of scholarship statements, ARDT contracts, warnings or other pertinent information that may arise during their time at UA.
I. Published Materials and Web Sites

[Link to website]

www.as.ua.edu/theatre
“ARDT Spring Concert”, 2011

The Bachelor of Arts in Dance program offers the best program for dancers who wish to prepare for work in ballet, modern and jazz, dance performance and choreography.

The Dance Major Program at The University of Alabama provides professional standards for technique in Ballet, Modern and Jazz Dance complemented by a choreographic curriculum. Admission to the Dance Major program is by audition only. Required course work includes Anatomy for Dance, two semesters of Dance History, Choreography I, Lighting and Sound for Dance and a variety of dance technique classes. For more information on university and core curriculum requirements, please visit the course list on BA Dance.

The Alabama Repertory Dance Theatre (ARDT) is the pre-professional company in residence founded by Professor Cornelius Carter to prepare and enrich dance students for the diverse demands of a professional career. ARDT sets a very competitive standard in technical proficiency and artistic creativity. Auditions for ARDT occur in the Fall Semester with possibilities for touring experience. Members of ARDT perform each semester in works by faculty and guest artists.

UA is also host to one of the American Ballet Theatre’s Summer Intensive workshops The University of Alabama was selected by the American Ballet Theatre to host the first satellite program outside New York City for its Summer Ballet Intensive in 1997. In that first year, one hundred eighty-nine of America’s most talented dancers, representing 30 states including Hawaii plus Bermuda and Puerto Rico were in attendance. Please visit the ABT page for more information regarding the American Ballet Theatre Summer Intensive.

The faculty-adjudicated student concert, Dance Alabama!, presents two full concerts each season in Morgan Auditorium. In addition, the dance program maintains an active outreach program that includes lecture demonstrations and performances for school and community organizations throughout the region. There is an active exchange between the American Ballet Theatre and other professional venues, both nationally and internationally. Our alumni have worked in professional companies such as the Radio City Rockettes, Cleo Parker Robinson Dance Company, Dayton Contemporary, Philidanco, Gus Giordano, Alabama Ballet, Complexions, Atlanta Ballet, STREE Dance Company, Jeanne Ruddy Dance, Disney Productions, national Broadway tours and cruise lines. In addition, they are admitted to top graduate schools and manage their own private studies. The University of Alabama Dance Program is a contributing member of the American College Dance Festival Association (ACDFA), attending all regional festivals to present student, faculty and guest artist choreography.

http://theatre.ua.edu/department/dance-b-a/
Admission Information: Admission to the Dance Program is by audition only. A Dance Major must achieve and maintain a 3.0 GPA and show proficiency in movement techniques. Students must demonstrate technical ability at the intermediate or advanced level of technique in ballet, modern or jazz (includes tap) to be considered as a Dance Major. Prospective students may be considered by attending auditions either in the fall or spring semester. The audition dates are selected around the Theatre & Dance season and are typically during the second concert of the fall semester (October or November) and the first concert of the spring semester (usually February).

It is preferable to attend an audition in person, however, for special cases a DVD or video link can be submitted. The video should be approximately 5 minutes and demonstrate work at the barre and center in ballet. This work must include developpe a la seconde, first arabesque and center adagio, petite allegro and pirouette combinations. If the prospective student is comfortable en pointe, work should be included to demonstrate this. Demonstration of proficiency in another style such as jazz, modern or tap must be included. If the prospective student wishes to send an example of his/her choreography, this may be added to the 5 minute technique portion of the audition video. If a DVD is mailed, it will not be returned. Links to material posted on YouTube or Vimeo are preferred.

Catalog: Additional information regarding courses in UA’s catalog can be found by visiting the Academic Catalog Entries for Dance Major.

- Recent Productions...
acting track). These are held on the UA campus in Tuscaloosa, Alabama.

*Dates* (for 2014-2015 entrance) – Saturday, November 16, 2013 or Saturday, January 25, 2014

*Check-in Time* – 10:30AM

*Location* – Lobby of Rowland-Johnson Hall

*Registration Deadline* – Monday, November 11, 2013 or Monday, January 20, 2014

**Registration:** Fill out the online Audition Day Registration Form (also available in the resources section below). Musical theatre applicants should also fill out the Supplemental Musical Theatre Application (page two of the registration form). These materials must be received by the Monday prior to Audition Day.

**What to expect during the day?** This is a typical schedule, subject to change based on scheduling requirements.

- 10:30AM – Registration in the lobby of Rowland-Johnson Hall on the UA Campus. You will be given audition numbers and a complete schedule of the day.
- 10:45AM – Welcome and Introduction, Gallaway Theatre in Rowland-Johnson Hall.
- 11:15AM – Q&A for parents with Department Chair William Teague.
- 11:15AM-5:00PM – Audition/Scholarship Day activities. These will include auditions, interviews, theatre workshops, campus tours, and meetings with UA Theatre majors.

**What to Prepare/Bring:**

ALL ACTORS: Prepare a 90-second (or less) monologue of your choice (classic or contemporary) that best shows off your acting skills. Please note that you will be cut off at the 90-second mark.

MUSICAL THEATRE: In addition to the monologue, prepare two theatre songs (16-measure audition versions, but know the complete songs): an up-tempo and a ballad. Women who can belt should include both belt and legit. There will be an accompanist; bring sheet music. Do not sing a cappella or with recorded accompaniment. There will also be a dance audition. Bring dance clothes, and character and jazz shoes, if you have them.

CLOTHING: Standard audition attire is required. Come dressed for the acting audition. Musical theatre applicants will have a few minutes to change into dance clothing for the dance audition.

SET DESIGN/LIGHTING DESIGN/COSTUME DESIGN: If available, bring examples of your design work. These designs can be realized work or class projects. Drawings, sketches, models, and photos presented in an organized manner are a great way to show off your skills. If you do not have design work prepared, do not be intimidated. You are still encouraged to talk to our design faculty.

TECHNICAL THEATRE/THEATRE MANAGEMENT: If available, bring your portfolio or examples of your work. These examples can be realized work or class projects. If you do not have a portfolio or examples of work prepared, that is fine. You are still encouraged to talk to our faculty.

SNACKS: Snacks will be available, but there will not be a lunch break. Eat before you arrive.

NOTIFICATION OF ACCEPTANCE: You will be notified by the end of February 2014 if you have been selected to receive a scholarship from the Department of Theatre and Dance in the Fall of 2014. If auditioning for the Musical Theatre Track, you will be notified of your status by the end of February.

NOTES: All auditions are private. Performers are brought into the audition room one at a time. We find that students do their best and most honest work when parents and guests are not watching. You are welcome to wait for the auditionee in the Johnson Room (adjacent to the Marian Gallaway Theatre).

QUESTIONS: Please contact the appropriate area representative on the Guidelines page (available in the resources section below).

**Resources & Information Sheets (click to download):**

Audition Day Registration Form (submitted online)

Audition Day Registration Form 2013-14, Guidelines and Information Sheets (downloadable pdf)

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**Dance Program Auditions:** Auditions for admission into the undergraduate Dance program for Fall 2014 will take place on the following date:

*Dates* (for 2014-2015 entrance) - Friday, November 8, 2013 or Friday, February 21, 2014

*Check-in Time* – 10:00AM

http://theatre.ua.edu/department/auditions/
**Please note that participation at each audition will be limited to the first 60 dancers who register**

Auditionees must register by e-mailing their name, address and phone number to Nancy Calvert by the listed deadlines. When registering, please indicate if you will be needing your two complimentary tickets to the performance that evening. Auditions start promptly at 11:00AM. Auditionees are encouraged to arrive no later than 10:30AM to complete necessary paperwork. Please contact Cornelius Carter for further information.

What to expect during the day? *Women* should bring ballet, pointe and jazz shoes and wear a black leotard and pink tights (convertible are best so you can easily be barefoot for the modern portion). Hair should be neatly secured in a bun. Do not wear jewelry. *Men* should wear either a black or white fitted T-shirt and black tights with black or white ballet slippers (bring jazz shoes). The audition begins at 11:00AM, but you should arrive by 10:30AM to sign in, get your number and warm up. The audition consists of a ballet class with barre, some center work (tendus, adagio) and across the floor combinations (turns, leaps). Next comes some basic pointe work for the women (echappes, passe releves, and some turns). Men will demonstrate some jumps, leaps and turns. After that, you’ll learn a modern combination and then a jazz combination. You will not show individual choreography, nor need to bring a resume, references or pictures. The faculty simply watch you take class and observe how you switch from one style/teacher to the next. The class takes about two hours. After class, there will be a Q&A about the department and the university, with a representative from admissions to answer questions about application procedures.

After that, you are free to explore campus and Tuscaloosa until the dance concert at 5:30PM, though you’ll probably want to be there by 5:00PM to get a good seat! We highly recommend that you attend the concert that evening at 5:30PM to have a clear understanding of what we do. Auditionees will receive two complimentary tickets to the concert. Additional tickets may be purchased beginning by contacting the Box Office at (205) 348-3400 or visiting our online Tickets link.

- Recent Productions...
ABT Summer Intensive, 2011
Credit: Brittany Keene

The American Ballet Theatre will be conducting a three week Summer Ballet Intensive from July 1-20, 2013.

This three-week program is held in collaboration with the Department of Theatre and Dance at the University of Alabama in Tuscaloosa. Students will stay in dormitories on the beautiful University of Alabama campus while studying with Artistic Coordinator Carla Stallings Lippert and celebrated ABT faculty. A final showcase performance will be held featuring ABT repertory and new choreography on stage at the Moody Music Concert Hall. The Tuscaloosa site is geared toward strengthening and refining technique for intermediate and advanced dancers, ages 11-17.

- Program Dates: July 1-20, 2013
- Dorm Check-in: June 30, 2013, 9:00 AM-2:00 PM, mandatory orientation meeting for all ABT students at 4:00PM
- Final Showcase: Saturday, July 20, 2013 at 12:00 Noon and 3:00PM, in the Moody Music Concert Hall
- Dorm Check-out: July 20, 2013, following the 3:00PM showcase
- Location: The University of Alabama, Department of Theatre and Dance, Box 870239, Tuscaloosa, AL 35487, (205) 348-5283
- Tuition: $1250 (pay to ABT)
- Room/Board: $1550 (pay to UA)
- Day Student Fee: $400 (only applies to dancers not staying in the dorms)
- Day Student Meal Card: $450 (Students not staying in the dorm may choose to purchase a food card to pay for meals during the intensive)
- Ages: 11-17
- Accepted methods of payment: money order made payable to The University of Alabama or any major credit card (MasterCard, VISA, Amex, Discover)

The comprehensive curriculum includes a full day of classes, workshops and group rehearsals. Classes will be offered at ability levels following the initial placement auditions and will include...

- Technique
- Pointe
- Variations
- Pas de Deux
- Men’s Class
- Repertory
- Character

These classes are taught by ABT faculty. Additional classes in jazz, modern, Pilates and dance health will be offered by distinguished local guest artists.

About the Program: In 1997, The University of Alabama was chosen by American Ballet Theatre for the first American Ballet Theatre Summer Intensive ever to be held outside of New York or in partnership with a university.

Through this partnership, promising young dancers can receive both the highest level of dance training with American Ballet Theatre’s renowned summer program and a strong correlating academic curriculum of dance studies. Participants are selected for the Intensive through an 24-city nationwide audition tour.

The American Ballet Theatre is the nation’s premiere dance company. Founded in 1940, the company has been the home of many of the world’s best dancers, including Natalia Makarova, Mikhail Baryshnikov and Cynthia Gregory. American Ballet Theatre is known internationally for establishing an American identity for ballet, through works choreographed by such artists as Agnes de Mille, George Balanchine and Twyla Tharp. Today the American Ballet Theatre continues to be the destination of choice for the world’s most accomplished dancers.

http://theatre.ua.edu/department/dance-b-a/abt/

**Registration:** For information on how to audition and enroll in the ABT Summer Intensive, please contact Caitlin Williams, Summer Intensive Associate, American Ballet Theatre, 890 Broadway, Floor 3, New York, NY 10003, Phone: (212) 477-3030 x3416, Fax: (212) 419-4396, E-mail: summerintensive@abt.org.

**Tickets and Additional Information:** The final Gala Showcase performance will be Saturday, July 20 at 12:00 Noon and again at, 3:00 PM, in the Concert Hall of the Moody Music Building. Tickets will go on sale approximately one week before the performance. Please check back for prices and purchasing locations. For more information, please contact the Department of Theatre and Dance, (205) 348-5283 or by fax (205) 348-9048.

- **Recent Productions...**

![Recent Productions Image]
2013 Summer Intensive Sites

New York  
North Carolina  
Alabama  
Texas  
California

Tuition Information: Tuition for each Summer Intensive varies by location and duration. Specific amounts are listed below by site. Tuition may be paid by credit card or personal check in two installments: half when enrolling and the other half by May 1, 2013. Please do not send room and board payments to ABT. Information on when and where to send room and board payments will be sent to enrolled students in a student handbook.
To view ABT’s refund policy please click here.

New York Summer Intensive
Artistic Coordinator, Melissa Allen Bowman
At the New York Summer Intensive students will enjoy five-weeks of classes in the ABT studios at Broadway and 19th Street near Union Square. The New York site is geared toward advanced dancers, ages 12-22 and continues to be our longest, most challenging program. Supervised housing is not available in New York. The New York site will continue to hold separate technique classes for men and will focus on the key elements of the ABT National Training Curriculum for ballet technique. Students will have the opportunity to perform ABT repertory and a piece of original choreography in a final performance. Special ABT guest teachers in New York will include Franco De Vita, Raymond Lukens, and Kevin McKenzie.

Program Dates: June 24 – July 26, 2013
Location: American Ballet Theatre
890 Broadway, 3rd Floor
New York, NY 10003
(212) 477-3030 x3416
Tuition: $2750
Ages: 12-22
Housing: 2012 NY Housing List
Resource: Check back for the 2013 housing list and details.
New School Dormitory:
Stuyvesant Park Residence
316 East 15th Street
New York, NY 10003
between 1st & 2nd Avenues
** Ages 16 and up only
Contact: summerhousing@newschool.edu or 212-229-5459 x3610
New School Summer Housing
Applications: https://newschool.dormpro.com/forms/hsgapps/summer/abt-college.html

North Carolina Summer Intensive
Artistic Coordinator, Alaine Haubert
As the exclusive affiliate school of the Jacqueline Kennedy Onassis School at American Ballet Theatre, the University of North Carolina School of the Arts and ABT announce a new four-week Intensive in Winston-Salem, NC. Students will dance in UNCSA’s beautiful facilities while being taught by renowned ABT faculty, led by Artistic Coordinator Alaine Haubert. Students will perform ABT repertory as well as new choreography in a final performance at the Stevens Center. Housing and meals will be arranged by Resident Life at UNCSA, and boarding students will have

http://www.abt.org/education/sites.asp
the opportunity to interact with fellow arts students in organized weekend activities. The North Carolina Intensive is geared toward the refinement of technique for intermediate and advanced dancers, ages 12-16.

Program Dates: June 24–July 19, 2013  
Dorm Check-in: June 23, 2013  
Location: University of North Carolina School of the Arts  
1533 S. Main Street  
Winston-Salem, NC 27127  
(336) 770-3399  
Tuition: $1600  
Room/Board: $2010  
Day Student Fee: $590 (only applies to dancers not staying in the dorms)  
Ages: 12-16

Alabama Summer Intensive
Artistic Coordinator, Carla Stallings Lippert
This three-week program is held in collaboration with the Department of Theatre and Dance at the University of Alabama, Tuscaloosa. Students will stay in dormitories on the beautiful University of Alabama campus while studying Artistic Coordinator Carla Stallings Lippert and celebrated ABT faculty. A final performance will be held featuring ABT repertory and new choreography on stage at the Moody Music Concert Hall. The Tuscaloosa site is geared toward strengthening and refining technique for intermediate and advanced dancers, ages 11-17.
For additional information regarding the Alabama Intensive, please visit:  
http://theatre.ua.edu/department/dance-b-a/abt/

Program Dates: July 1 – July 20, 2013  
Dorm Check-in: June 30, 2013 (9am-2pm, Mandatory 4pm Orientation)  
Final Showcase: July 20, 2013 (12pm & 3pm)  
Dorm Check-out: July 20, 2013 (following the 3pm Showcase)  
Location: University of Alabama  
Department of Theater and Dance  
P.O. Box 870239  
Tuscaloosa, AL 35487  
(205) 348-5283  
Tuition: $1250  
Room/Board: $1550  
Day Student Fee: $400 (only applies to dancers not staying in the dorms)  
Day Student Meal $450  
Ages: 11-17

Texas Summer Intensive
Artistic Coordinator, Christine Spizzo
ABT and The University of Texas at Austin collaborate on this four-week intensive. Students attending this program are required to stay in dormitories on the UT campus and have an opportunity to enjoy Austin’s rich history and culture. The Austin Summer Intensive is geared toward strengthening and refining technique for intermediate and advanced dancers, ages 12-18. Students will have the opportunity to study with with Artistic Coordinator Christine Spizzo and celebrated ABT faculty. The experience will culminate in a final performance of ABT repertory and new works. For additional information, visit the University of Texas website at  
http://www.utexas.edu/finearts/ted/summer-youth-programs/american-ballet-theatre-summer-intensive

Program Dates: July 7 – August 2, 2013  
Dorm Check-in: July 7, 2013 (mandatory)  
Dorm Check-out: August 2 (evening) and August 3 (morning)  
Location: University of Texas at Austin  
Department of Theater and Dance  
Austin, TX 78712  
(512) 232-5397  
Tuition: $1600  
Room/Board: $2000  
Day Student Fee: $500 (required for students not staying in the dorm)
Department of Theatre and Dance

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- Theatre Minor
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Dance Major

Degree Requirements

Students earning the bachelor of arts (BA) degree with a major in dance must complete all University, college and departmental degree requirements. These include the general education requirements, the following major requirements, all requirements for an approved minor and other sufficient credits to total a minimum of 120 applicable semester hours.

Admission into the Major

Admission to the dance major is by audition only. For information on the audition process, contact The University of Alabama, Department of Theatre and Dance, Box 870239, Tuscaloosa, AL 35487-0239; or visit as.ua.edu/theatre. Students are expected to formally declare a major no later than the fourth semester of full-time enrollment (or at 61 semester hours for transfer students). Students can declare a major by completing the Change of Major/Minor Application online under the Student tab of myBama.

Grade Point Average

A 2.0 grade point average in the major is required for completion of the degree. Please see the Grade Point Average (GPA) section of this catalog for an explanation on grade point average calculations.

Major Courses

The major in dance requires the successful completion of the following 30 semester hours:

<table>
<thead>
<tr>
<th>Courses</th>
<th>Description</th>
<th>Hours</th>
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</thead>
<tbody>
<tr>
<td>DN 121</td>
<td>Ballet Technique I-A</td>
<td>6</td>
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<tr>
<td>DN 122</td>
<td>Ballet Technique I-B</td>
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<tr>
<td>DN 221</td>
<td>Ballet Technique II-A</td>
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<td>DN 222</td>
<td>Ballet Technique II-B</td>
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<td>DN 211 or</td>
<td>Modern Dance II-A</td>
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<tr>
<td>DN 212</td>
<td>Modern Dance II-B</td>
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<tr>
<td>DN 251 or</td>
<td>Jazz Technique II-A</td>
<td>3</td>
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DN 252  Jazz Technique II-B

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<thead>
<tr>
<th>Course</th>
<th>Hours</th>
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<tbody>
<tr>
<td>DN courses at 300/400 level</td>
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</tr>
<tr>
<td>DN or DNCA electives *</td>
<td>6</td>
</tr>
<tr>
<td>Total Hours</td>
<td>30</td>
</tr>
</tbody>
</table>

*Excluding DNCA courses counted for ancillary requirement.

**Upper-level Residency**
A minimum of 12 hours in 300- and 400-level courses in the major must be earned on this campus.

**Ancillary Courses**
Grades in ancillary courses are not computed into the major GPA. The major in dance requires the successful completion of the following course outside the major:

| DNCA 240  | Choreography I | 3 |
| DNCA 265  | Anatomy For Dance | 3 |
| DNCA 470  | History Of Dance I | 3 |
| DNCA 471  | History of Dance II | 3 |
| TH 324    | Lighting and Sound for Dance | 3 |

**Required Minor**
This major requires the completion of a minor. A minor in theatre or business is recommended.

**Additional Major Requirements**
Dance majors must reach a proficiency level of 300 in the major technique (modern, ballet or jazz) and 200 in the secondary technique (modern, ballet or jazz) before graduation. Dance majors must participate in all program auditions. Students are responsible for ensuring that they have met all University, college, major and minor requirements. However, each student must meet with an advisor in the major department for academic planning and to be approved for registration each semester. College advisers are also available for additional assistance with minor, college and University requirements.

**Special Opportunities**
The dance program, accredited by the National Association of Schools of Dance (NASD), adheres to professional standards for technique in classical ballet and modern and jazz dance. The department presents two dance concerts each semester: the Alabama Repertory Dance Theatre (ARDT) and Dance Alabama concerts. Alabama Repertory Dance Theatre is the pre-professional student dance company that performs classical repertoire as well as contemporary and jazz choreography. Acceptance into the company is by audition only. Dance Alabama concerts are comprised of student works that are chosen by dance faculty adjudication. Dance Alabama is a theatrical venue designed to showcase serious choreography that is conceptually original, technically proficient and well crafted. Participation in ARDT and Dance Alabama is open to dance majors and non-majors. Dance students who excel in dance and academics are also eligible for acceptance into the national dance honor society.
Nu Delta Alpha.

**Arts & Sciences Academic Departments**

- American Studies
- Anthropology
- Art and Art History
- Biological Sciences
- Blount Undergraduate Initiative
- Chemistry
- College of Arts and Sciences
- Communicative Disorders
- Criminal Justice
- English
- Gender and Race Studies
- Geography
- Geological Sciences
- History
- Marine Science Program
- Mathematics
- Modern Languages and Classics
- New College
- Philosophy
- Physics and Astronomy
- Political Science
- Psychology
- Religious Studies
- School of Music
- Theatre and Dance

---

**Faculty**

**Professor and Chair**

Teague, William

**Professor**

Carter, Cornelius

**Associate Professors**

Barry, Sarah M.

Burch, Steven

Crystal, Raphael

Fitch, Thomas A.

Hetzel, Allison B.

Meester, Donna

Panitch, Seth

Snyder, Rita M.

http://courseleaf.ua.edu/artssciences/theatre/#dancemajortext
Assistant Professors
Alley, Stacy
deCelle, F. Randy
Guo, Qianping
Herring, Emily
Martin, William

Instructor
Virciglio, John

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Dance Academics (DNCA) Courses

DNCA 240. Choreography I. 3 sem. hrs.
Basic exploration of the rhythmic and spatial elements in the development of movement phrases and choreographic dance studies.

DNCA 265. Anatomy For Dance. 3 sem. hrs.
Lecture/studio course covering the basics of the musculoskeletal system and dance kinesiology.

Exploration in more complex choreographic forms and compositions.
Prerequisite(s): DNCA 240 or DN 240.

DNCA 403. Approach Dance Instructn. 3 sem. hrs.
A course developing techniques for teaching of ballet, modern, and jazz dance styles.
Prerequisite(s): DNCA 265 or DN 265.

DNCA 440. Choreography III. 3 sem. hrs.
A study and practice of choreographic composition at the advanced level including all aspects of production. Offered on demand.
Prerequisite(s): DNCA 340 or DN 340; and TH 324.

DNCA 470. History Of Dance I. 3 sem. hrs.
The history of dance from pre-classic, romantic, classical and early modern ballet.

DNCA 471. History of Dance II. 3 sem. hrs.
The history of dance with an emphasis on 20th century and contemporary dance styles.
Prerequisite(s): DNCA 470.

Dance (DN) Courses

A studio course in classical ballet at the beginning level.

DN 110. Intro To Dance Styles. 2 sem. hrs.
Introduction to ballet, modern, and jazz dance through theory and practice at the beginning level.

**DN 111. Modern Dance Technique I. 3 sem. hrs.**

This course will introduce the basics of modern dance techniques.

**DN 121. Ballet Technique I-A. 3 sem. hrs.**

A studio course in classical ballet for first year dance majors or musical theatre majors. Offered in the fall semester.

**DN 122. Ballet Technique I-B. 3 sem. hrs.**

The development of theory and practice of classical ballet for first year dance majors or students with some previous experience in ballet.

**DN 142. World Dance. 2 sem. hrs.**

An introduction to dance movement as influenced by various cultures.

**DN 151. Jazz Technique I. 3 sem. hrs.**

Introduction to jazz dance technique and style through dance studio work.

**DN 200. Special Topics. 3 sem. hrs.**

Investigation of dance theories and principles.

**DN 210. Dance Styles II. 3 sem. hrs.**

This course will include study of various dance styles at the intermediate level. The styles will represent dance forms from theatrical productions. May be repeated for a maximum of 6 hours. Musical Theatre majors only or permission of the instructor.

**DN 211. Modern Dance II-A. 3 sem. hrs.**

A studio course in modern dance techniques at the intermediate level.

**DN 212. Modern Dance II-B. 3 sem. hrs.**

A studio course in modern dance technique at the advanced intermediate level.

**DN 221. Ballet Technique II-A. 3 sem. hrs.**

Development of classical ballet technique, and performance quality at the intermediate level for dance majors. Prerequisite(s): DN 121 or DN 122.

**DN 222. Ballet Technique II-B. 3 sem. hrs.**

Development of the classical theory and practice of ballet, at the intermediate level. Prerequisite(s): DN 221.

**DN 251. Jazz Technique II-A. 3 sem. hrs.**

A studio course in jazz dance technique at the intermediate level.
DN 252. Jazz Technique II-B. 3 sem. hrs.

A studio course in jazz dance technique at a more advanced intermediate level.

DN 300. Special Topics. 1-3 sem. hr.

Study of dance theories and principles for performance, choreography or pedagogy. Permission of instructor.

DN 301. Special Topics II. 1-3 sem. hr.

This course will focus on one area of dance such as technique, repertoire, composition or pedagogy in order to facilitate a more advanced analysis of that specific area.

DN 310. Dance Styles III. 3 sem. hrs.

A studio course in various dance styles used for concert dance or theatrical productions. For Musical Theatre majors. May be repeated for a maximum of 6 hours.

Prerequisite(s): DN 210.


Development of modern dance technique at the advanced level.

Prerequisite(s): DN 211 or DN 212.

DN 312. Modern Dance Technique III-B. 3 sem. hrs.

Development of advanced modern dance technique, preparing the student for pre-professional work.

Prerequisite(s): DN 211 or DN 212.


Advanced ballet technique including ladies' pointe work and men's technique.

DN 322. Ballet Technique III-B. 3 sem. hrs.

Continuation of advanced ballet technique including ladies' pointe work and men's technique.


This course will cover jazz dance technique at a more advanced level. This class will focus on technique in order to prepare the student for higher level jazz classes that emphasize performance elements.

Prerequisite(s): DN 251 or DN 252.

DN 352. Jazz Technique III-B. 3 sem. hrs.

Development of advanced jazz dance technique preparing the student for professional work.

Prerequisite(s): DN 251 or DN 252.

DN 380. Independent Study In Dance. 3 sem. hrs.

DN 381. Indep Study In Dance. 3 sem. hrs.

DN 400. Special Topics. 3 sem. hrs.

Prepare dancers for a professional career in dance performance through the rehearsal process of learning and
performing, ballet, modern and jazz dance repertoire.

**DN 410. Advanced Tap Technique. 3 sem. hrs.**

An advanced course focusing on tap dance language and the execution of advanced tap technique.  
Prerequisite(s): **DN 210** and **DN 310**.

**DN 411. Modern Dance Technique IV-A. 3 sem. hrs.**

Continued development of modern dance technique at the advanced level.  
Prerequisite(s): **DN 311** or **DN 312**.

**DN 412. Modern Dance Technique IV-B. 3 sem. hrs.**

Continued development of advanced modern dance technique, preparing the student for professional work.  
Prerequisite(s): **DN 311** or **DN 312**.

**DN 421. Ballet Technique IV-A. 3 sem. hrs.**

Advanced ballet technique including rehearsal and performance of ballet variations in preparation for professional work.  
Prerequisite(s): **DN 321** or **DN 322**.

**DN 422. Ballet Technique IV-B. 3 sem. hrs.**

Continued development of ballet technique and variations preparing the student for professional work.  
Prerequisite(s): **DN 321** or **DN 322**.

**DN 440. Choreography III. 3 sem. hrs.**

A study and practice of choreographic composition at the advanced level including all aspects of production.  
Offered on demand.  
Prerequisite(s): DN 340 and **TH 290** and **TH 324**.

**DN 451. Jazz Technique IV-A. 3 sem. hrs.**

This course is jazz dance technique at the advanced/pre-professional level. Will focus on elements of technique and style for concert, commercial, and musical theatre jazz. Special attention will be given to developing performance qualities.  
Prerequisite(s): **DN 352** and **DN 351**.

**DN 452. Jazz Technique IV-B. 3 sem. hrs.**

Advanced jazz dance technique preparing the student for professional work.  
Prerequisite(s): **DN 352**.

**Theatre–Muscial Theatre (THMT) Courses**

**THMT 174. Freshman Musical Theatre Voice. 0.5-2 sem. hrs.**

Private Instruction. This class is designed to work on vocal technique, including but not limited to, breathing, resonance, coordination of vocal registers, and musical theatre repertoire.

**THMT 274. Sophomore MTVoice. 1-2 sem. hr.**
Many people think they know who the most demanding coach is at the University of Alabama. If you guessed the coach who wears a straw hat during spring practice and has three crystal trophies, you would not be wrong. But you wouldn't be totally right.

In fact, one of the most demanding “coaches” at UA is not a coach at all, but a nationally recognized dance instructor. Professor Cornelius Carter, director of dance in the College’s Department of Theatre and Dance, has been shaping young dancers at the Capstone since 1992.

Under Carter’s tutelage and with financial support provided by the College’s Leadership Board, six seniors in the program were awarded scholarships to “go pro” at the Broadway Dance Center (BDC) in New York. Undergraduate students James “JJ” Butler of Birmingham, Alyssa Marks of Florence, Mary Jane Mitchell of Columbus, Ga.; Desmond Nunn of Anniston, and Shey Thorn of Grand Bay, will participate in the summer professional semester there. A sixth student, Alicia McGinty of Bethal Park, Pa., participated in the spring professional semester at the BDC.

Carter has had a longstanding career with the Alvin Ailey Dance Center in New York and spends his summers as an instructor and choreographer for their Summer Intensive Program. This connection allows him to build relationships at Ailey and in the New York dance community that ultimately benefits his students at UA.

Last summer he attended several performances at the Broadway Dance Center, where he met the director, Bonnie Erickson, at the request of colleague John Virgilio, an adjunct dance faculty member and guest artist in residence in the College’s Department of Theatre and Dance. Carter quickly forged a professional relationship. That relationship took a major leap forward last fall when Carter invited Jim Cooney, a choreographer and faculty advisor for the Broadway Dance Center, to come to Tuscaloosa to present master classes to dance majors. Cooney’s visit was made possible by funds raised at last year’s Arty Party, the fine and performing arts fundraiser sponsored by the College’s Leadership Board and its Fine Arts Committee. Since its inception nine years ago, the Arty Party has raised more than $250,000 to support the College’s fine and performing arts programs. Last year’s event provided the dance program with $27,000 for student scholarships and to fund visiting lectureships by professionals like Cooney.

“All of us on the fine arts committee are thrilled when we hear that funds raised from the Arty Party result in bringing national professionals to campus,” said Paula Quarles, co-chair of the Fine Arts committee. “But we are all the more delighted to learn that this investment by the Board has led to dance students being funded to study in New York. Now that’s results!”

While at UA, Cooney attended the Dance Alabama! Fall Concert. “I kept saying to him, ‘wait until you see our students,’” Carter said. “And when you say that to someone from New York who sees the best all the time, I know that is a tall order” Carter’s words proved to be true.

“The student choreography was very creative and well executed, and the dancers were excellent. I see so much dance, and I told them that it is rare I see new ideas—it’s not because I’m jaded, it’s purely because I’m, luckily, exposed to so much dance,” Cooney said. “However, at the UA concert, I saw so many new ideas and concepts! It was just delightful.”

Cooney said the high level of talent and professionalism spurred him to call his home office in New York for a very special request of additional scholarships.

See DANCE page 7
BRACERO, from page 6

the morning and there were hundreds of people there," Sifuentes said. "For many of the people it was like a family reunion, they hadn't seen each other in decades. We went from being worried that no one would show up to being worried that we wouldn't have time to interview everyone."

Over a period of approximately two years, the grass roots project recorded more than 600 interviews with former braceros and their families. Common themes began to emerge. Sifuentes said that despite the rough working conditions, low pay, and sub-par food and housing, the workers always found a way to maintain a sense of community. The stories are a testament to the enduring nature of the human spirit.

"We heard stories of dances and parties, playing cards," Sifuentes said. "One of the first things many braceros would buy was a radio so they could hear Mexican music that would remind them of home."

But mingled in with these light-hearted moments were stories of exploitation. The farmers who hired the workers to thin sugar beets, pick cucumbers and tomatoes, and weed and pick cotton profited immensely at the workers' expense. The workers came into the country in search of good wages to support their families back in Mexico, but instead they were paid very little and pitted against U.S. farm workers on strike.

The selections in the traveling exhibit are just the tip of the iceberg, with a full digital archive available online. Sifuentes said he and his colleagues imagine the project will continue to expand and grow as more former braceros and their families decide to share their stories.

For Tuscaloosa and the larger community of Alabamians, the exhibit provides insight into how guest worker programs have both succeeded and failed. According to Innis Jiménez, Alabama was unusual because it never had braceros. But most would agree that agriculture and the industry's use of migrant workers is a large part of the state's economy and its history.

For the Department of American Studies, the exhibit is a way to begin a conversation about immigration. They also hope local schools will take advantage of educational materials from the exhibit in their curriculum to continue the conversation.

"I want visitors to take away that what is going on now is not a new issue, or a new problem," Adrian said. "The goal is not to get people to come to a particular conclusion, but to have a broader context and think deeply about the issues that are part of the fabric of our everyday life right now."

Visit www.braceroarchive.org to see a full project archive.

DANCE, from page 5

"This was the first time he had asked to give more scholarships, and it was the first time in the history of the Broadway Dancer Center that they did that," Carter said.

The professional semesters at the BDC are unique, Carter said, because it is a chance for students to work personally with some of the top professionals currently working on Broadway. The program includes intensive dance training, pragmatic industry education, and invaluable networking. Each semester concludes with a dance showcase where students have a chance to get signed with an agent or cast in a Broadway production.

Carter said it was a challenge to decide who the scholarship recipients would be. There were so many dancers who were ready for the experience. In the end, Cooney and Carter offered all six scholarships to seniors who could go directly from the summer professional semester into professional experiences.

Scholarship recipient Shey Thorn described the opportunity as "humble" and "eye-opening."

"This amazing opportunity has made me realize that my work and dedication have been noticed and have completely paid off," Thorn said. "Through this experience, I know I made the right decision to become a professional dancer and most importantly to attend The University of Alabama."

Such pre-professional workshops and internship opportunities, made possible by the connections of the faculty members, have earned the dance program an enviable reputation as a destination of choice for aspiring professional dancers and has placed it in high demand. Carter notes that in the last 11 years, the number of dance majors has increased from 35 to 135.

Just like other tough UA coaches, Carter and his fellow dance faculty members recruit the best students by offering them the best opportunities such as the BDC scholar- ships are a boon to the program, which attracts high quality students from all over the country.

"And when the students see that the Leadership Board, our college alumni and friends, are supporting this kind of quality and their ambitions, it adds a championship strength and distinction to the program that few can match," Carter said.

Carter was also asked to take a troupe of UA dancers to New York to perform as guest artists for the Broadway Dance Center in May. This opportunity to dance on a prestigious national stage gives his students motivation to work their hardest, Carter said.

"Our program is very demanding, but the students love it because of the results," Carter said. "We know what we want out of the dancers and know what the field demands," he said. "Once you get the students in that mindset, then you are able to help deliver them to their dreams."
BROADWAY DANCE CENTER PROUDLY PRESENTS

The Summer Professional Semester Showcase

August 3, 2013
6 P.M. & 8 P.M.

PETER NORTON
symphonspace

Peter Jay Sharp Theatre
2537 Broadway at 95th Street

Photo: Reese Snow • Professional Seymore Dancers: Rachel Guest, Nick Siliva

BROADWAY DANCE CENTER
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Inspiring the World to Dance
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Good evening, friends of the Broadway Dance Center, and welcome indeed to the Summer Professional Semester 2013 closing showcase. I am beyond gratified to present these 74 dancers as sterling representatives of our elite summer program, and just as proud as I can be of their hard-earned progress over these eight short weeks of scorching New York summer. Their talent, professionalism, enthusiasm, cohesiveness as a supportive group, and powerful positivity are all simply outstanding. These are, in fact, the nicest kids in town.

The Summer Professional Semester is a smashing success due in large part to the efforts of the following people, whom I thank most graciously: Diane King and Reese Snow; our SPS Faculty Advisor and resident blue-eyed devil Jim F. Cooney; the beauties of the Educational Department, Brinda Guha, Carie Jurcak, Courtnay Mariani, Elyse Niederee, and Carli Abiuso; our luminous vocal coach Bettina Sheppard; and the world-class BDC Faculty and Staff.

This summer we have the finest roster of faculty and guest choreographers ever, a veritable who’s who of luminaries in the dance world: April P. Cook, Jim Cooney, Ashlé Dawson, Richard J. Hinds, Joanna Numata, and Matthew Powell. I am also deeply honored and thrilled to have as a special guest choreographer the legendary Cornelius Carter.

As this program is intrinsically designed not only to give these dancers world-class training and professionalism skills, but to connect them with industry heavy-hitters, I am also profoundly indebted to our friends at Clear Talent Group, MSA, Bloc, and CESD, and Telsey Casting; the brilliant photographers of Dirty Sugar; M.A.C. Cosmetics; and Pam Chancey, Mary Andreasen and all the PULSEttes.

Most of all, however, my great thanks to the SPS dancers themselves for taking on this demanding program and the high ideals to which we hold them with such open-hearted courage. Go now and DANCE, warriors! And always have a pen.

Enjoy the show!

BONNIE E. ERICKSON
DIRECTOR OF EDUCATIONAL PROGRAMMING
THE PROGRAM

HIP HIP CHIN CHIN
Choreographed by Ashlé Dawson
Assisted by Meghan Robertson; Dance Captain: Jasmine Stevens
Danced by Alyssa Fuhrman, Ashley Lowman, Aubrey Lawrence, Carey Segal, Christina Cruz, Christine Geils, Erin J. Weinberger, Gina Montalto, Grace Terrell, KD Rhodes, Karli Ispen, Kayley Shoup, Kendra Johnson, Kimberly White, Lauren Bonnano, Leah Read, Linda Rose D’Amico, Lisa Szczesniak, Maci Arms, Megan Chizek, Morgan Coyle, Nancina Bucci, Rachel Brown, Rachael Dorr, Taylor Wasmer, Tricia Daraban, Zib Jacobs

TICK TOCK
Choreographed by Jim Cooney
Assisted by Lizz Picini; Dance Captain: Jasmine Stevens; Wardrobe Supervised by Jessica Seavor
Danced by Alexa Lindberg, Alexandra Cooney, Alysia Douglas, Ayana McPherson, Carey Segal, Chelsea Moss, Christine Geils, Elise Kowalick, Emily McCormick, Estee Beck, Jessica Judd, Joy Elizabeth Gross, Kathryn Rodgers, Katie Johnson, Liza Szczesniak, Maci Arms, Mallory Nolting, Melody Riley, Melissa Katz, Melissa McKenna, Michelle Stroffolino, Nancina Bucci, Nayilah Antoine, Tricia Daraban

THE ART OF SILENCE
Choreographed by Nicole Keeshin
Danced by Bella Calafiura, Bri Mercado, Emily Stillings, Genna Carey, Kendra Johnson, Lindsay Messina, Taylor Eichenlaub, Teddi Bircks, Zib Jacobs

CAN YOU HEAR ME NOW
Choreographed by Joanna Numata
Danced by Alysia Douglas, Ayana McPherson, Bri Mercado, David O’Neill, Emma Lawes, Estee Beck, Grace Terrell, Hailey Roark, Jessica Judd, Kathryn Rodgers, Kendra Johnson, Lauren Cannon, Lindsay Messina, Marie Fortsch, Melissa Katz, Michelle Stroffolino, Morgan Coyle, Nayilah Antoine, Rachel Brown, Rolls Parker, Sarah Murphy, Taylor Eichenlaub, Taylor Wasmer, Vanessa Karali, Zib Jacobs

RECESS
Choreographed by Carey Segal
Danced by Alexandra Cooney, Angel Blanco, Christina Cruz, Christine Geils, Daniel Stanley, David O’Neill, Erin J. Weinberger, Joy Elizabeth Gross, Maci Arms, Megan Chizek, Melissa McKenna, Taylor Wasmer, Tim Capodice, Tricia Daraban, Victoria Jameson

Z
Choreographed by April Cook
Danced by Alexandra Cooney, Ashley Lowman, Chelsea Moss, Christina Cruz, Elise Kowalick, Emily McCormick, Emily Stillings, Erica Christine Barton, Erin J. Weinberger, Joy Elizabeth Gross, Katie Johnson, Kayley Shoup, Mallory Nolting, Megan Chizek, Melissa McKenna, Melody Riley, Sarah Woods, Vanessa Karali

HYPERBOLIC
Choreographed by Genna Carey
Danced by Adam Houston, Aubrey Lawrence, Callie Gullickson, Carey Segal, Emily McCormick, Emma Lawes, Estee Beck, Jessica Judd, Jill Gittleman, Katie Johnson, Lauren Bonnano, Lisa Szczesniak, Rollins Parker, Vanessa Karali
CARNALITY
Choreographed by Lauren Cannon
Dance Captain: Jasmine Stevens
Danced by Alyssa Fuhrman, Brianna Kohn, Elise Kowalick, Erica Christine Barton, Gina Montalto,
Grace Terrell, Hailey Roark, Karli Ipsen, Kayley Shoup, Linda Rose D'Amico, Mallory Nolting,
Nayilah Antoine, Nicole Keeshin, Rachel Brown, Rachael Door, Sarah Woods

THE SO CALLED LAWS...
Choreographed by Matthew Powell
Danced by Alexa Lindberg, Alyssa Fuhrman, Aubrey Lawrence, Emma Lawes, Genna Carey, KD Rhodes,
Kimberly White, Nicole Keeshin, Rollins Parker, Sarah Murphy, Sarah Woods, Taylor Eichenlaub,
Teddi Bircks, Tyler Curry, Victoria Jameson, Yasmine Lindskog

GET IT TOGETHER
Choreographed by Bri Mercado
Danced by Alexa Lindberg, Alysia Douglas, Ashley Lowman, Ayana McPherson, Chelsea Moss,
KD Rhodes, Kathryn Rodgers, Kimberly White, Lauren Cannon, Leah Read, Marie Fortsch, Melissa Katz,
Melody Riley, Michelle Stroffolino, Morgan Coyle, Nancina Bucci, Sarah Murphy, Yasmine Lindskog

PURPLE RAIN
Choreographed by Cornelius Carter
Assisted by Maci Arms
Danced by Adam Houston, Angel Blanco, Bella Calafiura, Bri Mercado, Brianna Kohn, Callie Gullickson,
Daniel Stanley, David O’Neill, Emily Stillings, Erica Christine Barton, Jill Gittleman, Lauren Cannon,
Nicole Keeshin, Rachael Dorr, Teddi Bircks, Tim Capodice, Tyler Curry, Yasmine Lindskog

TRANSYLVANIA MANIA
Choreographed by Richard J. Hinds
Assisted by Lizz Picini
Danced by Adam Houston, Angel Blanco, Bella Calafiura, Brianna Kohn, Callie Gullickson,
Daniel Stanley, Genna Carey, Gina Montalto, Hailey Roark, Jill Gittleman, Karli Ipsen, Lauren Bonnano,
Leah Read, Linda Rose D'Amico, Lindsay Messina, Marie Fortsch, Megan Chizek, Tim Capodice,
Victoria Jameson
April Cook attended UNC-Chapel Hill where she studied with Gene Medler, director of the North Carolina Youth Tap Ensemble. April currently teaches throughout the country, and is a judge and teacher for several competitions and conventions including Mainstage Productions, Dance Theater USA, and The PTC Productions Annual Teacher Workshop. She has been on faculty with Broadway Dance Center since 2004, and has had the pleasure of leading several workshops and projects throughout her years there. She has been a guest speaker at Dance Teacher Magazine's Summer Conference, a tap instructor for Rosie O'Donnell's Rosie's Broadway Kids theater scholarship program in Manhattan, a guest teacher at the Osaka School of Music in Osaka, Japan, and had the privilege of performing nationally with Savion Glover. Performance credits include: The Colbert Report, tap dancer at Usher Raymond’s birthday celebration at the Rainbow Room in NYC, Up Front for Cartoon Network, Britney Spears’ Elizabeth Arden fragrance launch party, Neil Young and Crazy Horse Greendale Tour NYC dates, the WNBA Charlotte Sting dance team, Mable Lee's Dancing Ladies, Good Housekeeping's Shine On at Radio City Music Hall and A Shared Evening: Michelle Dorrance and Dormeshia Sumbry-Edwards, as part of the Danspace Project at St. Mark’s Church.

Ashlé Dawson is undisputedly one of the most versatile choreographers as well as performers in the industry. Everything about her style exudes a fusion attributed to her comprehensive training and exploration of movement as a choreographer. Maintaining a certain humility while garnering herself some of the most prestigious titles to be had, has made her a unique and notable artist in the entertainment industry. You may best recognize Ashlé from when she rose to the Top 4 of FOX's “So You Think You Can Dance” in the inaugural season. She has had the privilege to share the stage with some of the most respected names in the industry such as Martin Short, Rachel Dratch (SNL), Mario Cantone (Sex & The City) and Scott Adsit (30 Rock). Dawson recently performed on “SNL” with Anne Hathaway & Tarran Killam. While based in LA as a dancer, Ashlé appeared on “America's Got Talent,” “American Idol,” VH1 BIG. She also had the honor to perform as part of the prestigious Cirque Du Soleil.

Special Guest Choreographer, Cornelius Carter (Director of Dance, University of Alabama, Artistic Director of the Alabama Repertory Dance Theatre). Carter has been awarded the National Outstanding Doctoral and Research Universities Professor of the Year award by the Council for Advancement and Support of Education and the Carnegie Foundation for the Advancement of Teaching in Washington, D.C. He has received the award for the 2001-2002 Outstanding Commitment to Teaching Award by the Alabama Alumni Association. Attended the Conservatory of Theatre Arts at Webster University in St. Louis, MO and received his M.F.A. in Dance from the University of Hawaii at Manoa. Carter has danced with Cleo Robinson Parker Dance Ensemble, studied at The Ailey School in New York on scholarship. Carter has been the Artistic Director of the first contemporary dance company and school in Reykjavik, Iceland, Faculty member at the American Ballet Theatre, American Dance Festival (Moscow, Ekaterinburg, Russia and Seoul, Korea), Bates Dance Festival and Harvard Summer Dance Festival (Dean of Students) and at the American Choreographers Showcase where he presented and performed his choreography in France, Holland, Austria, Vienna, and Lithuania. Carter continues to set new works on student companies, professional companies and other university dance programs in the United States and abroad. He has served as Guest Rehearsal Director for Dance Brazil in Bahia, Brazil. He also teaches and choreographs for the Alvin Ailey Summer Intensive Program (2001-present) and is proud to debut his work with Broadway Dance Center in New York in 2013.
Inspiring the World to Dance

Sunday, May 12, 2013
MMAC Theater
248 West 60th Street, New York, NY
7:30 & 9 pm

Pictured: Professional Semester Dancer Kelsey Stenta; Photo by Vanessa Pomiechowski

the Professional Semester
SPRING SHOWCASE
May 12, 2013 • 7:30PM & 9PM

MMAC Theater
248 West 60th Street, New York, NY

Photo: Dirty Sugar - Professional Semester Dancer: Rachel Guest

Show Program
Welcome

I am beyond gratified and proud to present the dancers of the Professional Semester Spring 2013 term. This group in particular exemplifies the ideals with which we seek to imbue them: they are absurdly talented, ferociously courageous, impeccably professional, and, quite simply, just really nice. Their progress over the past four months has been a joy to observe.

The Professional Semester, a program that changes not only these young dancers’ lives but consequently our industry into a kinder, better place, would not be possible without the contributions of the following people, and I am profoundly grateful: Diane King and Reese Snow; Brinda Guha and Carie Jurcak; the Ed Dept Assts Katherine Roarty, Elyse Niederee, and Courtnay Mariani; vocal coach and siren Bettina Sheppard, acting coach and goddess Bronwen Carson; our photography team at Dirty Sugar; and especially the program’s Faculty Advisor Jim Cooney, who’s actually my husband in Dubai. I am of course indebted to the entire BDC staff and our peerless Faculty, and I thank particularly our Faculty Choreographers for lending their time and talents to this evening’s grand spectacle. Most of all, I thank the Pro Sem dancers themselves for sharing their boundless gifts and open hearts this evening, and all semester long.

On with the dance! Enjoy the show.

Bonnie E. Erickson
Director of Educational Programming

The Program

C’MON EVERYBODY
Choreographed by Jim Cooney; Assisted by Jessica Seavor
Wardrobe Designed by Jessica Seavor
Danced by Johanna Block, Teresa Bonello, Kat Brooks, Rob Coglitore, Liz Conway, Samantha Fontneau, Rachel Guest, Danielle Hernandez, Kathryn Ann Key, Michal Kolaczkowski, Alicia McGinty, Katie McMillen, Nicole Moffatt, Eliza Ohman, Emily Palumbo, Alexa Rossi, Nick Silva, Dionissia Siozios, Lizzie Villareal, Sherrell Whitmire; Understudied by Melissa Pisarri

A TRIBUTE TO WHITNEY HOUSTON
Choreographed by Cornelius Carter
Costumes designed by Andy-Jean Mary
Danced by George Berry, Aaron Carter, Desmond Nunn, Savannah Reach, Vivian Reach, Sarah Sockwell, Shey Thorn and Ashley Volner
Sponsored by the University of Alabama dept. of Theater and Dance, College of Arts and Sciences, and the Office For Research

EIGHT THIRTY IN FOUR
Choreographed by April Cook
Danced by Kat Brooks, Rachel Guest, Danielle Hernandez, Kathryn Ann Key, Michal Kolaczkowski, Alicia McGinty, Katie McMillen, Nicole Moffatt, Eliza Ohman, Melissa Pisarri

“THE DIRECTOR”
Written by Barbara Cassidy
Directed by Bronwen Carson
Performed by Liz Conway and Sherrell Whitmire
RESISTANCE
Choreographed by Alexa Rossi
Danced by Samantha Fontneau, Tammi Greenberg, Rachel Guest, Alicia McGinty, Eliza Ohman, Dionissia Siozios

UNTITLED **9:00PM SHOW ONLY**
Choreographed and danced by Mona Namer, Tuni Ntuve, Leticia Salazar, Wendy Tri

“How Glory Goes”
Arranged and Directed by Bettina Sheppard
Staged by Jason Aguirre; Accompanied by Elizabeth Derham and Brandon Magid
Performed by The Spring 2013 Professional Semester students, led by Rachel Guest, Michal Kolaczkowski, Katie McMillen, Eliza Ohman

ETERNAL ADOLESCENCE
Choreographed by Tammi Greenberg
Danced by Rob Coglitore, Liz Conway, Kathryn Ann Key, Alicia McGinty, Nick Silva

TARANTELLA
Choreographed by Matthew Powell
Costume Creation by Kat Brooks
Danced by Teresa Bonello, Tammi Greenberg, Kathryn Ann Key, Alicia McGinty, Eliza Ohman, Alexa Rossi;
Understudied by Kat Brooks

The folk dance, “Tarantella” originated in southern Italy in the 16th century. It was believed that those bitten by a spider could avoid death by frantically dancing off the poisonous venom by means of “musical exorcism.” In this creation, our six bumbling Italian peasants are doing just that.

CAN’T TAKE MY EYES OFF OF YOU
Performed by Rachel Guest

EL MACHISMO MATA
Choreographed by Ashlé Dawson
Assisted by Sofie “Colchon” Sanchez
Danced by Johanna Block, Teresa Bonello, Kat Brooks, Rob Coglitore, Liz Conway, Samantha Fontneau, Tammi Greenberg, Rachel Guest, Danielle Hernandez, Kathryn Ann Key, Michal Kolaczkowski, Alicia McGinty, Katie McMillen, Nicole Moffatt, Eliza Ohman, Emily Palumbo, Melissa Pisarri, Alexa Rossi, Kylie Schmidt, Nick Silva, Dionissia Siozios, Lizzie Villareal, Sherrell Whitmire

ONE MINUTE **9:00PM SHOW ONLY**
Choreographed by Laura Jervidal Ravn and Yumi Suzuki
Danced by Minou Ericson, Laura Jervidal Ravn, Yumi Suzuki, Hulda Vestvik

PREVAIL
Choreographed by Alicia McGinty
Danced by Rob Coglitore, Rachel Guest, Kathryn Ann Key, Michal Kolaczkowski, Eliza Ohman, Alexa Rossi, Nick Silva, Sherrell Whitmire

Guest Performance by COMPANY XIV: YAYO
Choreographed by Austin McCormick
Costumed by COMPANY XIV
Danced by Laura Careless

LOUBOUTINS
Choreographed by Jared Jenkins and Neil Schwartz
Danced by Johanna Block, Teresa Bonello, Rob Coglitore, Liz Conway, Samantha Fontneau, Tammi Greenberg, Rachel Guest, Kathryn Ann Key, Nicole Moffatt, Emily Palumbo, Melissa Pisarri, Kylie Schmidt, Nick Silva, Dionissia Siozios, Lizzie Villareal, Sherrell Whitmire

FINALE
Choreographed and danced by the Spring 2013 Professional Semester Dancers

* Slideshow photos courtesy of Dirty Sugar Photography
Spring 2013 Professional Semester Graduates

Johanna Block  Teresa Bonello  Kat Brooks  Rob Coglitore  Liz Conway
Samantha Fontneau  Tammi Greenberg  Rachel Guest  Danielle Hernandez  Kathryn Ann Key
Michal Kolaczkowski  Alicia McGinty  Katie McMillen  Nicole Moffatt  Eliza Ohman
Emily Palumbo  Melissa Pisarri  Alexa Rossi  Kylie Schmidt  Nick Silva
Dionissia Siozios  Lizzie Villareal  Sherrell Whitmire

BROADWAYDANCECENTER.COM  322 West 45th St, 3rd Fl • NY, NY 10036
Subject: DFF Scholarship Award 2013-14 Confirmation
Date: Monday, April 1, 2013 4:49:27 PM Central Daylight Time
From: scholarships@dizzyfeetfoundation.org
To: Carter, Cornelius
Priority: High

Dear Cornelius,

We are so pleased to announce that Aaron Carter is the recipient of a $10,000 Dizzy Feet Foundation Scholarship Award for the upcoming 2013-14 Academic year.

You will soon be receiving an information pack containing relevant information associated with the DFF Scholarship Program. Within the information pack you will find the following information:

- Welcome Letter - to the school/institution
- Congratulatory Letter - for the scholarship recipient
- Scholarship Program Overview 2013-14: an informational handout for your reference with a list of key dates for your term with us, reporting & documentation requirements, information about site visits to meet with scholarship recipients and general contact information
- Trademark Use Agreement Form - to be signed and returned to us by our main contact at the school/institution
- 2013-14 Class & Event Schedule Form - to help DFF schedule a site visit to meet with the scholarship recipient during the course of the academic year.

All details about these forms and the process of returning information to us will be outlined in the covering letter of your information pack. Please be sure to read all the information provided and contact me if you have any questions/concerns.

More urgently, we would like to request a head-shot and brief bio of Aaron to create a profile of them on our website. Profiles of all our scholarship recipients are featured on our website and updated with their progress through information gained from our interim and end of year reports.

We therefore request that the following documents be returned via email by Monday April 8, 2013:

- Scholarship Agreement Form (attached) - to be signed by the student.
- Digital head-shot of the scholarship recipient
- Brief biography of the recipient - sent in a word document

As soon as the above information has been received, checks will then be written out to whomever you designate and included in your welcome pack shortly thereafter.

Please pass on our congratulations to Aaron. If you have any questions or concerns regarding the foregoing, please feel free to contact me directly at scholarships@dizzyfeetfoundation.org.

Best Wishes,

Danae Rees
Executive Director,
Dizzy Feet Foundation
dizzyfeetfoundation.org
SCHOLARSHIP RECIPIENTS

2013-2014

DIZZY FEET FOUNDATION SCHOLARSHIP

Born and raised in Acworth, Georgia, Aaron began dancing at the age of 4. Though his initial training was in ballet, he also found a passion for rhythm tap. While studying with Impact Dance in Atlanta, he performed many original works as well as celebrated roles in Snow White, Sleeping Beauty (Bluebird variation), and the pas de deux from Diana and Acteon. In addition to his concert dance roles, he performed with the Atlanta Lyric Theatre in 42nd Street, Thoroughly Modern Millie, and Gypsy. Aaron studied rhythm tap with Jeremy Kiesman, a student of Henry LeTang, and ballet with Susan Beebe. He is currently attending the University of Alabama pursuing a BA in Dance under the instruction of Cornelius Carter, Rita Snyder, Sarah M. Barry, and Qianping Guo. As a member of the Alabama Repertory Dance Theatre, Aaron has performed pas de deuxs from Le Corsaire and Don Quixote. This summer, he will be participating in the American Ballet Theatre Summer Intensive. After graduation, Aaron hopes to dance professionally in ballet, on Broadway, and in movies to share his love of the art form with others.

"Aaron hopes to dance professionally in ballet, on Broadway, and in movies to share his love of the art form with others.

Alex Anderson started his dance training at the age of 12 with a small local studio (Susan Lyle Studios) in Greenacres, Florida. He is a 2010 graduate from the Alexander W. Dreyfoos High School of the Arts in West Palm Beach, Florida with Jan Hanniford as Dean of the dance department. Alex has worked with many well-known choreographers and directors such as Christopher A. Roman, Emily Molinaro, Margo Sappington, Idan Sharabi, Natalia Horecna, Alex Ketley, Susan Shields, Alexander Ekman to name a few. He has received additional training at Springboard Danse Montréal summer intensive as well as the Netherlands Dans Theater summer course, where he received a full scholarship. Alex is currently continuing his professional training as a 3rd year student at The Juilliard School class of 2014. In September 2011, Alex was invited as a featured guest performer for the Indianapolis City Ballet’s Annual Gala. In August of 2012, Alex traveled to Scotland with members of the Juilliard Dance Division to perform as a soloist in Nacho Duato’s Gna Sea at The Edinburgh International Festival. After receiving his BFA in dance, he will officially emerge into the entertainment work force and wishes to follow his dream of becoming a professional dancer and choreographer.
J. Community Involvement

The dance program’s primary means of community outreach is through a program wherein dance majors go out to the public schools to teach dance during elementary school’s PE times. This opportunity arises through the DNCA 403 Approaches to Dance Instruction class, which is currently the only “service learning” course offered in the department. A history of the program follows:

The University of Alabama, desiring to strengthen collaborative efforts in the Arts with the Tuscaloosa City Schools began a conversation during the summer of 2006 to identify projects that would not duplicate programs already in place. Dance is the one area of study included in the Alabama State Course of Study-Arts Education that is not addressed at any level in the Tuscaloosa City Schools. The Physical Education and the Dance Courses of Study share several common strands including flexibility, refinement of gross motor skills, development of fine motor skills, and improving hand-eye coordination. A short term pilot program in dance was easily worked into the existing P.E. program without requiring additional instruction time in the daily school schedule. Additional benefits to students will be to promote a more active lifestyle that can aid in fighting the obesity problem in our children.

For the spring 2007 semester, a pilot program was developed in collaboration with the Department of Theatre and Dance, Creative Campus, and the Tuscaloosa City Schools. Sarah M. Barry, an assistant professor in the dance program and instructor in dance pedagogy, worked a five week practicum into her Approaches to Dance Instruction course, during which time university dance majors went into two city schools to teach dance classes to 2nd and 4th graders during their P.E. time. The dance majors taught a 40 minute dance lesson on Mondays, Wednesdays, and Fridays leading up to a final performance wherein the elementary students showcased the movement skills and terminology learned over the five weeks. Initial feedback was favorable and excitement was expressed to continue to build on this program to keep the art of dance present in the primary school setting. It was determined that working with younger students produced the greatest results, so the target for continuing the project will be 1st and 2nd graders.

The goal for this school-based project is to allow university students to introduce different dance styles and movement concepts, including basic dance technique and improvisational/choreographic structures to the primary school students. These types of activities involve physical, mental, emotional, and social engagement to approach teaching from a whole-person learning perspective. The following is a list of activities that satisfy the Alabama Dance course of study as well as numerous components from the Physical Education course of study.

Activities for first and second graders will include
- basic body alignment exercises to enhance kinesthetic awareness
- locomotor movements in various directions
- nonlocomotor movements such as turning, twisting, stretching, jumping
- balancing in different positions and on different body parts
• working with levels of high, middle, and low
• exploring different shapes the body can make
• exploring time (fast vs. slow)
• exploring weight (light vs. strong)
• exploring space (near vs. far and the dimensions)
• exploring partner work through mirroring
• exploring group work through shape forms
• playing with choreography in ABA structure
• describing body actions, movement qualities, spatial directions, and shape forms

Upon completion of the project, university students will have taught basic movements such as plie (bending knees), releve (rise to toes), jumps, chasses (traveling step-together-step-hop), leaps, turns, flexibility exercises and stretches and balancing techniques. Improvisational and choreographic activities may include elements of story telling, portraying a memory or emotion, or exploring a basic dance concept such as time or space. Greater emphasis will be placed on enhancing the students’ creativity and appreciation for dance rather than perfection of technical skills. Activities will be done to various styles of music including percussion, jazz, classical, and popular forms. Personal, duet, and group exploration will be mixed throughout the sessions.

For the Spring of 2007, dance majors worked at two schools with second and fourth graders. In the Spring of 2008, we went to the same two schools but worked with first graders. Over the last seven years, we have taught 1<sup>st</sup> – 5<sup>th</sup> grade depending on the schedule at the various schools. We have continued to work with Arcadia and Oakdale Elementary schools. We have dropped the final performance element from the program, but continue to focus on movement skills and creativity with both teacher directed and student centered activities to a variety of music.

In Fall 2009, a Magnet School was opened in the city school system. They developed a program called “UA Partnerships” wherein different faculty and students from the university come once a week for an hour for a twelve-week session to enhance the curricular offerings at the school. Dance has been included in the program from the beginning and continues to thrive. This program is for 1<sup>st</sup>-5<sup>th</sup> graders and culminates in a mini showcase performance at the final PTA meeting of each semester.

In addition to these programs, we also place dance majors in various after school programs teaching dance at other local schools and studios. Lecture-Demonstrations have been done at area schools, bringing dance majors out to show different styles of dance, perform works by faculty and students, and allowing elementary students ask questions about dancing and dance training. This aspect of outreach to populations who may not otherwise receive any exposure to dance is a strong commitment of the UA Dance Program.

Exciting new opportunities are ahead within the next few years with new programs beginning in Tuscaloosa City Schools. The tornado of April 2011 destroyed several area schools, along with homes and businesses. In the rebuilding process, new programs and
Ideas have begun to circulate within the school system which could provide even more opportunities to connect university students with area school children in the arts. University Place Elementary and Middle schools are re-opening in their renovated building for the Fall 2013 academic year and have introduced the STEAM curriculum. STEAM education is the concept of teaching across all subjects by connecting Science, Technology, Engineering, Arts and Mathematics. It is a project-based, hands-on program providing in-depth subject knowledge, collaboration, critical thinking and problem solving skills, and learning about various 21st century careers. We are very hopeful to find ways to partner with this school to expose their students to dance. Additionally, ground was broken in April 2013 for the Alberta School for the Performing Arts, which will be a Pre-K through 8th grade magnet school. The school, set to open in December 2014, will feature programs for instrumental music, vocal music, theater, dance, visual art and piano in addition to a normal curriculum. Classrooms will be joined by technology labs, music rooms, a theater classroom, a dance studio, a multi-purpose performance space, an outdoor theater as well as sports fields and playgrounds on the 12.5-acre site. While the school will be hiring a certified dance teacher, we hope this will present new opportunities for dance majors to observe and assist with dance instruction at this school. It might also allow us the opportunity to work with the College of Education to develop a program by which dance majors could graduate with a teaching certification in their discipline.

We also have a strong connection to the Tuscaloosa Community Dancers. Each year, this local organization uses our dance studios for their auditions. In exchange, our dancers may audition for their company at no charge. UA students are often chosen to perform in their productions. UA faculty have choreographed for their productions as well. This provides additional performance opportunities for our students and works for recruiting as well.

Dance Alabama! is student organization that aims to reach as many people as possible through the art of dance and movement. Members of the organization have participated in interactive demonstrations for Capstone Village to help bring movement therapy exercises to the elderly at various events throughout the past few years. Dance Alabama! was also represented in the inaugural year of UA's Dance Marathon, a rapidly growing philanthropic event to raise money for the Children's Miracle Network and specifically Birmingham Children’s Hospital, and continues to remain active in "Standing [and dancing] For the Kids". Some of its members have also participated in teaching dance classes through the Tuscaloosa public schools for the past few years, working to bring arts into the schools. Although the group’s focus is to spread joy to others through dance and moving together, Dance Alabama! also participates in various service projects throughout the community and UA campus, such as the Angel Tree Project at Christmas time, canned food drives, and many events in coordination with UA's Week of Welcome with Campus Housing and the Volunteer Center.

The members of the Nu Delta Alpha National Dance Honor Society chapter at The University of Alabama pride themselves in community involvement, arts outreach and above all, service through the arts. In the past few years, Nu Delta Alpha members have
been involved with several dance related service projects including seasonal performances at Capstone Village, one of Tuscaloosa's retirement homes, as well as having a huge hand in the founding of The University of Alabama's Dance Marathon program. UADM is a philanthropic organization that uses dancing, as well as many other physical activities, to bring together students from all walks of life together, to raise money for Children's Hospital of Alabama. In its first two years as an organization, UADM raised nearly $72,000 for Children's of Alabama. Members of Nu Delta Alpha also volunteer in local elementary schools teaching dance classes and on campus assisting with Freshman Move-In.
MDP II – Instructional Programs

A. Credit and Time Requirements

Registration
Prior to registering for classes each term, students may require academic advising using the procedures established by each division. Currently enrolled students normally register in October for spring semester classes and in March for summer term and/or fall semester classes. A schedule for academic advising and for registration can be accessed online at registrar.ua.edu/registration. New students register for classes during a new-student orientation session. The Office of Orientation and Special Programs provides new students with information about orientation sessions and information is available online at orientation.ua.edu. Late registration is permitted until approximately one week after classes begin; there is a penalty fee for late registration.

Courses that receive inadequate registration for a given semester may be dropped from the schedule of classes before the date for enrollment confirmation and tuition payment and/or before the first week of classes. For the most current information, students should use the online schedule of classes at myBama.ua.edu.

The Semester System
The academic year is divided into two semesters and one summer term. The first semester (fall) begins in late August and ends in December. The second semester (spring) begins in January and ends in May. Fall and spring terms consist of one 10-week session (referred to as Fall II or Spring II) and the full term. The summer term consists of Interim session, two five-week summer sessions and one ten-week summer session. The summer term begins in mid-May and ends in August. The Interim session is the first three weeks of the summer term (the University’s current academic calendar can be viewed online at ua.edu by first selecting "A" from the site’s index and then selecting "Academic Calendar").

Credit for courses completed is awarded in semester credit hours. The number of semester credit hours awarded for a course may vary from one academic department to another depending on class hours, contact hours, outside-the- classroom work, practical or experimental work and laboratory work.

Course Hour Load in the Fall and Spring Terms
During the fall and spring semesters, the normal class hour load for a full-time undergraduate student who is not on scholastic probation is 12-18 credit hours each semester. A student who has earned at least 12 credit hours at The University of Alabama and has maintained a grade point average of B (3.0 GPA) or higher for all work attempted at The University of Alabama may enroll for more than 18 hours. The maximum load for which a student may enroll in one semester is 21 hours; however, an academic division may impose additional restrictions on class hour loads. The following
policies also govern the class hour load during the fall and spring semesters:

• A senior who is on academic warning may enroll for a maximum of 18 credit hours during the semester in which he or she will complete degree requirements.
• A senior who is not on academic warning may enroll for a maximum of 21 credit hours during the semester in which he or she will complete degree requirements.
• The maximum load for which an entering freshman or transfer student may register during the first term at The University of Alabama is 18 hours.

Course Hour Load in the Summer Term
During the summer term, the normal class hour load for undergraduate students is 6 credit hours for one five-week session or 12 credit hours for the summer term. Undergraduate students may enroll for a maximum of 7 credit hours in each of the two summer sessions that make up the summer term. The total load in a summer term may not exceed 17 credit hours, including Interim session and 14 credit hours, including both courses that last for one summer session (five-week courses) and courses that run throughout the summer term (10-week courses). Full-time enrollment for the summer term is 12 hours.

Academic Calendar Year
At The University of Alabama, the Academic Year is comprised of three semesters. Summer semester is the first, fall semester is the second and spring semester is the final term of the academic year. Summer semester is broken down into three sessions: Interim, Summer I and Summer II, in addition to the full term. Fall semester is comprised of the full term plus an abbreviated term called Fall II. Spring semester consists of “Winter Interim,” a short session between the end of the fall and the beginning of the spring semesters. This short session supports travel and online courses only. “Winter Interim” is followed by the full spring semester plus an abbreviated term called Spring II.

Classification of Students
University of Alabama students are classified as follows:
Undergraduate Students

Freshman 0–30 semester credit hours earned
Sophomore 31–60 semester credit hours earned
Junior 61–90 semester credit hours earned
Senior 91 or more semester credit hours earned

Upper Division and Lower Division
Certain colleges and schools within the University recognize two enrollment categories, upper division and lower division. To progress from the lower division to the upper division in any college or school, the student must meet all requirements specified by that college or school. Admission to the lower division in a college or school does not guarantee progression to the upper division. Each student should consult academic advisors in the college or school of his or her enrollment to learn about the requirements
Transfers within the University
A student registered in an undergraduate division of The University of Alabama who has earned fewer than 45 semester hours may transfer to another undergraduate division. A student who has earned 45 or more semester hours may transfer to another undergraduate division according to the rules established by the division to which he or she is applying. Credit will be given for courses in which a passing grade has been earned, provided that the courses transferred are appropriate to the new curriculum. Credits accepted for graduation are determined by the academic division into which the transfer is made. Check your Degree Works audit at myBama.ua.edu to determine how your credit is being applied in your new program of study. Changes in the student’s major(s) and minor(s) must be registered with the new academic division immediately following the transfer. Transfers between academic divisions will not be permitted once the registration process has been completed for a given term. At the discretion of the school or college concerned, a student may, upon entering another division of the University, petition to discard all credit previously earned. This recourse is limited to students who have attempted no more than 20 semester credit hours of work.

Transfer Credit
This policy statement adheres to the guidelines set forth in the Joint Statement on the Transfer and Award of Credit developed by the American Association of Collegiate Registrars and Admissions Officers (AACRAO), American Council on Education (ACE) and the Council for Higher Education Accreditation (CHEA). The University of Alabama transfer credit policy is designed to facilitate the transfer of students and their coursework from one college or university to another, assure the maximum utilization of work accomplished at another institution and encourage students to advance toward graduation in four years.

General Transfer Credit Policy
The University of Alabama accepts transfer work from post secondary institutions that are fully accredited by regional accrediting agencies. Incoming transfer coursework will be evaluated against The University of Alabama catalog in effect for the semester and year in which the student enrolls at the University. A University of Alabama equivalent course, disciplinary elective, or general elective will be assigned based on comparability of the course content.

Accreditation
1. Collegiate work will be considered for transfer credit from post-secondary institutions that are fully accredited by one of the six regional accrediting associations (see below) that offer the baccalaureate degree or associate’s degree leading to the baccalaureate degree. Institutions that have been granted official candidacy status by a regional accrediting association will be accorded conditional acceptance for the coursework until full accreditation is granted.
   - Middle States Association of Colleges and Schools
• Higher Learning Commission (North Central Association of Colleges and Schools)
• New England Association of Schools and Colleges
• Northwest Association of Schools and Colleges
• Southern Association of Colleges and Schools
• Western Association of Schools and Colleges

2. Collegiate work from post-secondary institutions not fully accredited by regional accrediting associations will be considered for transfer credit only when approval is recommended by the Dean of the student’s college of enrollment. Approval must be sought by the student via written petition to the Dean.
   • If the work is approved for transfer, the credit will be accepted on a provisional basis.
   • Provisional credit will be applied as appropriate to the student’s degree if an average of "C" or higher is earned for a year of academic work as a full-time student.
   • In the case of the part-time student, a "C" average or higher must be earned for work completed from the time of initial enrollment through the semester (summer included) in which a total of at least 24 semester hours of work is completed at The University of Alabama.
   • A student who transfers within The University of Alabama will have provisional credit applied as appropriate to the curriculum of the college into which the student transfers.

3. Collegiate work will be considered for transfer credit for courses completed at colleges and universities outside of the United States that are accredited or approved by the Ministry of Education (or other appropriate governmental agency) of the country in which they are located. Credit and placement decisions are based on recommendations of the American Association of Collegiate Registrars and Admissions Officers, National Association of Foreign Student Advisors, and selected other professional organizations and agencies that evaluate foreign educational institutions, i.e., World Education Services (WES), New York, NY.

Transferability, Equivalency and Applicability
Transferability refers to the conditions under which the University accepts credit from other post-secondary institutions for inclusion in the student’s record. The Office of the University Registrar (OUR) is responsible for determining transferability. Equivalency entails equating transfer credit, both in hours and content, to University of Alabama coursework. Lower level equivalencies will be determined by staff of the OUR, upper level equivalencies will be determined by the college/school which houses the discipline. Applicability of credit toward a degree refers to the prerogative of the academic divisions to count specific credit toward the fulfillment of a student’s degree requirements. The student’s college of enrollment is responsible for determining applicability.

Governing Policies
1. Transfer credit is generally awarded for academic credit earned at regionally accredited institutions or from institutions that are candidates for regional accreditation if
the course credit was earned during the candidacy period.

2. The evaluation and award of University of Alabama transfer credit for coursework will be based on official transcripts. To be eligible for evaluation, coursework must appear on an official transcript from the institution that offered the coursework and initially conferred the credit in question.

3. The University of Alabama follows a semester calendar and awards credits earned in semester hours. Earned hours assigned to coursework completed at institutions on non-semester based academic calendars will be converted and reported on the University of Alabama transcript as semester hours. The most common non-semester based academic calendar is the quarter system. Quarter credits are converted to semester credits by multiplying the number of quarter credits by 2/3. For example, 30 quarter credits equal 20 semester credits.

4. Credit granted by another institution for non-traditional experiences will not be accepted based on that institution’s transcript. To receive credit for non-traditional experiences [e.g. College Level Examination Program (CLEP), Advanced Placement (AP), International Baccalaureate (IB), Advanced International Certificate of Education (AICE), military training, etc.], the student must present official documentation from the original provider of the non-traditional experience.

5. The following types of credit are not transferable and will not count towards a degree:
   - Placement credit granted by another institution
   - Remedial or developmental courses
   - Technical courses
   - Occupational, vocational and some workforce courses from two-year institutions
   - Courses classified as below freshman level by the originating institution
   - Courses in religion that are doctrinal, confessional or sectarian in nature
   - Courses applying to a previously earned baccalaureate degree

6. Courses from two-year institutions transfer as lower-division (100- and 200-level courses) credit only. Undergraduate courses from four-year baccalaureate degree-granting institutions transfer at the same level, lower- or upper-division, as they were taken. Graduate level coursework may be transferred as undergraduate credit at the written request of the student and upon approval by the appropriate academic department.

7. Credit is granted based on coursework earned, not degrees. Students transferring to The University of Alabama with an Associate’s degree will not be automatically granted junior standing.

8. In those instances when a student has repeated a course, all occurrences of the course, including grade, will be posted to The University of Alabama transcript. All grades count in the higher education grade point average, but earned hours will be awarded based on The University of Alabama repeat policy for the equivalent course.

9. Credit in which a grade of F was earned is not applicable and will not count toward a degree. However, the course, hours and grade are placed on The University of Alabama transcript and calculated in the higher education grade point average.

10. Courses for which a student has been awarded academic clemency, bankruptcy, forgiveness, etc., by the institution at which the courses were completed will not be posted to The University of Alabama transcript.
11. Students are required to submit official transcripts for all post-secondary institutions attended. All transferable work will be posted to The University of Alabama transcript. Students do not retain the right to pick or choose certain courses for transfer.

**Evaluation and Application of Transfer Credit Core Curriculum/General Education**

The University of Alabama is a member of the Alabama Articulation and General Studies Committee (AGSC) and welcomes transfer students who have completed all or part of their Core Curriculum/General Education requirements at other participating AGSC institutions. In order to simplify the transferability of coursework between all Alabama public colleges and universities, the AGSC has developed and implemented the Statewide Transfer & Articulation Reporting System (STARS). For details regarding the STARS program, please consult the STARS website at stars.troy.edu/stars/stars.htm. Courses that have been approved for Core Curriculum/General Education designation and do not have a direct University of Alabama equivalent will be noted on the student’s transcript as follows:

- AGS FC - Ala Gen Stdy Core Fresh Comp
- AGS HU - Ala Gen Stdy Core Humanities
- AGS L - Ala Gen Stdy Core Literature
- AGS HI - Ala Gen Stdy Core History
- AGS SB - Ala Gen Stdy Core Social/Behav
- AGS FA - Ala Gen Stdy Core Fine Arts
- AGS N - Ala Gen Stdy Core Naturl Scien
- AGS MA - Ala Gen Stdy Core Mathematics

Courses transferred from non-AGSC member institutions that are determined to not have a direct University of Alabama equivalent but deemed worthy of core credit will be noted on the student’s transcript as follows:

- TRGS FC - Transfer Gen Stdy Fresh Comp
- TRGS FL - Transfer Gen Stdy Foreign Lang
- TRGS HU - Transfer Gen Stdy Humanities
- TRGS L - Transfer Gen Stdy Literature
- TRGS HI - Transfer Gen Stdy History
- TRGS SB - Transfer Gen Stdy Soc Behv Sci
- TRGS FA - Transfer Gen Stdy Fine Arts
- TRGS N - Transfer Gen Stdy Nat Sci
- TRGS MA - Transfer Gen Stdy Math
- TRGS C - Transfer Gen Stdy Comp Sci

The student’s college of enrollment will have to grant an exception or substitution if the course should be applied to the major and/or minor.

**Elective Credit**

Course numbers 197 and 397 indicate lower-level and upper-level elective credit, respectively. If, upon evaluation, a course is determined to have no direct University of Alabama equivalent but does fall under a subject area taught at The University of Alabama, the course will be awarded 197 or 397 credit in conjunction with the appropriate subject area prefix. The discipline prefix with the 197 or 397 course number
indicates that the course is suitable for elective credit in that discipline. If, upon evaluation, a course is determined to have no direct University of Alabama equivalent and does not fall under a subject area taught at The University of Alabama, the course will be awarded 197 or 397 credit in conjunction with a general elective credit (GEC) prefix. Some colleges or degree programs may not allow 197 or 397 elective credit to complete degree requirements. Students should contact their college of enrollment for details.

Applicability of Credit
Transfer credit will be applied as appropriate to a student’s degree program. The authority to apply transferred credit toward degree requirements rests with the student’s college of enrollment. Transferring between colleges within The University of Alabama will not affect the equivalencies established for a student’s transfer work, but may affect the applicability of the credit towards the new degree program.

Transferable courses with a grade of “D-” or above may apply to degree requirements unless a grade of “C-” is specifically required. A minimum of a “C-” must be earned in English composition and introductory math courses to be applicable towards completion of degree requirements. Courses requiring a “C-” or better are: EN 101, EN 102, MATH 100, MATH 110, MATH 112, MATH 113 and MATH 115. If a grade below a “C-” was earned in one of the aforementioned English composition or introductory math courses, the course will be included on the student’s transcript and included in the calculation of the student’s higher education grade point average. A minimum of 50% of the coursework required to earn a baccalaureate degree at The University of Alabama must be earned at a baccalaureate degree granting institution, and a minimum of 25% of the coursework required for the degree must be earned at The University of Alabama. Students should contact their college of enrollment for the specific number of hours required for their degree. The policies and procedures for determining grade point average and applying transferred credit are discussed in each college’s section of The University of Alabama Undergraduate Catalog.

B. Evaluation of Students

For technique classes, in addition to daily verbal and physical feedback, the students perform midterm and final movement examinations for evaluation. Each dance professor has a rubric that outlines specific movement concepts that will be evaluated as well as a scale indicating level of achievement. (see examples in Appendix A). A student is expected to demonstrate progress from the midterm to the final evaluation.

For choreography classes, students create and show movement studies that are evaluated to demonstrate progress in comprehension of different compositional elements. Each dance professor has a rubric that outlines specific compositional elements that will be evaluated as well as a scale indicating level of achievement (see examples in Appendix A). Students are expected to demonstrate comprehension of choreographic techniques and structures and build on these as they continue through the class, or into higher level choreography classes.
For dance academic classes, quizzes and tests are administered to evaluate the students’ comprehension and retention of material learned throughout the semester. As dance history is a writing intensive course, additional focus is placed on the students’ ability to synthesize information to present in research papers and presentations and demonstrate effective written and oral communication skills. This is evaluated through papers and presentations assigned throughout the semester.

Additionally, the University has implemented the Learner-Centered Initiative, which places emphasis on creating specific learning outcomes for students to achieve in a course, with assignments geared specifically to evaluating those outcomes. This measure ensures that in each class, appropriate evaluation methods are administered throughout the semester to indicate the students’ progress.

Students receive additional choreographic feedback through the Dance Alabama! adjudication process. For each semester’s concert, students hold an audition for dancers, allowing the student choreographers to choose dancers for their work. After establishing a rehearsal schedule, the student choreographers begin work on their dances. The students then present their work in a series of adjudicated showings. The faculty watch each piece and then give verbal feedback to each choreographer after the dance. Feedback includes things that are working in the dance as well as suggestions for things that might not be working as well (see Adjudication Criteria in Appendix A). After receiving feedback, the students go back into rehearsal with the suggestions in mind, and return the next week to repeat the process. After two or three weeks, depending on the academic and season schedule, the dances for the concert are chosen based on the criteria laid out in the adjudication guidelines including the strength of the individual dances, and the variety for the concert as a whole.

E. Dance Studies for the General Public

1. The following are dance courses offered specifically to non-dance majors:

- DN 101 Beginning Ballet  2 hrs
- DN 110 Intro to Dance Styles  2 hrs
- DN 142 World Dance  2 hrs

These classes are immensely popular and always fill up immediately. The cap is usually set at 30 students if the class is held in Clark studio, or 15-20 if the class will be held in Bryant Studio.

2. The dance faculty teach these courses as available, however, when course loads do not permit, adjunct faculty are hired to teach classes made up primarily of non-dance major populations.

3. Non-dance majors are allowed to take dance majors courses with permission of the instructor. If a student can demonstrate technical ability to safely participate in an
upper level dance technique class, allowing room for additional students, he or she would be permitted to take the course. The student must seek out the permission of the instructor ahead of time and then, assuming space allows, attend the first 2 classes on a trial basis to determine proficiency. Additionally, we often have musical theatre, theatre and dance team students in some of the technique classes designated for dance majors. Non-dance majors are also allowed to audition for the Dance Alabama! concert. Frequently there are non-dance major performers and choreographers in the Dance Alabama! productions. There have also been a few non-dance majors in the academic dance classes such as choreography, dance history, dance pedagogy and anatomy courses. Permission of the instructor must be sought ahead of time, and if space allows, non-dance majors are allowed to enroll.
MDP III – EVALUATION, PLANNING, AND PROJECTIONS

The Five-year Plan (presented in Section III) and annual department and program assessment reports serve as the main forms of evaluation and planning.

Sites are being examined on campus for renovation to allow for more dance studio spaces in addition to plans being under consideration for a new theatre facility for the department.

For the SACS accreditation, there is a university wide internal program review procedure. See guidelines below in addition to the modified review for the Dance Program in conjunction with this self study.

The Office for Academic Affairs (OAA) coordinates program reviews in cooperation with the academic unit under review, the respective college or school, and the Graduate School whenever graduate programs are involved. Reviews are scheduled at a time convenient for the academic unit under review.

There are two program review procedures. “Full” review is for programs not subject to external accreditation. “Modified” review is for programs subject to accreditation.

2. Modified Review.

a) When all degree programs in a department are accredited (e.g., departments in the Culverhouse College of Commerce and Business Administration and the College of Education), OAA provides OIRA the department forms that are modified versions of the full review forms. OIRA posts the forms online and preloads the objective data from its database to assist in completing the forms. The forms and OIRA data are preloaded during the early stages of the department’s self-study for external accreditation. At the OIRA website for modified review, the unit coordinator will complete online forms 2, 3, and 4 for general information, undergraduate information and graduate information, respectively, and then upload an executive summary of the self-study for the accreditor. The department sends OAA and OIRA the site-visit letter and report within one week of receiving it from the site-visit team or accrediting agency.

Below is a copy of the modified review for dance, complete with WEAVE report and the Assistant to the Provost for Assessment’s evaluation of said report, as required by OAA procedures for internal program review.
1. Degree Designations

List each of the undergraduate degree designations (e.g., B.A., B.S., B.S.E.) and degree titles (e.g., Pharmacology) in your department.

B.A.

2. Requirements

Describe the general requirements for each undergraduate major in your department and attach a typical program of study for each of the degree programs (majors) in your department.

Dance majors must complete 12 hours of technique classes in their first year, two ballet, one jazz and one modern class, each 3 credit hours. All dancers are required to take ancillary courses which include DNCA 240 Choreography I, DNCA 265 Dance Anatomy, DNCA 470 (W) Dance History I, DNCA 471 (W) Dance History II and TH 324 Lighting and Sound for Dance. Dance majors then complete the degree hours with additional technique and dance electives of their choice based on career goals. Attached is the advising sheet used for dance majors which outlines suggestions in programs of study.
3. Credit Hour Production*

Undergraduate semester **credit hour production** for last 3 fall semesters

<table>
<thead>
<tr>
<th>Major</th>
<th>2010</th>
<th>2011</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>DN</td>
<td>1,148</td>
<td>1,102</td>
<td>944</td>
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<tr>
<td>DNCA</td>
<td></td>
<td></td>
<td>222</td>
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<tr>
<td>Total</td>
<td>1,148</td>
<td>1,102</td>
<td>1,166</td>
</tr>
</tbody>
</table>

4. Courses & Sections*

Number of undergraduate **courses** and **sections** offered for last 3 fall semesters.

<table>
<thead>
<tr>
<th>Level</th>
<th>2010 Courses</th>
<th>2010 Sections</th>
<th>2011 Courses</th>
<th>2011 Sections</th>
<th>2012 Courses</th>
<th>2012 Sections</th>
</tr>
</thead>
<tbody>
<tr>
<td>DN 000-199</td>
<td>3</td>
<td>4</td>
<td>3</td>
<td>5</td>
<td>2</td>
<td>5</td>
</tr>
<tr>
<td>DN 200-299</td>
<td>5</td>
<td>8</td>
<td>4</td>
<td>6</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>DN 300-399</td>
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<td>7</td>
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<td>5</td>
<td>6</td>
<td>6</td>
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<tr>
<td>DN 400-499</td>
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<td>3</td>
<td>3</td>
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<tr>
<td>DNCA 300-399</td>
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<tr>
<td>DNCA 400-499</td>
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<td>1</td>
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<td>Total</td>
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<td>22</td>
<td>15</td>
<td>19</td>
<td>18</td>
<td>22</td>
</tr>
</tbody>
</table>

5. Students*

Number of **students** in each undergraduate degree program (both 1st and 2nd majors) for last 3 fall semesters.

<table>
<thead>
<tr>
<th></th>
<th></th>
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<th></th>
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</thead>
<tbody>
<tr>
<td>DANCE</td>
<td>DN</td>
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<td>20</td>
<td>122</td>
<td>20</td>
<td>134</td>
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6. Degrees*

Number of degrees conferred for each undergraduate degree program for last 3 commencements August + December + May.

<table>
<thead>
<tr>
<th>Department</th>
<th>2009-10</th>
<th>2010-11</th>
<th>2011-12</th>
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</thead>
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<tr>
<td></td>
<td>1st Major</td>
<td>2nd Major</td>
<td>1st Major</td>
</tr>
<tr>
<td>DANCE Bachelors</td>
<td>19</td>
<td>4</td>
<td>21</td>
</tr>
</tbody>
</table>

7. ACT/SAT Scores*

Average ACT or SAT scores and undergraduate GPA for each undergraduate degree program for last 3 fall terms.

<table>
<thead>
<tr>
<th>Department</th>
<th>2010</th>
<th>2011</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>ACT</td>
<td>GPA</td>
<td>ACT</td>
</tr>
<tr>
<td>DANCE</td>
<td>3.14</td>
<td>3.34</td>
<td>3.69</td>
</tr>
</tbody>
</table>
8. Letter Grades*

Number and percentage of **letter grades** (upper and lower division) assigned in undergraduate courses for past 3 years (including NC, W and DFWNC Total).

<table>
<thead>
<tr>
<th>Fall</th>
<th>2010 LOWER</th>
<th>2010 UPPER</th>
<th>2011 LOWER</th>
<th>2011 UPPER</th>
<th>2012 LOWER</th>
<th>2012 UPPER</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>#</td>
<td>%</td>
<td>#</td>
<td>%</td>
<td>#</td>
<td>%</td>
</tr>
<tr>
<td>A</td>
<td>108</td>
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360
9. Changes (Credit Hours)

Describe any anticipated changes in undergraduate semester credit hour production in your department for the next 3 years and discuss the reasons for anticipated changes.

More students could be served depending on additional dance studio spaces.

10. Changes Students

Describe any anticipated changes in the number of undergraduate students in specific majors in your department for the next 3 years and discuss the reasons for anticipated changes.

More students could be served depending on additional dance studio spaces. A cap in dance major acceptance will be necessary with current resources.
11. Curriculum Reviews

Describe the department’s process for regular reviews of the undergraduate curriculum. Summarize the primary actions taken as a result of undergraduate curriculum reviews since the last OAA program review.

The department participates in the annual review required by the UAOPS program. Dance program learning outcomes are assessed yearly and submitted to the WEAVE reporting system. Number of majors in the program, number of auditionees, jobs of alumni of the program, and attendance at dance productions all speak highly to the quality of the program and its national reputation.

The ancillary courses were added with the DNCA designation in order to allow students to take more technique classes. Incoming freshmen dance majors are assigned to specific technique classes based on their evaluations at their program audition.

12. Undergraduate Degree Programs

The president and chancellor are looking for opportunities for the three campuses of The University of Alabama System to work together more closely. What is the feasibility of offering one or more of your undergraduate degree programs with UAB and/or UAH?

Note. Working with other institutions on an existing degree program might take a number of forms, e.g., beginning to offer a long-standing UA program as a “cooperative” program with UA still the primary institution for program resources and administration. Alternatively, it could take the form of a “shared” program that is mutually sponsored by two or more institutions but would not be terminated if one of the institutions becomes unable to meet its obligations to the shared program.

No, we do not currently have the resources or man-power to take on overseeing additional programs in dance.
University of Alabama

Detailed Assessment Report
2012-2013 Dance B.A.
As of: 10/11/2013 11:18 AM CENTRAL
(Includes those Action Plans with Budget Amounts marked One-Time, Recurring, No Request.)

Mission / Purpose

The mission of the Department of Theatre and Dance is to offer excellent teaching and resultant dynamic learning on the graduate (theatre only) and undergraduate levels of education. The curriculum reflects an understanding of these arts as an arena where the experiences encountered in life are explored and shared in unique communication with an audience. Theatre and dance students as artists/scholars/practitioners develop specialized knowledge, talents, and skills, as well as comprehension of a variety of methodologies, historical perspectives, and theoretical principles. The department strives to nurture the development of creative, independent, and well-educated students who are able to work collaboratively in the creation of their arts. The department also strives to nurture and support faculty committed to high levels of achievement in creative activity, teaching, and service.

Student Learning Outcomes, with Any Associations and Related Measures, Targets, Findings, and Action Plans

SLO 1: Proficiency in at least one style of dance
Students will demonstrate proficiency in at least one style of dance (ballet, modern or jazz) and competency in at least one other dance style.

Connected Documents
Curriculum Maps I-Dance B.A.
Curriculum Maps II-Dance B.A.

Relevant Associations:

Standard Associations

National Association for Schools of Dance BASIC CRITERIA FOR MEMBERSHIP
1 The institution shall maintain a curricular program of education and training in dance.
6 All policies regarding admission and retention of students, as well as those pertaining to the school’s evaluation of progress, shall be clearly defined in literature published by the institution.

SACS 3.3.1
3.3.1.1 Educational programs, to include student learning outcomes

Strategic Plan Associations

University of Alabama
1.1 Promote and enhance areas of academic, scholarship, and research excellence.
1.5 Effectively use course offerings and class size to support priorities.
3.14 Provide career preparation and employment services that lead graduates to satisfying and productive careers and professions.

**Related Measures**

**M 1: Student Audition**
Students must audition to be accepted into the dance program. Students are assessed by all dance faculty to determine their levels in the different dance styles. A rubric is used to determine acceptance and placement in each technique style. Results from the rubric will be summarized.

Source of Evidence: Academic direct measure of learning - other

**Target:**
All incoming freshmen and transfer students are evaluated before admission to the program. Students must have an average score of 2 or higher (out of 3) from all faculty.

**Finding (2012-2013) - Target: Met**
Out of 135 auditioning students, 64 were accepted to the program based on achieving an average score of 2 or 3 (out of 3) from all faculty, with 7 students accepted on probation. 59 students enrolled at UA as a dance major in Fall 2012. Based on initial faculty assessment, 11 incoming freshmen were placed in DN121, Ballet Technique I, and 48 were placed in DN221, Ballet Technique II. 26 students took Jazz DN251 for the fall, and then switched to modern DN211 for the spring while 33 students took modern DN211 in the fall and switched to jazz DN252 in the spring.

**Related Action Plans (by Established cycle, then alpha):**
For full information, see the Details of Action Plans section of this report.

**Limit Enrollment for 2013-2014**
*Established in Cycle: 2011-2012*
With record numbers of auditionees in the 2011-2012 cycle, and after receiving notification from 83 incoming freshmen for the 20...

**M 2: Technique Class Evaluation**
In technique classes taught each semester, students are evaluated by dance faculty at midterm and at the end of the semester, with the use of rubrics to determine subsequent course recommendation. Results from the rubric will be summarized.

Source of Evidence: Performance (recital, exhibit, science project)

**Target:**
90% of students enrolled in a technique class are expected to reach and maintain a B average on rubric scores

**Finding (2012-2013) - Target: Met**
There were 11 technique classes for dance majors in Fall 2012. Total enrollment across all classes was 234. By the end of the semester, all but 7 students had reached the threshold for success of a grade of B or higher on their movement exams. Students are then allowed to proceed to the next level of technique after achieving the threshold for success. 97% of students have learned the required skills by the end of the semester. There were 11 technique classes taught in Spring 2013 with a total enrollment of 201 across all courses. All but 3 students achieved a grade of B or higher by the end of the semester. 99% of students have achieved the threshold, and are allowed to move forward
to the next level of technique.

**SLO 2: Knowledge in basic anatomy and kinesiology**
Students will demonstrate knowledge in basic anatomy and kinesiology as it pertains to dance technique.

**Connected Documents**
- Curriculum Maps I-Dance B.A.
- Curriculum Maps II-Dance B.A.

**Relevant Associations:**

**Standard Associations**

*National Association for Schools of Dance BASIC CRITERIA FOR MEMBERSHIP*

1. The institution shall maintain a curricular program of education and training in dance.

*SACS 3.3.1*

3.3.1.1 Educational programs, to include student learning outcomes

**Strategic Plan Associations**

University of Alabama

1.1 Promote and enhance areas of academic, scholarship, and research excellence.

**Related Measures**

**M 3: DN 265 Evaluation**
In the Anatomy for Dance course, DN 265, students' progress of comprehension and retention is evaluated by weekly quizzes on anatomy and kinesiology. Results from these quizzes will be summarized.

Source of Evidence: Comprehensive/end-of-program subject matter exam

**Target:**
In the Anatomy for Dance course, DN 265, students' progress of comprehension and retention is evaluated by weekly quizzes on anatomy and kinesiology. The threshold for success is an 70% average on all quizzes.

**Finding (2012-2013) - Target: Met**
In Fall 2012, 20 of 23 students averaged 70% or higher. In Spring 2013, 15 of 19 students averaged 70% or higher.

**M 4: DNCA 265 Final Analysis Paper**
In the Anatomy for Dance course, DNCA 265, students' progress of comprehension and retention is evaluated by a final analysis paper that requires students to synthesize the material in class and include a personal assessment and conditioning program. Results from performance on this paper will be summarized.

Source of Evidence: Faculty pre-test / post-test of knowledge mastery

**Target:**
Threshold for success is 80% on this project

**Finding (2012-2013) - Target: Met**
In the Fall 2012 class, for the final analysis paper, 21 out of 23 students scored 80% or above and 19 of 23 students scored 90% or above. In the Spring 2013 class, 17 of 19 students scored 90% or above and only 1 student was in the
60% range. This demonstrates the students’ comprehension of the material in relation to their own bodies and physical needs, which is one of the main goals of the course.

**SLO 3: Knowledge in the history of dance**
Students will demonstrate knowledge in the history of dance as a performing art through written, oral, and creative research.

**Connected Documents**
- Curriculum Maps I-Dance B.A.
- Curriculum Maps II-Dance B.A.

**Relevant Associations:**

**Standard Associations**

*National Association for Schools of Dance BASIC CRITERIA FOR MEMBERSHIP*
1. The institution shall maintain a curricular program of education and training in dance.

*SACS 3.3.1*
3.3.1.1 Educational programs, to include student learning outcomes
3.3.1.4 Research within its educational mission

**Strategic Plan Associations**

University of Alabama
1.1 Promote and enhance areas of academic, scholarship, and research excellence.
3.4 Increase involvement of undergraduate students in research and scholarly activities.

**Related Measures**

**M 6: DNCA 470 and 471-essay assignments**
In the DNCA470 (Dance History I) and DNCA471 (Dance History II) courses students are assessed by essay assignments combining information from numerous sources with attention to MLA formatting and citations. Results from these assignments will be summarized.

Source of Evidence: Written assignment(s), usually scored by a rubric

**Target:**
The threshold for success is a rubric score of 80% or above average across essays for 80% of the class.

**Finding (2012-2013) - Target: Met**
In Fall 2012, 4 of 32 students did not achieve the threshold of 80% average across 3 essay or research paper assignments. 28 students held an 80% average or higher and 15 of these held 90% or higher. In Spring 2013, 4 of 27 students did not achieve the threshold, with 23 scoring 80% or higher.

**M 7: DNCA 471: choreography project**
In the DNCA 471 (Dance History II) course students are assessed by a choreography project demonstrating understanding of an artist’s style. Results from this assignment will be summarized.

Source of Evidence: Project, either individual or group
Target:
A threshold of 80% on this assignment is desired for 90% of the class.

Finding (2012-2013) - Target: Met
27 of 27 students scored 80% or higher, with 24 of those being 90% of higher.

SLO 4: Understanding of composition techniques of choreography
Students will demonstrate understanding of composition techniques of choreography.

Connected Documents
Curriculum Maps I-Dance B.A.
Curriculum Maps II-Dance B.A.

Relevant Associations:

Standard Associations
National Association for Schools of Dance BASIC CRITERIA FOR MEMBERSHIP
1 The institution shall maintain a curricular program of education and training in dance.
SACS 3.3.1
3.3.1.1 Educational programs, to include student learning outcomes
3.3.1.4 Research within its educational mission
3.3.1.5 Community/public service within its educational mission

Strategic Plan Associations
University of Alabama
1.1 Promote and enhance areas of academic, scholarship, and research excellence.
1.2 Increase the recognition of the University’s service priorities that enhance the quality of life for all Alabamians.
1.4 Align resources to most effectively support academic, scholarship, and research excellence priorities.
2.7 Expand the University’s emphasis on global and cultural studies.
3.4 Increase involvement of undergraduate students in research and scholarly activities.
3.14 Provide career preparation and employment services that lead graduates to satisfying and productive careers and professions.
4.4 Produce graduates who will serve as effective leaders in Alabama’s government, businesses, educational systems, health care, the arts, and other professions, and who will be leaders in their communities.

Related Measures

M 8: DNCA 240: choreographic devices
All dance majors are required to take one semester of choreography (DNCA 240). Students are evaluated on specific choreographic devices over the course of the semester using rubrics. Results from the rubrics will be summarized.

Source of Evidence: Comprehensive/end-of-program subject matter exam

Target:
Threshold for success is 80%

Finding (2012-2013) - Target: Met
There were 15 students enrolled in DNCA240 in Fall 2012 and 17 enrolled in Spring 2013. Students were tracked from first assignment to last using rubrics.
based on composition concepts. On the first study, 26 of 32 students scored over 80%. On the last study, all 32 students scored over 80%.

**M 9: Choreography presentation**

Students may present choreography for the Dance Alabama concert each semester. Students are evaluated by all choreography faculty using rubrics that outline the important elements of composition. A minimum of 2 feedback sessions are held before final adjudication, which determines the Dance Alabama concert program. Results from the rubrics will be summarized.

Source of Evidence: Performance (recital, exhibit, science project)

**Target:**
No Target Established

**Finding (2012-2013) - Target: Met**

Students are given the opportunity to improve their work based on the feedback of the faculty. 32 dances were shown in the first round of showings in the Fall with 34 in the Spring semester. Of these, 20 were selected for the Fall concert and 22 for the Spring concert after the adjudication process. Of the 42 choreographers from both semesters, 31 had completed DNCA240, Choreography I. Of the remaining 11, 5 were freshmen dance majors and 6 were non-dance majors.

**SLO 5: Gain performance experience**

Students will gain performance experience through the Dance season productions and festival participation.

**Connected Documents**

Curriculum Maps I-Dance B.A.
Curriculum Maps II-Dance B.A.

**Relevant Associations:**

**Standard Associations**

*National Association for Schools of Dance BASIC CRITERIA FOR MEMBERSHIP*

1. The institution shall maintain a curricular program of education and training in dance.

*SACS 3.3.1*

3.3.1.4 Research within its educational mission
3.3.1.5 Community/public service within its educational mission

**Strategic Plan Associations**

University of Alabama

1.1 Promote and enhance areas of academic, scholarship, and research excellence.
1.2 Increase the recognition of the University’s service priorities that enhance the quality of life for all Alabamians.
1.4 Align resources to most effectively support academic, scholarship, and research excellence priorities.
2.7 Expand the University’s emphasis on global and cultural studies.
3.4 Increase involvement of undergraduate students in research and scholarly activities.
3.14 Provide career preparation and employment services that lead graduates to satisfying and productive careers and professions.
4.1 Provide leadership in addressing economic, social, and cultural issues in Alabama through research and outreach activities.
4.2 Promote collaboration with business, non-profit, and governmental agencies to advance the economic, social, and cultural condition of Alabama.
4.4 Produce graduates who will serve as effective leaders in Alabama’s government, businesses, educational systems, health care, the arts, and other professions, and who will be leaders in their communities.
4.7 Support our alumni in serving as leaders in their professions and communities.

**Related Measures**

**M 10: Dance Program sponsored Performance experience**
The number and classification of dancers who are accepted into Alabama Repertory Dance Theatre and Dance Alabama will be reported.

Source of Evidence: Job placement data, esp. for career/tech areas

**Target:**
Provide performance experience for 60% or more of our dance majors

**Finding (2012-2013) - Target: Met**
Of our approximately 152 dance majors, 115 auditioned for ARDT and 51 were chosen for the ARDT company in Fall 2012. These students learn repertory and new faculty choreography which is performed in the ARDT concert each semester. 21 students were seniors, 11 were juniors, 15 were sophomores and 5 were freshmen. Of 109 auditionees at Dance Alabama Fall 2012, 76 were in the Fall 2012 performance. The breakdown of dance majors was 24 seniors, 14 juniors, 17 sophomores, and 13 freshmen, with 9 non-majors performing. Of 115 auditionees for DA Spring 2013 show, 82 performed in the concert. The breakdown of performers was 21 seniors, 12 juniors, 13 sophomores, and 25 freshmen, with 11 non-majors. Additionally, there was a one night only Dance Collection concert at the end of each semester. The Fall show had 69 performers and the Spring show had 74 performers. Of our 152 students, 137 (90%) had a performance opportunity during the year and 51 of our 59 freshmen (86%) performed in a program sponsored event.

**M 11: Performance participation outside of UA**
The number and type of productions students participate in outside of the regular dance seasons will be reported.

Source of Evidence: Academic direct measure of learning - other

**Target:**
No target established

**Finding (2012-2013) - Target: Met**
During the 2012-2013 year, 35 dancers participated in performances at 21 different venues outside of Dance Program sponsored events. Venues include JUMP in New Orleans, Houston and Orlando, NUVO in Orlando and Atlanta, Broadways Dance Center’s NY Showcase, Tuscaloosa Community Dancers performances at the Bama Theatre, Alabama Dance Festival, Panoply Choreography Competition, Palm Dessert Choreography Showcase, NRG in Atlanta and Phoenix, Tremaine convention in Atlanta, Evening of Dance in Huntsville, AL, and the St. Petersburg Dance Open in Russia.
Other Outcomes, with Any Associations and Related Measures, Targets, Findings, and Action Plans

OthOtcm 6: Program Outcome: High Level of Recognized Quality
The program will improve and sustain a high level of recognized quality.

Related Measures

M 12: NASD Accreditation
The Dance Program is accredited by the National Association of Schools of Dance (NASD). Extent of adherence to the national standards established by this organization will be summarized.

Source of Evidence: Benchmarking of learning outcomes against peers

Target:
Keep the dance program operating within the guidelines of NASD

Finding (2012-2013) - Target: Not Reported This Cycle
The dance program is currently preparing its review documents for an official NASD visit and full program evaluation for the 2013-2014 academic year. Standards have been maintained to date, but more official and detailed information will be provided next academic year.

M 13: Number of auditionees
The number of auditionees will be calculated and their hometowns recorded to demonstrate the national interest in the program.

Source of Evidence: Academic indirect indicator of learning - other

Target:
No target established

Finding (2012-2013) - Target: Met
This year, the dance program limited audition enrollment to 60 students per audition for the 2013-2014 academic year. Several students also auditioned via video submission. 135 students auditioned coming from 13 states including Tennessee, New York, Kentucky, Louisiana, Georgia, Mississippi, Texas, Florida, North Carolina, South Carolina, Missouri, California, and Alabama. We are very proud that students come from all over the country, even from other states with excellent, nationally ranked University dance programs.

Related Action Plans (by Established cycle, then alpha):

Limit Enrollment for 2013-2014
Established in Cycle: 2011-2012
With record numbers of auditionees in the 2011-2012 cycle, and after receiving notification from 83 incoming freshmen for the 20...

For full information, see the Details of Action Plans section of this report.

OthOtcm 7: Program Outcome: Sustain Optimal Level of Enrollment
The program will build and sustain an optimal level of annual program enrollments and degree completions.

Related Measures

M 14: Number of incoming dance majors
The number of incoming dance majors will be calculated each fall, and compared to the previous 3 years.

Source of Evidence: Academic indirect indicator of learning - other

**Target:**
No target established

**Finding (2012-2013) - Target: Partially Met**
A total of 59 freshmen started the program in 2012. This in comparison to 42 in 2011 and 49 in 2010. Without additional resources, facilities and faculty, the dance program cannot sustain classes of the 2012 size.

**Related Action Plans (by Established cycle, then alpha):**

**Limit Enrollment for 2013-2014**
*Established in Cycle: 2011-2012*
With record numbers of auditionees in the 2011-2012 cycle, and after receiving notification from 83 incoming freshmen for the 20...

**Limit Enrollment 2014-2015**
*Established in Cycle: 2012-2013*
An ideal class size for the current resources of the dance program would be 30-35 students with each freshmen class. We are almo...

For full information, see the Details of Action Plans section of this report.

**M 15: Number of graduating dance majors**
The number of graduating dance majors will be calculated each spring, and compared to the previous 3 years.

Source of Evidence: Academic indirect indicator of learning - other

**Target:**
No target

**Finding (2012-2013) - Target: Met**
The dance program graduated 23 students in 2010, 29 students in 2011 and 31 students in 2012. Growth was expected with more majors in the program from a few years ago, but rates of around 30 graduating students per year are expected to be maintained.

**M 16: Number and percent of majors**
Number and percent of majors who graduate within 6 years, compared to the previous 3 cohorts.

Source of Evidence: Academic indirect indicator of learning - other

**OthOtcm 8: Program Outcome: Highly Valued by Program Graduates**
The program will be highly valued by its program graduates and other key constituencies it serves.

**Related Measures**

**M 17: Summary of data from Graduating Senior Survey**
Summary of data obtained from the Graduating Senior Survey.

Source of Evidence: Student satisfaction survey at end of the program

**M 18: Summary of data from NSSE**
Summary of data obtained from the National Survey of Student Engagement (NSSE).
Source of Evidence: Student course evaluations on learning gains made

Details of Action Plans for This Cycle (by Established cycle, then alpha)

Eliminating this assessment for 2012-2013
While scores were better in the fall semester (probably due to constant instructor reminders to bring clickers), scores were very low in the spring. While the instructor has attempted over the last few years to use the clickers in classes, they do not seem to be in any direct relation to a student’s success in the course over all. Many students also complain about the cost of the clickers and the types of questions able to be posed with clickers. The use of clickers in this course will be dropped in the next academic year.

Established in Cycle: 2011-2012
Implementation Status: Planned
Priority: High

Limit Enrollment for 2013-2014
With record numbers of auditionees in the 2011-2012 cycle, and after receiving notification from 83 incoming freshmen for the 2012-2013 academic year, we will have to adjust our audition standards to limit enrollment for the 2013-2014 academic year. Our current number of faculty and studios cannot support continued growth.

Established in Cycle: 2011-2012
Implementation Status: Planned
Priority: High

Relationships (Measure | Outcome/Objective):
Measure: Number and percent of majors | Outcome/Objective: Program Outcome: Sustain Optimal Level of Enrollment
Measure: Number of auditionees | Outcome/Objective: Program Outcome: High Level of Recognized Quality
Measure: Number of incoming dance majors | Outcome/Objective: Program Outcome: Sustain Optimal Level of Enrollment
Measure: Student Audition | Outcome/Objective: Proficiency in at least one style of dance

Limit Enrollment 2014-2015
An ideal class size for the current resources of the dance program would be 30-35 students with each freshmen class. We are almost double that for the 2012 freshmen class. We expect some matriculation, but the program will need to limit incoming student class size without additional faculty or facilities.

Established in Cycle: 2012-2013
Implementation Status: Planned
Priority: High

Relationships (Measure | Outcome/Objective):
Measure: Number of incoming dance majors | Outcome/Objective: Program Outcome: Sustain Optimal Level of Enrollment
(Includes those Action Plans with Budget Amounts marked One-Time, Recurring, No Request.)

**Mission / Purpose**

The mission of the Department of Theatre and Dance is to offer excellent teaching and resultant dynamic learning on the graduate (theatre only) and undergraduate levels of education. The curriculum reflects an understanding of these arts as an arena where the experiences encountered in life are explored and shared in unique communication with an audience. Theatre and dance students as artists/scholars/practitioners develop specialized knowledge, talents, and skills, as well as comprehension of a variety of methodologies, historical perspectives, and theoretical principles. The department strives to nurture the development of creative, independent, and well-educated students who are able to work collaboratively in the creation of their arts. The department strives to enrich members of the community through performance and teaching. The department also strives to nurture and support faculty committed to high levels of achievement in creative activity, teaching, and service.

**Other Outcomes, with Any Associations and Related Measures, Targets, Findings, and Action Plans**

**OthOtcm 1: Quality Instruction**

Faculty will excel in quality instruction in their area of specialty while meeting the needs of the students.

**Relevant Associations:**

**Standard Associations**

SACS 3.3.1

3.3.1.3 Educational support services

**Strategic Plan Associations**

University of Alabama

1.1 Promote and enhance areas of academic, scholarship, and research excellence.

1.4 Align resources to most effectively support academic, scholarship, and research excellence priorities.

1.5 Effectively use course offerings and class size to support priorities.

**Related Measures**

**M 1: Course Growth in Line with Student Demand**

The number of courses taught per faculty will reflect student demands

Source of Evidence: Existing data

**Target:**

No target established

**Finding (2012-2013) - Target: Partially Met**

With 142 Theatre Majors, 42 Theatre Graduate Students, and 152 Dance Majors, our 16 faculty remain very busy. For the 2012-2013 academic year, 1 faculty member taught 2 classes, 2 faculty taught 4 courses, 1 taught 5 classes, 4 taught 6 courses, 2 taught 7 classes, 4 taught 8 courses, 1 taught 9 classes and 1 taught 10. The typical professor in Arts and Sciences teaches 4 courses
each year. The faculty has managed to cut back on some courses to reduce overload from the 2010-2011 academic year by offering fewer independent studies and trying to ensure greater numbers in fewer sections of required courses. However, the dance program had to increase sections of required courses due to increased freshmen enrollment, which they had managed to reduce last year. There is strong consideration in capping student enrollment until the department receives more faculty lines or adjunct lines as well as more space to hold class.

Related Action Plans (by Established cycle, then alpha):

Limit Enrollment for 2013-2014
Established in Cycle: 2011-2012
The dance program will begin limiting enrollment for the 2013-2014 academic year. The musical theatre major currently uses this ... 

For full information, see the Details of Action Plans section of this report.

M 2: Student Opinions of Instruction
Average student opinions of instruction (SOIs) across faculty, to determine the overall perceived quality of instruction.

Source of Evidence: Existing data

Target:
The Theatre and Dance department aims to keep their SOI at or above the College of Arts and Sciences averages

Finding (2012-2013) - Target: Met
On the SOIs at the end of the Fall 2012 semester, the mean for the question “How would you rate the instructor of this course?” was 4.38 for Theatre and Dance, with 4.25 for Theatre and 4.62 for Dance. On the SOIs at the end of the Spring 2013 semester, the mean was 4.42 for Theatre and Dance, with 4.28 for Theatre and 4.58 for Dance. This is higher than the average for Arts and Sciences, whose mean was 4.17 for Fall and 4.22 for Spring, showing the quality of the instruction within our department.

M 3: Number of Majors in Line with Accreditation Standards
Comparison of the number of theatre and dance majors with accreditation guidelines and resources available.

Source of Evidence: Professional standards

Target:
Number of majors must be compatible with the number of faculty and the facilities and resources available to the department.

Finding (2012-2013) - Target: Partially Met
All degree programs have increased enrollment over the last several years. According to OIRA, the number of theatre undergraduates has gone from 102 in 2006 to 142 in 2013. The number of dance undergraduates has gone from 83 in 2006 to 152 in 2013. Both programs have made changes to accommodate the growing student population, but due to many classes requiring smaller numbers in studio and lab settings, continued growth without additional facilities and resources is not possible. Both programs have made changes to accommodate the growing student population, but due to many classes requiring smaller numbers in studio and lab settings, continued growth without additional facilities and resources is not possible. The dance program
recently capped auditions to 60 students per audition session, but is considering going a step further by capping acceptance to around 40 students for the 2014-2015 year. The Musical Theatre program already limits their annual enrollment to no more than 20 students. These findings are supported by the NAST and NASD accreditation guidelines.

**Related Action Plans (by Established cycle, then alpha):**

**Limit Enrollment for 2013-2014**
*Established in Cycle: 2011-2012*
Both programs have made changes to accommodate the growing student population, but due to many classes requiring smaller numbers...

For full information, see the *Details of Action Plans* section of this report.

**OthOtcn 2: Research and Creative Activity**
Faculty will engage in regionally, nationally and internationally recognized research and creative activity

**Relevant Associations:**

**Standard Associations**

*SACS 3.3.1*
3.3.1.4 Research within its educational mission

**Strategic Plan Associations**

University of Alabama
1.1 Promote and enhance areas of academic, scholarship, and research excellence.
2.6 Enhance relationships among community and University of Alabama leaders to promote excellent quality of life for faculty, staff, and students.
2.7 Expand the University’s emphasis on global and cultural studies.
2.8 Promote collaborative research approaches to address large scale problems of regional and national interest.
3.14 Provide career preparation and employment services that lead graduates to satisfying and productive careers and professions.
4.1 Provide leadership in addressing economic, social, and cultural issues in Alabama through research and outreach activities.
4.2 Promote collaboration with business, non-profit, and governmental agencies to advance the economic, social, and cultural condition of Alabama.

**Related Measures**

**M 4: Number and Types of Productions in Regular Season**
The number and types of productions within the regular Season will demonstrate regional recognition for the department.

Source of Evidence: Activity volume

**Target:**
At least 2 dance concerts and 4 theatre productions will be presented each semester.

**Finding (2012-2013) - Target: Met**
Each year, the department produces a minimum of 8 theatre shows and 4
dance shows as part of the THDN Season. All faculty are involved in the productions based on their area of expertise, from directing to acting, design to production, choreographing to promoting. There are 2 larger theatre productions in the Gallaway theatre, 2 smaller scale theatre productions in the Allen Bales Theatre, and 2 dance concerts in Morgan Auditorium each semester. Additionally the dance program has added a one night only Dance Collection concert at the end of each semester. The department is at capacity for productions. Therefore, the department will continue to offer the same number of productions in 2013-14 in order to keep the quality high.

M 5: **Number of Audience Attendees per Production**
The number of audience attendees will be reported per production to demonstrate quality of creative activity.

**Source of Evidence:** Activity volume

**Target:**
The department aims to attract an average of 1000 attendees per production.

**Finding (2012-2013) - Target: Met**
Audience attendance remains high throughout the season, demonstrating the support of the community and their perceived quality of our productions. The theatre shows run for 7 nights and the dance shows run for 4. The Gallaway theatre seats 305, the Allen Bales theatre seats 145 and Morgan Auditorium seats 420. The Gallaway shows brought in 1114 for Side Man, 1081 for Misalliance. The Allen Bales productions housed 1026 for Fools and 958 for A New Brain. The Fall Dance Alabama concert brought in 1972 audience members and the Fall Alabama Repertory Dance Theatre concert brought in 1291. The dance unit added a one night only concert which brought in 294 people. In the fall, a total of 7,736 tickets were sold, demonstrating the high quality and demand of the department’s productions. For the Spring shows, Design for Living has 927, ARDT Spring hosted 1214, Othello drew 1462, Dance Alabama Spring had 1178, The Clearing brought in 572, Show Boat attracted 1267 and the spring Dance Collection had 193. In the spring, a total of 6,813 tickets were sold. The spring shows typically are not as well attended. The department benefits from strong support from the general community as well as the UA community as demonstrated by ticket sales. Marketing strategies will continue to be pushed as the income from box office supports a large part of the budget for the department.

**Related Action Plans (by Established cycle, then alpha):**

**Spring Calendar**
*Established in Cycle: 2011-2012*
The dance unit changed the order of productions for the Spring 2013 calendar to experiment with audience attendance. While the d...

For full information, see the *Details of Action Plans* section of this report.

M 6: **Research and Creative Activities beyond Regular Season**
The number and types of research and creative activities beyond the regular Season overall will be reported through the annual FAR.

**Source of Evidence:** Existing data

**Target:**
60% of the faculty will conduct research and creative activity beyond the regular
season with national and international venues

**Finding (2012-2013) - Target: Met**
From May 2012–April 2013, 13 of 16 faculty members (81%) participated in additional research and creative activity beyond the Tuscaloosa Season. There were 9 shows choreographed, 5 shows directed, 6 master classes, workshops or teaching intensives, 3 shows written or adapted, 12 shows designed, 3 essays/books in the works for publishing, 3 panel participants for grants, publications and conferences, 5 performances and 2 coaching session. Of these events, 3 were international (Wales, Cuba, Japan) and all the rest were regional or national credits. The faculty are well recognized regionally and nationally. Faculty will continue to seek out international venues for their work.

**OthOtcpm 3: Community Outreach**
Faculty will support outreach to the community through teaching and performance

**Relevant Associations:**

**Standard Associations**

SACS 3.3.1
3.3.1.5  Community/public service within its educational mission

**Strategic Plan Associations**

University of Alabama
1.2 Increase the recognition of the University’s service priorities that enhance the quality of life for all Alabamians.
1.5 Effectively use course offerings and class size to support priorities.
2.7 Expand the University’s emphasis on global and cultural studies.
3.14 Provide career preparation and employment services that lead graduates to satisfying and productive careers and professions.
4.2 Promote collaboration with business, non-profit, and governmental agencies to advance the economic, social, and cultural condition of Alabama.
4.3 Produce scholars who will become academic and civic leaders in their disciplines.
4.4 Produce graduates who will serve as effective leaders in Alabama’s government, businesses, educational systems, health care, the arts, and other professions, and who will be leaders in their communities.
4.5 Develop and reward leadership skills among students, faculty, and staff.
4.6 Promote leadership development among Alabama’s community leaders, businesses, educational systems, healthcare systems, government agencies, arts organizations, and other vital areas of the state.
4.7 Support our alumni in serving as leaders in their professions and communities.

**Related Measures**

**M 7: Number of People Benefitting from Community Outreach**
The faculty provide service to the campus and the community through specific course work, including TH114, Introduction to Theatre, a non-majors survey course in theatre, and DN403, Approaches to Dance Instruction, a service learning course in which dance majors teach in the public schools. The number benefitting from these activities will be reported.
Source of Evidence: Activity volume

**Target:**
TH114 aims to draw at least 300 students per semester DN403 aims to serve at least 100 students

**Finding (2012-2013) - Target: Partially Met**
In the fall semester, 284 UA students enrolled in TH114, with 202 enrolled in the spring course, providing them the opportunity to learn about theatre and dance through a series of guest teachers and unique classroom experiences. In the Spring, approximately 120 students at Arcadia and Oakdale Elementary schools receive dance instruction from 8 dance majors through the service learning course DN403, Approaches to Dance Instruction. Both classes are successful at teaching the public about theatre and dance, providing instruction and performance opportunities for those in the community. Lower enrollment in the TH114 course is still being examined with possible changes in the time the course is offered or the number of sections open for next year.

**Related Action Plans (by Established cycle, then alpha):**

**TH114 Enrollment**
*Established in Cycle: 2012-2013*
Lower enrollment in the TH114 course is still being examined with possible changes in the time the course is offered or the numb...

For full information, see the *Details of Action Plans* section of this report.

**M 8: Percent of Faculty involved in Community Outreach**
The percent of faculty reaching out to the community will be calculated by number and type of community outreach performed throughout the campus and the community at large.

Source of Evidence: Existing data

**Target:**
At least 60% of faculty will reach out to the community.

**Finding (2012-2013) - Target: Met**
13 of 16, or 81% of faculty members are involved in community outreach, exceeding the threshold of 60%. Faculty guest teach in classes across the university including UH210, FA200, various Freshmen Learning Communities, and collaborations with Creative Campus and other departments including English, Creative Writing, Engineering, Music, and Art. Faculty also share knowledge and experience outside the university with groups including Rude Mechanicals community Shakespeare, Tuscaloosa Community Dancers, Red Mountain Theatre, King’s Home Charity events, nursing homes, Theatre Tuscaloosa, Covenant Presbyterian Church for an Arts and Autism performance, acting workshops for high school students, lecture demonstrations in musical theatre and dance at area schools, dance instruction at area schools, and various consulting contacts with area churches and schools. A conservative estimate of community members who benefit from these various programs is 5000.

**OthOtcM 4: Student Advising**
Faculty will guide students in their course choices and career goals

**Relevant Associations:**
Standard Associations

SACS 3.3.1
- 3.3.1.2 Administrative support services
- 3.3.1.3 Educational support services

Strategic Plan Associations

University of Alabama
- 3.14 Provide career preparation and employment services that lead graduates to satisfying and productive careers and professions.

Related Measures

M 9: Faculty and Advisee Activity
The percent of theatre and dance majors who are advised will be reported along with the number of faculty who serve as advisors.

Source of Evidence: Activity volume

Target:
80% of the faculty will serve as advisors 80% or more of majors will meet with advisors.

Finding (2012-2013) - Target: Met
13 of 16 of the THDN faculty serve as advisors to dance and theatre majors each semester. Of the total 336 undergraduate and graduate students, 304 met with their advisors. Thus an average of 90% of majors were advised.

M 10: Retention Rates for Department
Retention rates for department will be reported.

Source of Evidence: Existing data

Target:
The department aims for 80% or greater yearly retention.

Finding (2012-2013) - Target: Met
The theatre and dance department has consistently had over 80% of first-year retention and in most cases remains above the College average. For Dance, retention rates were 97% in 2010, and 100% in 2011 and 91% for 2012. For Theatre, retention rates were 87% in 2010, and 88% in 2011 and 94% in 2012. For Arts & Sciences, overall retention rates were 84% in 2010, and 86% in 2011 and 83% in 2012.

M 11: Number and Types of Careers of Alumni
The number and type of careers of alumni will be reported based on an alumnus Facebook group and email communications.

Source of Evidence: Job placement data, esp. for career/tech areas

Target:
No target established

Finding (2012-2013) - Target: Partially Met
A Facebook group for Theatre and Dance Alumni was established in November 2010. There are currently 173 members in the group, mostly representing dance graduates from 2011 and 2012. Faculty also keep in touch with former students and give reports on their whereabouts and accomplishments through email correspondence. This semester we gathered information on 30 dancers,
2 musical theatre students and 22 theatre graduates. Within this group various jobs include 25 performing, 10 teaching, 6 pursuing higher degrees, 4 directing, 5 choreographing, 12 designing and 2 administrators.

**Related Action Plans (by Established cycle, then alpha):**

**Facebook Group**  
*Established in Cycle: 2011-2012*  
The Facebook group will be tested over the next year to see how many alumni join the group and post information.

**Tracking Alumni**  
*Established in Cycle: 2012-2013*  
The department would like to have more consistent contact with graduates to know what they are doing after they leave UA. A new ...

For full information, see the *Details of Action Plans* section of this report.

**Details of Action Plans for This Cycle (by Established cycle, then alpha)**

**Facebook Group**  
The Facebook group will be tested over the next year to see how many alumni join the group and post information.  

*Established in Cycle: 2011-2012*  
*Implementation Status: In-Progress*  
*Priority: High*

**Relationships (Measure | Outcome/Objective):**  
Measure: Number and Types of Careers of Alumni  
Outcome/Objective: Student Advising

**Limit Enrollment for 2013-2014**  
Both programs have made changes to accommodate the growing student population, but due to many classes requiring smaller numbers in studio and lab settings, continued growth without additional facilities and resources is not possible. The dance program in particular has decided to cap incoming freshmen enrollment to approximately 40 students. The Musical Theatre program already limits their annual enrollment to no more than 20 students. These findings are supported by the NAST and NASD accreditation guidelines.  

*Established in Cycle: 2011-2012*  
*Implementation Status: Planned*  
*Priority: High*

**Relationships (Measure | Outcome/Objective):**  
Measure: Number of Majors in Line with Accreditation Standards  
Outcome/Objective: Quality Instruction

**Limit Enrollment for 2013-2014**  
The dance program will begin limiting enrollment for the 2013-2014 academic year. The musical theatre major currently uses this practice, making them better able to deliver the curriculum. There is not yet a need to limit theatre majors at this time.  

*Established in Cycle: 2011-2012*  
*Implementation Status: Planned*  
*Priority: High*
Spring Calendar
The dance unit changed the order of productions for the Spring 2013 calendar to experiment with audience attendance. While the department has to account for other campus events and production schedules, using different dates for the Spring 2013 season will determine if changing the programing and dates will affect audience attendance.

Established in Cycle: 2011-2012
Implementation Status: Planned
Priority: High

TH114 Enrollment
Lower enrollment in the TH114 course is still being examined with possible changes in the time the course is offered or the number of sections open for next year.

Established in Cycle: 2012-2013
Implementation Status: Planned
Priority: High

Tracking Alumni
The department would like to have more consistent contact with graduates to know what they are doing after they leave UA. A new hire for 2013-2014 in theatre management can help with this in developing a newsletter for the program.

Established in Cycle: 2012-2013
Implementation Status: Planned
Priority: High

Mission / Purpose
Critique of Assessment Activities in the Department of Theatre and Dance: BA in Dance

Bob Smallwood, Ph.D.
Assistant to the Provost for Assessment
October 11, 2013

Overview:
This critique is based on the examination of the 2012-13 Annual Assessment Report submitted by professionals within the Bachelor of Arts Degree program in Dance within the Department of Theatre and Dance.

The focus of the critique is on identifying strengths and opportunities for improvement in the assessment efforts used to monitor achievement of student learning outcomes and program outcomes within the BA in Dance program. Suggestions for potential improvements will be offered when appropriate. Any areas where the program’s assessment efforts and products fall short of SACS Institutional Effectiveness expectations will be identified.

Background:
It is the University of Alabama’s policy and a SACS expectation that there be an assessment plan for all degree programs offered by the University. The outcomes assessment plan includes the department’s mission statement, the degree programs’ student learning outcomes and program outcomes, and the assessment measures used to monitor achievement of those outcomes. An annual outcomes assessment report is required that summarizes the results from the execution of the assessment measures, interpretation of the meaningfulness of/conclusions drawn from the reported results, and improvement initiatives advanced (when appropriate) derived from the interpretation of assessment findings.

The identified strengths and opportunities for improvements presented below have been prepared following a review of the 2012-13 Annual Report of the BA degree program in Dance.

Critique:

Strengths:
1. Mix of cognitive and performance-based student learning outcomes
   In examining the nature of the five student learning outcomes (SLOs) identified in the degree program, I think it is commendable that you have included attention to both performance-based expected learning outcomes (i.e., SLO 1 – Dance style Proficiency, SLO 4 Choreography composition techniques, and SLO 5 - Performance gains) and cognitive expected learning outcomes (i.e., SLO 2 - Basic Anatomy and Kinesiology knowledge and SLO 3 – History of Dance knowledge).
2. Knowledge-based Requirements that Include Higher Order Thinking Skills
It is very good that your expectations go beyond foundation knowledge in your two cognitive-intensive SLOs. It is good to see that in your written assignments you call upon students to synthesize information and materials from numerous sources. I like that you call upon your students to apply what they’ve learned in their anatomy and kinesiology courses to develop a personal assessment and conditioning program.

3. Broad-based Faculty Participation in Performance Assessment
Participation by all the dance faculty during the conduct of auditions is exemplary. This collaborative and cooperative activity among the faculty surely helps to account for the excellent integrative set of learning experiences enjoyed by your students.

4. Frequent use of Rubrics in the Evaluation of Performance
The extensive use of rubrics or scoring guides in the evaluation of student learning and performance judgments helps to ensure reliable and valid assessments of the achievement of your student learning outcomes.

5. Identification of Performance Targets as a Measurement Approach
Although questionable by many assessment experts, the use of performance targets in gauging success or monitoring the impact outcomes over time is a useful measurement approach, particularly in the performing arts where individual difference assessment is prevalent.

Opportunities for Improvement:

a. Rubric Development
It may be common practice within the department for faculty to periodically discuss the pros and cons of the rubrics they are employing in their process of making performance judgments and just not evident in the Annual Assessment Reporting process, but if this is not the case, it would be a “best practice” in outcomes assessment activities to do so. It might be helpful and informative if you included copies of the rubrics you use in the document repository in WEAVE online (the repository is called the “Document Management” section in WEAVE). I think it can be an excellent reflection of a program’s continuous improvement efforts if there is a periodic, systematic review of your measurement devices, particularly rubrics. Some departments on campus even ask students (upper division majors) to participate in the critical review of the rubrics being employed.
b. Improvement Initiatives Derived From Assessment Findings

I can sure understand the rationale for your 2013-14 improvement action plan being concentrated on “limiting” the number of students in your freshmen class when your ideal class size of 30-35 students was almost doubled in your 2012 freshmen class. But I would also suggest that you include attention to an improvement initiative that is derived directly from the assessment of one or two of your student learning outcome findings each year. Again, because you are so good at what you do, I suspect that you are constantly adjusting in response to what you learn from the evaluation of student work and student performance, but it appears that you are not documenting these action steps in your outcomes assessment plan or report. Could you possibly think in terms of one content based improvement action each year (from SLO 2 and SLO 3 results) and one performance based improvement initiative from your performance measures (SLO 1, SLO4, SLO 5) results?

c. Quiz Grades as Indicators of Achievement in Cognitive-based Courses

There is no question that grades on daily or weekly quizzes can be useful measures of achievement, but measurement experts view these metrics as indirect measures and fall short of valid and reliable empirically sound measures of student learning. Could you think about possibly pilot testing a slightly different measurement strategy such as a pre and post experimental design approach where you quiz students at the beginning of a section of instruction and then follow-up with a posttest after the learning experience to evaluate the value added gain? There are many departments in the College of Arts and Sciences that embrace this before-and-after measurement strategy that we can identify for you. Those faculty would likely welcome talking to you about the benefits they have realized from adopting this measurement enhancement.

UA and SACS Compliance

Without question, this BA degree program in Dance meets both UA and SACS expectations concerning the assessment of student learning outcomes.
APPENDIX A

SYLLABI AND RUBRICS
Course Description:
This course provides an introduction of dance movement styles and concepts in body connectivity and creative play. The class promotes continual exploration and will require students to bring their full creative and investigatory selves to all material presented. Classes will delve into guided movement sequences as well as more creative improvisational explorations. A variety of dance styles, including ballet, modern, and jazz, will be introduced to investigate the concepts of body, effort, shape and space, and ideas about core support, grounding, and traveling through space. The emphasis of this class is to encourage full-bodied movement.

Course Objectives:
1. Students will understand the fundamentals of dance in a range of styles.
2. Students will apply basic anatomy and body mechanics to develop personal kinesthetic awareness.
3. Students will understand and improve proper body alignment, strength, flexibility and coordination.
4. Students will observe, discuss, and write about dance as human expression and communication.

Requirements and Evaluation Methods:
1. Attendance and Participation: Active participation in the class will ensure the best learning experience possible. As most work will be completed during class time, your attendance is essential to your experience. Please be sure you are on time for class each day. If you arrive late, you will miss essential warm-up exercises and not be ready to participate in class. If you arrive more than 10 minutes late, you will be asked to observe class and take notes on the day’s activities, which will lower your participation grade for the day. It is your responsibility to make sure I marked you present if you are late. Three tardies will be equal to one absence. Four absences are allowed throughout the entire semester. Every absence in excess of four will lower your final grade by one third of a letter grade.
2. Classroom dress and etiquette: Please wear appropriate dance/work-out attire that allows your movement to be seen. Do not wear excessively baggy or revealing clothing. Have hair pulled back and appropriate dance footwear (ballet and/or jazz shoes). Dancing in socks will not be permitted due to the dangers of slipping. If you are not appropriately dressed for moving, you may be asked to sit out, and will lose participation points. Please be respectful of each member of the class and support one another in our journey through movement.
3. Effort and Improvement: Show a consistent growth in the course objectives and apply yourself fully to each class.
4. Introductory Letter: Please submit an introductory letter (typed, double spaced, 1 page min.) that tells me about any dance/sport/movement/creative art you’ve taken in the past, your goals and expectations for this class, and why you chose to take this class. **Due: January 19.**
5. Exit Review Letter: Please turn in at the end of the semester, a letter discussing your growth over the semester (typed, double spaced, 2 pages min.). Topics may include your progress with issues of alignment, strength, flexibility, creativity, discovery, bravery, community, etc. Look back on expectations and goals from the beginning of the semester and address these as well. **Due: April 27.**
6. Concert Critiques: You are **required to attend both dance concerts** this semester. Please turn in a written review/description of your experience no later than one week after the event (typed, double spaced, 2-4 pages). Try to be thorough and multi-dimensional with your perceptions and feelings about the event. Please make a real investment in the event and open your mind to new experiences and possibilities. **See attached for writing guidelines and suggestions.**

**Concerts:**
Dance Alabama! – February 15-19, 2011
Alabama Repertory Dance Theatre – March 29-April 2, 2011

**Grading:**
Intro Letter 5%
Exit Letter 5%
Concert Critiques 20%
Attendance and Participation 70%

**Disabilities:**
To request disability accommodations, please contact Disabilities Services (348-4285). After initial arrangements are made with this office, contact your instructor.

**Academic Misconduct:**
All acts of dishonesty in any work constitute academic misconduct. This includes, but is not limited to, cheating, plagiarism, fabrication of information, misrepresentations, and abetting any of the above. The Academic Misconduct Disciplinary Policy will be followed in any such case. This policy is outlined in the student affairs handbook, which can be obtained from the Student Life Office in the Ferguson Center.

This is a fluid document and subject to change
DANCE PERFORMANCE ANALYSIS GUIDE

OBSERVATION:
Carefully observe what is happening in the dance.
How would you describe the movement?

BODY – actions (jump, turn, etc), active or held body parts (spine, hand, etc)
What are the dancers doing?

EFFORT – movement quality (time, weight, flow, space) – adjectives, how

SHAPE – form, line, external position as well as how the body moves from shape to shape
What are the shapes the dancers are making? Are the dancers’ movements curved? straight or angular? spiraling?

SPACE – levels, directions, floor patterns, physical space, relationships
What are the different levels used? high & off the floor? medium? low to the floor? What are the spatial patterns on stage, and spatial relationships between dancers?

What is the accompaniment or music (if there is some)? Does it compliment or contrast the movement? How does the movement work rhythmically, including accents and syncopation? Is the movement fast? Slow? Different timings? If there is no accompaniment, does that “work”?
How are the dancers using the elements of dance to create the whole dance experience?

WRITING A DESCRIPTION:
Write a description of each piece, using such terms as above.
Include in your description how costumes, lighting, make-up, props and set (if any) or any other “stagings”, are part of the dance.

This description should explain and substantiate the next step of interpretation and evaluation.

In your description of the dance, use evocative language. What images or metaphors were present for you? Try using more “poetic” language. You are describing a physical experience to someone who potentially has not seen the dance, so your words must repaint the picture for the reader. Do not just write what the dancers were wearing or what music was used, but how the dancers were moving and working together and what sensations this brought up in you as a viewer. The dance may be narrative or abstract, but either way, the movement should convey a mood or feeling. Be very descriptive of what that was for you.
INTERPRETATION:
What do the images you observe and describe say to you? Identify why the images brought you to that conclusion.

What, in your opinion, is the piece about? What about the dance led you to that conclusion?
What does the title tell you about the piece?
What in your descriptions of the dance substantiate your interpretation?
Were you affected and why/how?
What were lasting impressions and why?
What did you think the choreographer’s point of view was for the work?
Did any performers stand out and why?

Be specific.

Trust your perceptions. Describe it, talk about it:
“The curved, fluid movement was soothing and relaxing, invoking images of a gently flowing stream.”
“The red lighting and pounding music accented the violent, angular movements which felt angry and rebellious.”
“The dancers seemed too heavy and earthbound to portray the woodland fairies in the story.”
“A tender love duet was created with the close, intertwining shapes and gentle touching of the two dancers.”

(Tess Boone and Sarah M. Barry – 2005)
FORMAT OF THE WRITTEN FORMAL ANALYSIS:

This paper is a FORMAL ANALYSIS of a performance you experienced. It is NOT a REVIEW (like you see in the newspaper). Use full sentences and indent paragraphs.

In writing your analysis, be sure to include in your format:

TITLE
INTRODUCTION
DESCRIPTION and INTERPRETATION
CONCLUSION

**Remember, the analysis paper must be AT LEAST TWO PAGES in length, word processed (typed), double spaced, and no larger than 12 pt. font. Formal analysis papers WILL NOT be accepted hand-written. You will lose points if your paper is shorter than 2 pages.

The title of your paper should tell the reader more than the title of the performance. It should include a clue to your interpretation: EXAMPLES: Excitement & Energy in Riverdance, Ririe-Woodbury Soars With In The Wings, or The Beauty of Sleeping Beauty

The introduction paragraph should be only a few sentences long and include the who, what, when, & where of the performance you saw. This paragraph should include a brief overall impression of the concert. Remember, good writing includes an opening sentence that is interesting and “hooks” the reader.

The “body” of the analysis includes your description and interpretation. In the description, use the elements of dance (shape, space, time, force) and the composition/design principles discussed in class (how the elements are formed into a whole and how they work as a whole). Your descriptions should support your interpretations and evaluations.

**DO NOT just mention that the dance had rhythm, shapes, used space and the dancers had energy. ALL DANCES have those elements. ASK YOURSELF: HOW are each of those elements used in THIS particular dance to achieve its purpose or meaning?
**If the concert is lengthy, it is better to discuss a few pieces in depth than all of them superficially. You must describe and interpret at least TWO dances to give a sense of the concert. Choose those that were noteworthy for you.
**For each of the dance pieces you discuss, you must identify the title (underlined or italicized) and the choreographer (not underlined or italicized). You do not have to cite the performers’ names, the costumer, or the music composer.

The conclusion brings together your descriptions and interpretations of the overall concert and why. This part should be only a paragraph long.
Basic Writing Reminders:

1. Write in the **objective** voice, i.e.: “The dancers’ energy was too heavy and earthbound to portray fairies.” (Objective)
   OR in the **personal** voice, i.e.:
   “I thought the dancers’ energy was too heavy and earthbound to portray fairies.” (Personal)
   HOWEVER, DO NOT write statements such as: “the audience thought the dancers’ energy was too heavy…” in order to achieve an objective voice. You do not know what the rest of the audience thought, so you cannot write that!

2. **Don’t** write how much you “liked” or “didn’t like” a piece. “Liking” or “not liking” tells the reader more about YOU than about the dance you saw. You may not “like” a specific work of art, but you may still recognize its artistic and aesthetic value. Your description of the movement substantiates and supports your specific reactions, interpretations and evaluations. It will help **YOU and your reader** understand why and how the performance “worked” or “didn’t work”.

3. **DO NOT** just re-hash the story line or what happened. Discuss the dance elements and composition principles that made the piece “work” for you or not “work” for you. (see previous pages).

4. The **title** of the concert, as well as the **title of each separate dance** you discuss should be **underlined or italicized** to set it apart from the rest of your text. You must do this EVERY time you write a title in your paper. It is also important to cite the choreographer, but that name is NOT underlined or italicized.

5. **Don’t use DEAD words** like: really, very, good, beautiful, wonderful, (etc.). They do not give the reader any descriptive information about HOW the dance elements and composition/design principles worked in that specific dance.

6. **Don’t use SLANG words**, like: cool, awesome, hot, guy, chick, bunch, etc.
   It weakens your writing.

7. **USE SPELL CHECK!!**

8. **PROOF READ your paper!!**
   Spell check doesn’t pick-up every mistake, especially grammatical ones.

   (T. Boone & S. Barry, 2005-6)
DN -121 Ballet Technique I-A
Fall 2012

Instructor: Qianping Guo                                 Days and Time: TR 11:00am – 12:15am
Phone: (205) 348-9092                                    Place: Dance studio 103
Office: Room 221 Rowand Johnson                          Office Hours: TR 9:00am – 10:00am
Email: qguo1@bama.ua.edu                                  or by appointment

Prerequisites: Dance majors with DN 121 and 122 or instructor permission

Course Description:
In this course, we will be refining and developing the technique at the intermediate II A level and traditional style associated with classical ballet. We will do this through barre work, centre practice and pointe work (women only) or men’s techniques. We will also be refining and developing performance skills through the class. This class emphasis is directed toward continued learning and developing both technical skills and aesthetic sensibilities at a moderately sophisticated level. Movement quality, dynamics and musicality will be emphasized as well as developing strength and flexibility in equal proportion. Physical awareness is emphasized and personal expression is encouraged as part of the total artistic experience.

Objectives:
This course is designed to prepare students for a career as a professional dancer. To do so we will emphasize the discipline and focus required for a successful career.

The following course goals articulate the general objectives and purpose of this course

• To learn and develop technical and performance skills at the intermediate level
• To develop articulation, dynamics and musicality of movement.
• To learn anatomical and kinesthetic principles as they pertain toward sophisticated level of dance movement, injury prevention and artistic quality.
• To gain an understanding and appreciation of dance not only as a physical and mental discipline, but as an evolving art form.

Outline of the class: (technique and performance)
Since this is a technique class, the majority of your grade will be based on the level of technique demonstrated in class, and the improvement of that technique over the course of the semester. Throughout the semester, we will be learning and performing various classical combinations in class. In addition to the proper execution of the steps, the performance aspects are important for attaining professional refinement.

Attendance:
Daily attendance is required. Three absences will be allowed without penalty. After three absences, (excused or unexcused) the final grade will be reduced 1/3 of a grade for each
additional absence. It is also important to be on time. If you are late, you have missed an important part of your warm-up and are vulnerable to injury. Tardiness will affect your grade. If more than five classes are missed for medical reasons, you must withdraw from the class. Attendance at all department dance performances is required.

**The planning number and timing of major examinations and assignments:**
Exam combinations will reflect intermediate level technique

- Midterm evaluation (ballet technique) October 9
- Final evaluation (the final class jury) December 4

The final class jury will be held during class time the last week of classes. The work presented will include material covered during the semester. This will be your final exam. All dance faculties will attend.

**Grading criteria for technique and performance:**
- Execution of the steps
- Sensitivity to style and musicality
- Presentation (beginning and endings, etc)
- Performance quality (projection, focus, etc)
- Attitude (professionalism)!!

**Grading breakdown:**
- Class work – 30%
- Midterm evaluation – 30%
- Final evaluation (class jury) 40%

**Injury:**
Because dance is a physical activity, injury is always a possibility. The risk of injury can be minimized by proper warm-up and warm-down. If you have special needs, it is your responsibility to make sure they are met. This may mean arriving in class early to warm-up and or stretching after class. If you do become injured, speak to me as soon as possible.

**Dress code:**
Proper attire is necessary. Ballet shoes with elastics properly attached for men and women are required. On Mondays and Wednesdays, black leotards and pink tights are required for women; black tights, and white shirt for men. Women can wear a rehearsal skirt after barre. On Fridays, any color (within reason) is allowed. A leotard of snug fitting **t-shirt** and **black tights** is appropriate for men. Do not wear anything baggy that hinders the teacher from making important corrections. All bulky jewelry should be removed for safety reasons. **Hair** must be securely confined and off the neck. **No chewing gum.** Complying with these expectations constitutes good class etiquette and is appreciated by all. Good habits will reflect favorably upon your grade.

**Professionalism:**
The most important quality in a dancer is a professional attitude. Coming to class in proper dress, not talking, and not creating distractions during class is important. Approaching each exercise with a positive attitude will make class more rewarding for you and will let the instructor know that you are serious about learning and improving to the best of your ability.

This is based on each student’s individual capability. Attend class, do your best, be safe, respect one another and enjoy!

Academic misconduct:
All acts of dishonesty in any work constitute academic misconduct. This includes, but is not limited to, cheating, plagiarism, fabrication of information, misrepresentations, and abetting any of the above. The Academic Misconduct Disciplinary policy will be followed in any such case. This policy is outlined in the student affairs handbook, which can be obtained from the Student Life Office in the Ferguson center.

Disability statement:
To request disability accommodations, please contact Disability Services at 205-348-4285. After initial arrangements are made with that office, contact your professor.
DN -122 Ballet Technique I-A
Spring 2013

Instructor: Qianping Guo
Phone: (205) 348-9092
Office: Room 221 Rowand Johnson
Email: qguo1@bama.ua.edu

Days and Time: TR 9:30am – 10:45am
Place: Dance studio 103
Office Hours: TR11:00am – 12:00noon
or by appointment

Prerequisites: Dance majors with DN 121 and 122 or instructor permission

Course Description:
In this course, we will be refining and developing the technique at the intermediate II A level and traditional style associated with classical ballet. We will do this through barre work, centre practice and pointe work (women only) or men’s techniques. We will also be refining and developing performance skills through the class. This class emphasis is directed toward continued learning and developing both technical skills and aesthetic sensibilities at a moderately sophisticated level. Movement quality, dynamics and musicality will be emphasized as well as developing strength and flexibility in equal proportion. Physical awareness is emphasized and personal expression is encouraged as part of the total artistic experience.

Objectives:
This course is designed to prepare students for a career as a professional dancer. To do so we will emphasize the discipline and focus required for a successful career.

The following course goals articulate the general objectives and purpose of this course

- To learn and develop technical and performance skills at the intermediate level
- To develop articulation, dynamics and musicality of movement.
- To learn anatomical and kinesthetic principles as they pertain toward sophisticated level of dance movement, injury prevention and artistic quality.
- To gain an understanding and appreciation of dance not only as a physical and mental discipline, but as an evolving art form.

Outline of the class: (technique and performance)
Since this is a technique class, the majority of your grade will be based on the level of technique demonstrated in class, and the improvement of that technique over the course of the semester. Throughout the semester, we will be learning and performing various classical combinations in class. In addition to the proper execution of the steps, the performance aspects are important for attaining professional refinement.

Attendance:
Daily attendance is required. Three absences will be allowed without penalty. After three absences, (excused or unexcused) the final grade will be reduced 1/3 of a grade for each
additional absence. It is also important to be on time. If you are late, you have missed an important part of your warm-up and are vulnerable to injury. Tardiness will affect your grade. If more than five classes are missed for medical reasons, you must withdraw from the class. Attendance at all department dance performances is required.

**The planning number and timing of major examinations and assignments:**
Exam combinations will reflect intermediate level technique

- Midterm evaluation (ballet technique) February 26
- Final evaluation (the final class jury) April 23

The final class jury will be held during class time the last week of classes. The work presented will include material covered during the semester. This will be your final exam. All dance faculties will attend.

**Grading criteria for technique and performance:**
- Execution of the steps
- Sensitivity to style and musicality
- Presentation (beginning and endings, etc)
- Performance quality (projection, focus, etc)
- Attitude (professionalism)!!

**Grading breakdown:**
Class work – 30%
Midterm evaluation – 30%
Final evaluation (class jury) 40%

**Injury:**
Because dance is a physical activity, injury is always a possibility. The risk of injury can be minimized by proper warm-up and warm-down. If you have special needs, it is your responsibility to make sure they are met. This may mean arriving in class early to warm-up and or stretching after class. If you do become injured, speak to me as soon as possible.

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Disability statement:
To request disability accommodations, please contact Disability Services at 205-348-4285. After initial arrangements are made with that office, contact your professor.
Grading Categories

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DN 142 Section 001: World Dance, Hip-Hop  
Spring 2013  
2 Credit Hours  

Instructor: John B. Virciglio  
Email: JBVirciglio@bama.ua.edu  
Office: Dance Studio on Bryant  
Office Hours: Appointment Only.

Course Description  
Hip-Hop is an ever-changing art form that encompasses a variety styles and musicality. This course will work on basic technique while developing core skills through exploring the various styles associated with hip-hop. In today’s industry, you must be able to hear and comprehend the rhythm and adapt to and/or mimic the form including style. Often there are similarities between the various styles; however, it is the attention to detail that makes each style unique setting them apart from one another. This course will mainly focus on the technique needed in order to have a basic understanding of hip-hop and your ability to adapt to each form both rhythmically and stylistically.

Student Learning Outcomes  

Exams and Assignments  
• Choreography Evaluation (at the end of each routine): TBA  
• Students will be required to attend the following performances (Spring ARDT and Spring Dance Alabama!)

Grading Policy  
Grading is based on three areas (3): Class Attendance, Evaluations, and Show Attendance. Class Attendance carries the most weight, accounting for more than 90% of the total points. Evaluations will be conducted at the end of each “Combination”. Show attendance will both account for 10 points.  
• Attendance of Class (25 points/per class -- See Attendance Policy for further detail)  
• Evaluation after each combination (10 points)  
• Attendance of ARDT (10 points)  
• Attendance of Dance Alabama! (10 points)

Attendance Policy  
DN 142 is a “Performance-Based” class; therefore, over 90% of the total points for the class are derived from actual class attendance. PLEASE NOTE: The following assumes 100% credit for Show Attendance and Evaluations.

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<td>10</td>
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There will be no makeup classes! If you miss a class, you will be responsible for the material(s) covered before attending the next class. BE PROMPT! Three tardies = one absence.

Required Texts  
No Text Required.

Other Course Materials  
NA
Extra Credit Opportunities
NA

Policy on Academic Misconduct
All students in attendance at the University of Alabama are expected to be honorable and to observe
standards of conduct appropriate to a community of scholars. The University expects from its students a
higher standard of conduct than the minimum required to avoid discipline. Academic misconduct includes
all acts of dishonesty in any academically related matter and any knowing or intentional help or attempt
to help, or conspiracy to help, another student.

*The Academic Misconduct Disciplinary Policy will be followed in the event of academic misconduct.*

Disability Statement
If you are registered with the Office of Disability Services, please make an appointment with me as soon
as possible to discuss any course accommodations that may be necessary. If you have a disability, but
have not contacted the Office of Disability Services, please call 348-4285 or visit 133-B Martha Parham
Hall East to register for services. Students who may need course adaptations because of a disability are
welcome to make an appointment to see me during office hours. Students with disabilities must be
registered with the Office of Disability Services, 133-B Martha Parham Hall East, before receiving
academic adjustments.

Severe Weather Protocol
In the case of a tornado warning (tornado has been sighted or detected by radar, sirens activated), all
university activities are automatically suspended, including all classes and laboratories. If you are in a
building, please move immediately to the lowest level and toward the center of the building away from
windows (interior classrooms, offices, or corridors) and remain there until the tornado warning has
expired. Classes in session when the tornado warning is issued can resume immediately after the warning
has expired at the discretion of the instructor. Classes that have not yet begun will resume 30 minutes
after the tornado warning has expired provided at least half of the class period remains.

UA is a residential campus with many students living on or near campus. In general classes will remain in
session until the National Weather Service issues safety warnings for the city of Tuscaloosa. Clearly, some
students and faculty commute from adjacent counties. These counties may experience weather related
problems not encountered in Tuscaloosa. Individuals should follow the advice of the National Weather
Service for that area taking the necessary precautions to ensure personal safety. Whenever the National
Weather Service and the Emergency Management Agency issue a warning, people in the path of the
storm (tornado or severe thunderstorm) should take immediate life saving actions.

When West Alabama is under a severe weather advisory, conditions can change rapidly. It is imperative to
get to where you can receive information from the National Weather Service and to follow the
instructions provided. Personal safety should dictate the actions that faculty, staff and students take. The
Office of Public Relations will disseminate the latest information regarding conditions on campus in the
following ways:

- Weather advisory posted on the UA homepage
- Weather advisory sent out through Connect-ED--faculty, staff and students (sign up at myBama)
- Weather advisory broadcast over WVUA at 90.7 FM
- Weather advisory broadcast over Alabama Public Radio (WUAL) at 91.5 FM
- Weather advisories are broadcast via WUOA/WVUA-TV, which can be viewed across Central
  Alabama.
Also, visit wvuatv.com for up-to-the-minute weather information. A mobile Web site is also available for
your convenience.
DN 210 Section 001: Dance Styles II  
Spring 2013  
3 Credit Hours  
Primary Instructor: Stacy Alley  
Syllabus subject to change.

Prerequisites

From the Student Records System

- DN 110 (undergrad)
- DN 121 (or permission of instructor)

Course Description

A studio course focusing on jazz dance technique in relation to various musical theatre dance styles at the beginning/intermediate level in order to prepare the musical theatre student for more advanced study and eventually, the professional world. This class emphasizes technique with work in correct body alignment, improvisation, flexibility and strengthening exercises. Students will also be taught dance combinations from musical theatre repertoire in order to enhance technical skills while preparing them for performance. The history and development of musical theatre dance will also be explored.

Student Learning Outcomes

At the conclusion of this course, students will be:

1. Able to define the language and identify the beginning/intermediate techniques of dance as a physical, recreational, and artistic experience.
2. Able to identify and show creative expression through body movement.
3. Able to demonstrate generally improved flexibility, physical awareness, endurance, balance, coordination and conditioning.
4. Able to identify various musical theatre styles and choreography.
5. A more informed member of the artistic community.
7. Able to self-assess in order to examine his/her own individual rate of progress and choose areas on which to work more.

Outline of Topics

Six weeks: Jazz Unit focusing on correct warm-up and technique.

Six weeks: Musical Theatre Unit focusing on technique and performance.

Two weeks: How to prepare for and be successful in a musical theatre audition.

See detailed course schedule for more specific information/dates.

Exams and Assignments

1. Class Participation: You are graded on your own individual effort and improvement, more specifically on your preparedness, willingness to take risks, and by showing a consistent growth in the course objectives by applying yourself
fully to each class.

2. A technique exam: Technique exams are based on exercises worked on each week of class and are graded on various components and criteria which will be explained to you prior to each exam.

3. Dance Concert attendance: You must attend one of the two dance concerts offered AND the musical and write a critique on each:

    ARDT -- Feb. 19-23 OR Dance Alabama -- March 12-16 AND Show Boat -- April 15-21

4. Final Exam/Performance: Grading criteria is the same as the technique exams with the added element of performance.

Grading Policy

GRADING SCALE:

100-95 = A
94-90 = A-
89-86 = B+
85-82 = B
81-79 = B-
78-75 = C+
74-71 = C
70-68 = C-
67-64 = D+
63-60 = D
59-57 = D-
<57 = F

There are 500 points possible in this class:
Class Participation: 100 pts
Technique Exam: 100 pts.
Two critiques @ 50 pts. each: 100 pts.
Final Exam/Performance: 200 pts.

PLEASE NOTE: In the “performance” grading process, you are not being compared to fellow classmates. You will be graded on an individual basis-- more specifically, on your preparedness, willingness to take risks, and improvement throughout the duration of the course.

Policy on Missed Exams & Coursework

It is extremely hard to make-up dance exams. If, for some reason, that you must miss an exam, performance, or presentation, it is up to you to make arrangements with the professor the class period that you return if not sooner. Only those with an excused absence with written documentation will be allowed to make-up any assignments.

Attendance Policy
This is a performance/participation course and attendance is mandatory! You are allowed to miss two classes after which your grade will be lowered one third of a grade for each subsequent absence. This includes both excused and unexcused absences. Three tardies equals one absence and will also lower your grade one third.

**Required Texts**

<table>
<thead>
<tr>
<th>UA Supply Store Textbook Information</th>
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<td>Textbook data from the Supply Store not found for this course.</td>
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There is no textbook required for this course.

**Other Course Materials**

N/A

**Extra Credit Opportunities**

N/A

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Attire

Comfortable clothes in which I can see your body and feet, appropriate supportive underclothes, and good jazz shoes are required for this class. Women should also have character shoes. Points will be deducted from your participation grade for each day of class that you do not have appropriate shoes. (If you have any questions about what to buy, feel free to email or call me.) Also, please keep your hair out of your face and keep jewelry to a minimum.

Course Schedule

JANUARY
10          Intro/Go over syllabus -- Stacy in St. Louis
15          Learn Warm-up
17          Technique/Across the Floor (pirouette prep, chaines)
22          Technique/Across the Floor (various turns, rhythm combos)
24          Technique/Across the Floor (review above, battements)
29          Technique/Across the Floor (patterns, change of direction)
31          Technique/Across the Floor (turns, jumps, etc.)

FEBRUARY
5           Introduction to improvisation, technique continued
7           Technique/focus on fast footwork
12          Begin learning combo #1 (West Side Story)/discussion of choreographer/show
14          Combo #1 continued
16          Technique/combo/discussion of style
19          Midterm -- Technique exam
21          Midterm -- Technique exam
26          Evaluations
28          Evaluations

MARCH
5           Audition Day
7           SETC -- No class
12           Combo #2
14           Technique/Combo #2
19           View musical theatre movie/clips
21           View musical theatre movie/clips
26           Spring Break
28           Spring Break

APRIL

2              Begin Final review
4              (Final) combo(s)
9              Final combo
11             Final combo
16             Final exam -- Group #1
18             Final Exam -- Group #2
23             Evaluations
25             Evaluations

PLEASE NOTE: This schedule is subject to change.
BEGINNING MODERN DANCE TECHNIQUE  
DN 211.001 Spring 2013  
TR 1230-145, Clark Hall  
Instructor: Sarah M. Barry  
Office Hours: TR 11-12 or by appointment (RJ 250)  
Phone: 348-8699  
Email: smbarry@ua.edu

Course Description:
This course provides an introduction to modern dance movement styles and concepts in body connectivity. The class promotes continual exploration and will require students to bring their full creative and investigatory selves to all material presented. Classes will delve into guided movement sequences as well as more creative improvisational explorations. A variety of movement styles will be explored to investigate the concepts of body, effort, shape and space, and ideas about core support, grounding, and traveling through space. Bartenieff-based movement, Pilates, and Yoga will be included to enhance body connectivity, alignment, and strength. The emphasis of this class is to encourage full-bodied movement.

Learning Outcomes:
1. Students will analyze and experience the fundamentals of dance through movement combinations and improvisation.
2. Students will understand and improve proper body alignment, strength, flexibility and coordination.
3. Students will self-assess throughout the semester to examine their rate of progress and choose areas on which to work more.

Requirements and Evaluation Methods:
1. Attendance and Participation: Active participation in the class will ensure the best learning experience possible. As all work will be completed during class time, your attendance is essential to your experience. Please be sure you are on time for class each day. If you arrive late, you will miss essential warm-up exercises and not be ready to participate in class. It is your responsibility to make sure I marked you present if you are late. Three tardies will be equal to one absence. Two observations equal one absence. Three absences are allowed throughout the entire semester. Every absence in excess of three will lower your final grade by 1/3.
2. Classroom dress and etiquette: Please wear appropriate dance attire that allows your movement to be seen. Women will wear black leotard and black footless tights, and may wear fitted shorts or cropped pants on top. Men will wear black fitted tank or Tshirt and black footless tights or fitted pants. Do not wear excessively baggy or revealing clothing. Have hair pulled back and bare feet. If you are not appropriately dressed for moving, you will be asked to leave. Please be respectful of each member of the class and support one another in our journey through movement.
3. Effort and Improvement: Show a consistent growth in the movement concepts, phrases, and learning outcomes and apply yourself fully to each class.
4. Midterm and Final Movement evaluations. For each exam we will learn at least 2 different movement combinations that will be filmed. You will watch the video and fill out an evaluation form for self critique/analysis to help you determine your strengths and weaknesses and examine where/how you want to improve for this semester.

Concerts:
You are required to attend all departmental dance concerts!
Freese Collection Concert – Jan 23-25 in Moody Music Hall
Alabama Repertory Dance Theatre – Feb 19-23 in Morgan Auditorium
Dance Alabama! – March 12-16 in Morgan Auditorium
You are strongly encouraged to attend all department theatre performances!

Grading:
Midterm 20%
Final 30%
Attendance/Participation/Effort 50%

Grading Scale:

Disabilities:
To request disability accommodations, please contact Disabilities Services (348-4285). After initial arrangements are made with this office, contact your instructor.

Academic Misconduct:
All acts of dishonesty in any work constitute academic misconduct. This includes, but is not limited to, cheating, plagiarism, fabrication of information, misrepresentations, and abetting any of the above. The Academic Misconduct Disciplinary Policy will be followed in any such case. This policy is outlined in the student affairs handbook, which can be obtained from the Student Life Office in the Ferguson Center.

This is a fluid document and subject to change
Contract of Agreement for Spring 2013

I have read and understand all requirements and policies for DN 211.

You are required to attend all departmental dance concerts!
You are strongly encouraged to attend all department theatre performances!
Absence Policy: Three tardies will be equal to one absence. Two observations equal one absence. Three absences are allowed throughout the entire semester (excused or unexcused, an absence is an absence). Every absence in excess of three will lower your final grade by 1/3.

By signing below, I understand that in order to do well in this course I must attend regularly (i.e. all the time), be on time and ready to move each day, dress appropriately, participate actively in all exercises, be respectful of my peers, teacher, and self; and challenge and push myself to grow and learn daily. I understand that I am free to cut corners in any or all of the above areas, but if I do so, I will accept the consequences with grace.

Professor’s Notes:
Midterm Self Evaluation

1=far below basic, 2=below basic, 3=basic, 4=above basic, 5=far above basic
1=unacceptable, 2=poor, 3=satisfactory, 4=good, 5=excellent

Memorization
Alignment and Kinesthetic awareness
Transitions and flow
Floorwork - easing into and out of
Traveling
Energy/performance qualities
Spatial Awareness and Directionality

Describe your strengths and tell me on what you would like to work more:

Midterm Instructor Evaluation

1=far below basic, 2=below basic, 3=basic, 4=above basic, 5=far above basic
1=unacceptable, 2=poor, 3=satisfactory, 4=good, 5=excellent

Memorization
Alignment and Kinesthetic awareness
Transitions and flow
Floorwork - easing into and out of
Traveling
Energy/performance qualities
Spatial Awareness and Directionality

Instructor Comments:
<table>
<thead>
<tr>
<th><strong>Final Evaluation</strong></th>
<th><strong>Name:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Memorization</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>Alignment and Kinesthetic awareness</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>Transitions and flow</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>Floorwork - easing into and out of</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>Energy/performance qualities</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>Spatial Awareness and Directionality</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>Use of torso/limb connection</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>Traveling through space</td>
<td>1 2 3 4 5</td>
</tr>
</tbody>
</table>

Absences

Tardies

Observation/injury

Grade
DN -221 Ballet Technique II-A
Fall 2012

Instructor: Qianping Guo  
Phone: (205) 348-9092  
Office: Room 221 Rowand Johnson  
Email: qguo1@bama.ua.edu

Days and Time: MW9:00am – 10:50am
Place: Clark Hall 300
Office Hours: TR 9:00am – 10:00am or by appointment

Prerequisites: Dance majors with DN 121 and 122 or instructor permission

Course Description:
In this course, we will be refining and developing the technique at the intermediate II A level and various styles associated with classical ballet. We will do this through barre work, centre practice and pointe work (women only) or men’s techniques. We will also be refining and developing performance skills through the class. This class emphasis is directed toward continued learning and developing both technical skills and aesthetic sensibilities at a moderately sophisticated level. Movement quality, dynamics and musicality will be emphasized as well as developing strength and flexibility in equal proportion. Physical awareness is emphasized and personal expression is encouraged as part of the total artistic experience.

Objectives:
This course is designed to prepare students for a career as a professional dancer. To do so we will emphasize the discipline and focus required for a successful career.

The following course goals articulate the general objectives and purpose of this course

- To learn and develop technical and performance skills at the intermediate level
- To develop articulation, dynamics and musicality of movement.
- To learn anatomical and kinesthetic principles as they pertain toward sophisticated level of dance movement, injury prevention and artistic quality.
- To gain an understanding and appreciation of dance not only as a physical and mental discipline, but as an evolving art form.

Outline of the class: (technique and performance)
Since this is a technique class, the majority of your grade will be based on the level of technique demonstrated in class, and the improvement of that technique over the course of the semester. Throughout the semester, we will be learning and performing various classical combinations in class. In addition to the proper execution of the steps, the performance aspects are important for attaining professional refinement.

Attendance:
Daily attendance is required. Three absences will be allowed without penalty. After three absences, (excused or unexcused) the final grade will be reduced 1/3 of a grade for each
additional absence. It is also important to be on time. If you are late, you have missed an important part of your warm-up and are vulnerable to injury. Tardiness will affect your grade. If more than five classes are missed for medical reasons, you must withdraw from the class. Attendance at all department dance performances is required.

**The planning number and timing of major examinations and assignments:**

Exam combinations will reflect intermediate level technique

- Midterm evaluation (ballet technique) Oct 10
- Final evaluation (the final class jury) Dec 5

**The final class jury will be held during class time the last week of classes. The work presented will include material covered during the semester. This will be your final exam. All dance faculties will attend.**

**Grading criteria for technique and performance:**

- Execution of the steps
- Sensitivity to style and musicality
- Presentation (beginning and endings, etc)
- Performance quality (projection, focus, etc)
- Attitude (professionalism)!!!

**Grading breakdown:**

Class work – 30%
Midterm evaluation – 30%
Final evaluation (class jury) 40%

**Injury:**

Because dance is a physical activity, injury is always a possibility. The risk of injury can be minimized by proper warm-up and warm-down. If you have special needs, it is your responsibility to make sure they are met. This may mean arriving in class early to warm-up and or stretching after class. If you do become injured, speak to me as soon as possible.

**Dress code:**

Proper attire is necessary. Ballet shoes with elastics properly attached for men and women are required. On Mondays and Wednesdays, black leotards and pink tights are require for women; black tights, and white shirt for men. Women can wear a rehearsal skirt after barre. On Fridays, any color (within reason) is allowed. A leotard of snug fitting *t-shirt* and *black tights* is appropriate for men. Do not wear anything baggy that hinders the teacher from making important corrections. All bulky jewelry should be removed for safety reasons. *Hair* must be *securely confined* and off the neck. *No chewing gum.* Complying with these expectations constitutes good class etiquette and is appreciated by all. Good habits will reflect favorably upon your grade.

**Professionalism:**
The most important quality in a dancer is a professional attitude. Coming to class in proper dress, not talking, and not creating distractions during class is important. Approaching each exercise with a positive attitude will make class more rewarding for you and will let the instructor know that you are serious about learning and improving to the best of your ability.

This is based on each student’s individual capability. Attend class, do your best, be safe, respect one another and enjoy!

**Academic misconduct:**
All acts of dishonesty in any work constitute academic misconduct. This includes, but is not limited to, cheating, plagiarism, fabrication of information, misrepresentations, and abetting any of the above. The Academic Misconduct Disciplinary policy will be followed in any such case. This policy is outlined in the student affairs handbook, which can be obtained from the Student Life Office in the Ferguson center.

**Disability statement:**
To request disability accommodations, please contact Disability Services at 205-348-4285. After initial arrangements are made with that office, contact your professor.
DN -222 Ballet Technique II-A  
Spring 2013

Instructor: Qianping Guo  
Phone: (205) 348-9092  
Office: Room 221 Rowand Johnson  
Email: qguo1@bama.ua.edu  

Days and Time: MW 9:00am – 10:50am  
Place: Clark Hall 300  
Office Hours: TR 11:00am – 12:00noon 

Prerequisites: Dance majors with DN 121 and 122 or instructor permission

Course Description:  
In this course, we will be refining and developing the technique at the intermediate II A level and various styles associated with classical ballet. We will do this through barre work, centre practice and pointe work (women only) or men’s techniques. We will also be refining and developing performance skills through the class. This class emphasis is directed toward continued learning and developing both technical skills and aesthetic sensibilities at a moderately sophisticated level. Movement quality, dynamics and musicality will be emphasized as well as developing strength and flexibility in equal proportion. Physical awareness is emphasized and personal expression is encouraged as part of the total artistic experience.

Objectives:  
This course is designed to prepare students for a career as a professional dancer. To do so we will emphasize the discipline and focus required for a successful career.

The following course goals articulate the general objectives and purpose of this course

- To learn and develop technical and performance skills at the intermediate level
- To develop articulation, dynamics and musicality of movement.
- To learn anatomical and kinesthetic principles as they pertain toward sophisticated level of dance movement, injury prevention and artistic quality.
- To gain an understanding and appreciation of dance not only as a physical and mental discipline, but as an evolving art form.

Outline of the class: (technique and performance)  
Since this is a technique class, the majority of your grade will be based on the level of technique demonstrated in class, and the improvement of that technique over the course of the semester. Throughout the semester, we will be learning and performing various classical combinations in class. In addition to the proper execution of the steps, the performance aspects are important for attaining professional refinement.

Attendance:  
Daily attendance is required. Three absences will be allowed without penalty. After three absences, (excused or unexcused) the final grade will be reduced 1/3 of a grade for each
additional absence. It is also important to be on time. If you are late, you have missed an important part of your warm-up and are vulnerable to injury. Tardiness will affect your grade. If more than five classes are missed for medical reasons, you must withdraw from the class. Attendance at all department dance performances is required.

The planning number and timing of major examinations and assignments:
Exam combinations will reflect intermediate level technique

- Midterm evaluation (ballet technique) February 25
- Final evaluation (the final class jury) April 22

The final class jury will be held during class time the last week of classes. The work presented will include material covered during the semester. This will be your final exam. All dance faculties will attend.

Grading criteria for technique and performance:
• Execution of the steps
• Sensitivity to style and musicality
• Presentation (beginning and endings, etc)
• Performance quality (projection, focus, etc)
• Attitude (professionalism)!!

Grading breakdown:
Class work – 30%
Midterm evaluation – 30%
Final evaluation (class jury) 40%

Injury:
Because dance is a physical activity, injury is always a possibility. The risk of injury can be minimized by proper warm-up and warm-down. If you have special needs, it is your responsibility to make sure they are met. This may mean arriving in class early to warm-up and or stretching after class. If you do become injured, speak to me as soon as possible.

Dress code:
Proper attire is necessary. Ballet shoes with elastics properly attached for men and women are required. On Mondays and Wednesdays, black leotards and pink tights are require for women; black tights, and white shirt for men. Women can wear a rehearsal skirt after barre. On Fridays, any color (within reason) is allowed. A leotard of snug fitting t-shirt and black tights is appropriate for men. Do not wear anything baggy that hinders the teacher from making important corrections. All bulky jewelry should be removed for safety reasons. Hair must be securely confined and off the neck. No chewing gum. Complying with these expectations constitutes good class etiquette and is appreciated by all. Good habits will reflect favorably upon your grade.

Professionalism:
The most important quality in a dancer is a professional attitude. Coming to class in proper dress, not talking, and not creating distractions during class is important. Approaching each exercise with a positive attitude will make class more rewarding for you and will let the instructor know that you are serious about learning and improving to the best of your ability.

This is based on each student’s individual capability. Attend class, do your best, be safe, respect one another and enjoy!

**Academic misconduct:**
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**Disability statement:**
To request disability accommodations, please contact Disability Services at 205-348-4285. After initial arrangements are made with that office, contact your professor.
Course Description:
This course provides an introduction to choreographic concepts and composition techniques. The class promotes continual exploration and will require students to bring their full creative and investigatory selves to all material presented. Classes will delve into creative improvisational explorations as well as assigned choreographic studies. Students will learn to analyze and discuss movement through sharing each other’s work and video viewing. The course will culminate in a shared concert of collaborative projects with creative writing and print making students in a public performance on December 5 at 5:30 pm in Morgan Auditorium.

Learning Outcomes:
1. Students will be able to demonstrate the fundamentals of choreography through experimentation with Laban Movement Analysis, musical accompaniment and compositional forms.
2. Students will expand personal movement vocabulary through improvisation and organized studies.
3. Students will be able to demonstrate effective communication skills as they learn to observe, analyze, and discuss dance as a form of human expression and communication.
4. Students will be able to collaborate and perform effectively in team activities.

Requirements and Evaluation Methods:
1. Attendance and Participation: Active participation in the class will ensure the best learning experience possible. This includes your physical, mental, and spiritual self, so be prepared to move, to think, to discuss, and to create. As this is a studio/movement-based course, your attendance is essential to your experience. Please be sure you are on time for class each day. Three tardies will be equal to one absence. Three absences are allowed throughout the entire semester. Every absence in excess of three will lower your final grade by 1/3 of a letter.
2. Classroom dress and etiquette: Please wear appropriate dance attire that allows your movement to be seen. No jeans. Nothing too baggy or too revealing. Please be respectful of each member of the class and support one another in our journey through movement.
3. Choreography Notebook/Blackboard Journals: Please bring a notebook to class each day in which you will record notes taken, thoughts and feelings on creative process, ideas for choreography, activities done, etc. You will also be required to respond to the work of your peers through written feedback on the blackboard site for the course. You will be assigned several classmates on whose work you will provide written critique based on the parameters of the assignment and the criteria for evaluating dance. You will also respond to your own choreographic process.
through private journal entries on the site. These should be as descriptive and detailed as possible.

4. Choreographic Studies: We will do several informal studies over the course of the semester which will not be graded. These will just provide the opportunity to explore concepts covered in class. All work will be shown to the class and you must be prepared to discuss and critique your own work as well as the works of your peers. There will be three formal studies and one final project that will count toward your grade.
   a. Study 1 – Text/motif
   b. Study 2 – Music/form
   c. Study 3 – Visual inspiration
   d. Final
      Sept 19
      Oct 17
      Nov 14
      Dec 5

You are REQUIRED to attend all dance program performances including:
Alabama Repertory Dance Theatre – October 1-4
Dance Alabama! – November 5-8
Dance Collection – November 22
You are strongly encouraged to attend all THDN events and performances.

Grading:
Blackboard Journal 20%
Blackboard Peer Feedback 20%
Study 1 10%
Study 2 10%
Study 3 10%
Final Project 20%
Participation 10%

Grading Scale:

Disabilities:
To request disability accommodations, please contact Disabilities Services (348-4285). After initial arrangements are made with this office, contact your instructor.

Academic Misconduct:
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This is a fluid document and subject to change
<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>R Aug 22</td>
<td>Introduction and course orientation – <strong>Read Phrase, Choreography Essentials and Guiding Principles before next class</strong></td>
</tr>
<tr>
<td>T Aug 27</td>
<td>Guest Artist Jane Weiner (Motif and manipulation – <strong>Read Motif</strong></td>
</tr>
<tr>
<td>R Aug 29</td>
<td>Jane Weiner (Abstraction – <strong>Read Abstraction</strong>, watch Arlene Phillips)</td>
</tr>
<tr>
<td>T Sept 3</td>
<td>Meet and Greet with dancers, writers, print makers – <strong>intro self through short movement sequence</strong>, hear the writers’ work, see the artists’ work</td>
</tr>
<tr>
<td>R Sept 5</td>
<td>Body/Effort – <strong>Bring Style Analysis</strong>, Read Effort, watch Shobana Jeyasingh and Hofesh Shechter (know text)</td>
</tr>
<tr>
<td>T Sept 10</td>
<td>Shape/Space – <strong>watch Wayne McGregor</strong></td>
</tr>
<tr>
<td>R Sept 12</td>
<td>Characters/putting it all together – <strong>Watch Kate Prince, work from text, film and post</strong></td>
</tr>
<tr>
<td>T Sept 17</td>
<td>Study 1 work day</td>
</tr>
<tr>
<td>R Sept 19</td>
<td>Study 1 Showings</td>
</tr>
<tr>
<td>T Sept 24</td>
<td>Rhythm/music – <strong>Study 1 feedback/journal due on Blackboard</strong></td>
</tr>
<tr>
<td>R Sept 26</td>
<td>ABA – contrast and compliment</td>
</tr>
<tr>
<td>T Oct 1</td>
<td>Rondo/canon</td>
</tr>
<tr>
<td>R Oct 3</td>
<td>Chance - Cage/Cunningham</td>
</tr>
<tr>
<td>T Oct 8</td>
<td>Judson Methods – <strong>bring selected music</strong></td>
</tr>
<tr>
<td>R Oct 10</td>
<td>Groups – <strong>Read Groups</strong></td>
</tr>
<tr>
<td>T Oct 15</td>
<td>Study 2 work day</td>
</tr>
<tr>
<td>R Oct 17</td>
<td>Study 2 Showings</td>
</tr>
<tr>
<td>T Oct 22</td>
<td>Visual inspiration - <strong>Study 2 feedback/journal due and see writer/artist projects</strong></td>
</tr>
<tr>
<td>R Oct 24</td>
<td>Visual inspiration – <strong>Turn in survey of final project group preference</strong></td>
</tr>
<tr>
<td>T Oct 29</td>
<td>Videos or Uncanny Valley lec/dem on collaboration (in Moody?) – <strong>select art</strong></td>
</tr>
<tr>
<td>R Oct 31</td>
<td><strong>FALL BREAK NO CLASS</strong></td>
</tr>
<tr>
<td>T Nov 5</td>
<td>Form groups with writers and artists, begin to discuss ideas and schedules</td>
</tr>
<tr>
<td>R Nov 7</td>
<td>Dance for Camera</td>
</tr>
<tr>
<td>T Nov 12</td>
<td>Study 3 work day</td>
</tr>
<tr>
<td>R Nov 14</td>
<td>Study 3 Showings</td>
</tr>
<tr>
<td>T Nov 19</td>
<td>Final project work day - <strong>Study 3 feedback due</strong></td>
</tr>
<tr>
<td>R Nov 21</td>
<td>Final project work day</td>
</tr>
<tr>
<td>T Nov 26</td>
<td>Final project work day</td>
</tr>
<tr>
<td>R Nov 28</td>
<td><strong>THANKSGIVING NO CLASS</strong></td>
</tr>
<tr>
<td>T Dec 3</td>
<td>Final project work day</td>
</tr>
<tr>
<td>R Dec 5</td>
<td>Final rehearsals, online SOI due Collaborama performance at 530pm in Morgan</td>
</tr>
</tbody>
</table>
Some criteria for evaluating dances

• Did the dance meet the requirements of the specific assignment?

• Was the use of the choreographic elements of body, effort, shape and space clear? Interesting? Exciting? Appropriate to the perceived context?

• Is the formal design clear? Do sections emerge in the best order or could they be reordered for more clarity? Did the structure contribute to holding your interest?

• Was the movement theme clear? How have the motifs been used and varied? Was there sufficient use of contrast to avoid monotony? Was there sufficient infusion of the motifs to provide a unified and integrated whole?

• Was the movement vocabulary inventive? Was there anything unique about the dance? Were there any lasting images for you?

• Did the dance have clarity? To what extent was the choreography and/or performance responsible for the clarity or lack of it?

• Did the production elements (sound, costume, set, props, lighting as appropriate) enhance or inhibit the choreographer's ability to make a statement?

• Did the dance touch you, awaken you, startle you, anger you? Do you think the choreographer intended this response? Would you want to see this dance performed again? What would you change and why?

• Was the dance the right length to accomplish the choreographer's intent? Was there anything extraneous? Was something missing?

• Does this dance study show growth on the part of the choreographer/performer?

Thanks to Jane Baas at Western Michigan University
Choreography I

Choreographer

Assignment 1  
Text and Motif Development  

<table>
<thead>
<tr>
<th>Excellent 5</th>
<th>Very Good 4</th>
<th>Acceptable 3</th>
<th>Needs Work 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Movement and text have a clear relationship. The ideas present in the text are demonstrated through BESS, phrasing, and concept.</td>
<td>Movement and text show some relationship. The movement ideas are loosely related to elements of the text or the BESS or phrasing don’t have as specific relationship to the text.</td>
<td>The essence of the text was not demonstrated in the movement.</td>
<td>The movement has no clear relationship to the essence of the text.</td>
</tr>
<tr>
<td>movement is reflective of the text</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A recognizable motif was used with a range of manipulations to fully develop the material/concept to provide depth around the idea.</td>
<td>A motif is recognizable, but there could be more explorations of the manipulations in order to show more development of the idea.</td>
<td>A motif, or motifs are seen but not developed. Perhaps too much movement that does not show it is all around the same concept.</td>
<td>No recognizable motif or development of any movements.</td>
</tr>
<tr>
<td>clear motif and development</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gesture is used in a variety of ways along with abstraction from the text concept and movement concepts.</td>
<td>Some use of gesture and some evidence of abstracting the text or concept.</td>
<td>The use of gesture is present, but loosely or not at all tied to the concept. The movement does not relate to the concept, thus not abstracting from the idea.</td>
<td>No clear connection between the movement and the original text concept. Not enough evidence of abstraction or use of gesture.</td>
</tr>
<tr>
<td>clear use of gesture and abstraction</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Clear opening statement that goes somewhere and results in a resolution. The arc of the dance makes sense.</td>
<td>Some parts of the dance are clear, but their order could be swapped or certain sections developed more clearly.</td>
<td>An attempt at structure is present, but most of the dance should be either re-ordered or developed to tie the parts together.</td>
<td>No clear arc to the dance.</td>
</tr>
<tr>
<td>clear beginning, middle, end</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comments:
<table>
<thead>
<tr>
<th>Assignment 2</th>
<th>Music/Form</th>
<th>20 pts</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Excellent 5</strong></td>
<td>Movement and music have a clear relationship. There is a relationship between the sound/structure of the music and the BESS, phrasing, and concept of the movement.</td>
<td>Movement and music show some relationship. The movement ideas are loosely related to elements of the music or the BESS or phrasing don't have as specific relationship to the music.</td>
</tr>
<tr>
<td><strong>Very Good 4</strong></td>
<td>Clear use of ABA, T&amp;V, Rondo, or canon as effective structure for the movement ideas and/or relation to the music.</td>
<td>Evidence of ABA, T&amp;V, Rondo or canon as devices for staging, but perhaps do not always fit with the overall idea of the dance.</td>
</tr>
<tr>
<td><strong>Acceptable 3</strong></td>
<td>A recognizable theme was used with a range of variations to fully develop the material/concept to provide depth around the idea.</td>
<td>A theme is recognizable, but there could be more explorations of the variations in order to show more development of the idea.</td>
</tr>
<tr>
<td><strong>Needs Work 2</strong></td>
<td>Clear opening statement that goes somewhere and results in a resolution. The arc of the dance makes sense.</td>
<td>Some parts of the dance are clear, but their order could be swapped or certain sections developed more clearly.</td>
</tr>
</tbody>
</table>

**Comments:**
DN 252 Section 001: Jazz Technique II-B
Spring 2013
3 Credit Hours
Primary Instructor: Stacy Alley
Syllabus subject to change.

Prerequisites

From the Student Records System

No prerequisites found.

Permission of Instructor.

Course Description

A studio class focusing on intermediate jazz dance technique emphasizing work in correct body alignment, improvisation, flexibility, strengthening exercises, and performance. Students will be taught dance combinations in classical jazz and musical theatre dance to enhance technical skills and prepare them for professional work.

Student Learning Outcomes

At the conclusion of this course, students will be able:

1. To define the language and identify the techniques of intermediate jazz dance as a physical, recreational, and artistic experience.
2. To identify and show creative expression through body movement.
3. To demonstrate generally improved physical awareness, endurance, balance, coordination and conditioning, flexibility, and rhythm.
4. To self-assess in order to examine his/her own individual rate of progress and choose areas on which to work more.
5. Better prepared for the professional world of dance.

Outline of Topics

I. Eight weeks of classical jazz technique
II. Four weeks of modern and/or classical musical theatre jazz
III. Two weeks focusing on the audition process

Exams and Assignments
1. **Class Participation**: You are graded on your own individual effort and improvement, more specifically on your preparedness, willingness to take risks, and by showing a consistent growth in the course objectives by applying yourself fully to each class.

2. **Self-Assessment Papers**: You will be required to write a three-page paper at the beginning of the semester in which you will assess what areas in jazz dance that you feel that you need to work on and then, at the end of the semester, have improved upon and/or still need to work on. More specific guidelines will be given to you before each paper is due.

3. **One technique exam**: Technique exams are based on exercises/combinations worked on each week of class and are graded on various components and criteria that will be explained to you prior to each exam.

4. **Dance Concert Attendance and Critique**: **ARDT** -- Feb. 19-23 **AND** **Show Boat** -- April 15-21 -- attend performances and turn in a two-three page critique, focusing on the technique and performance quality of the dancers. More specific guidelines will be given to you before each paper is due.

5. **Final Exam/Performance**: Grading criteria is the same as the technique exams with the added element of performance.

---

**Grading Policy**

Grading Scale:

100-95 = A  
94-90 = A-  
89-86 = B+  
85-82 = B  
81-79 = B-  
78-75 = C+  
74-71 = C  
70-68 = C-  
67-64 = D+  
63-60 = D  
59-57 = D-  
<57 = F

There are 600 points possible in this class:

1. **Class Participation**: 100 points
2. **Self-Assessment**: 2 @ 50 points each
3. **Technique exam**: 100 points
4. **Final Exam/Performance**: 200 points
5. **Dance Concert/Musical Theatre Critiques**: 2 @ 50 points each
Policy on Missed Exams & Coursework

It is extremely hard to make-up dance exams. If, for some reason, that you must miss an exam, performance, or presentation, it is up to you to make arrangements with the professor the class period that you return if not sooner. Only those with an excused absence with written documentation will be allowed to make-up any assignments.

Attendance Policy

This is a performance/participation course and attendance is mandatory! You are allowed to miss two classes after which your grade will be lowered one third of a letter grade for each subsequent absence. This includes both excused and unexcused absences. Three tardies equal one absence and will also lower your grade a third of a letter grade.

Required Texts

- UA Supply Store Textbook Information

Textbook data from the Supply Store not found for this course.

NA

Attire

Please dress neatly so that I can see your body and your feet. After warm-up (bare feet please), you can wear jazz shoes, socks, or no shoes at all--that is up to you. I ask for hair to be pulled out of the face and jewelry to be kept to a minimum.

Other Course Materials

NA

Extra Credit Opportunities

NA

Policy on Academic Misconduct

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Disability Statement

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Course Schedule

JANUARY

9     Intro/Go over syllabus
14    Learn Warm-up/Self-assessment assignment given
16    Technique/Across the Floor (pirouette prep, chaines)
21    Technique/Across the Floor (various turns, rhythm combos)
23    Technique/Across the Floor (patterns, change of direction)/combo
28    Technique/Across the Floor (patterns, change of direction)/combo
30    Technique/Across the Floor (turns, jumps, etc.)

FEBRUARY

4     Combo #1/discussion of choreographer/show
6     Technique/combo #1
11    In-depth work on combo/discussion of style
13    TBA
18    Midterm Review
20  Midterm -- Technique exam -- Group #1
25  Midterm -- Technique exam -- Group #2
27  Evaluations -- Group #1 -- ARDT Critique due

MARCH
4   Evaluations -- Group #2 -- ARDT Critique due
6   SETC -- No class
11  Learn Combination #2
13  Combo #2, Technique continued
18  Discussion of Dance Alabama/Viewing of musical theatre film
20  Viewing of musical theatre film
25  Spring Break
27  Spring Break

APRIL
1   Technique/Across the Floor (big jumps, turns)/Final combo/Final self-assessment assignment given
3   Final combo
8   Final combo work
10  Review for final/\textbf{Final self-assessment assignment due}
15  Final Exam -- Group #1
17  Final Exam -- Group #2
22  Evaluations -- Group #1 -- Show Boat critiques due
24  Evaluations -- Group #2 -- Show Boat critiques due

PLEASE NOTE: This schedule is subject to change.
Preliminary *Self-Assessment Assignment*

This assignment is worth 50 points. Please write a three-page (four-five if you are classified as DN 400) page paper in MLA format using a 12-inch font (double-spaced, one-inch margins). No cover page is needed-- just write your name and the class in the upper left-hand corner of each page (single-spaced).

Assess what areas in jazz dance (and dance in general) that you feel you most need to work and improve upon (i.e. flexibility, turns, performance, etc.). Be sure to evaluate not only your weaknesses but also your strengths. Be SPECIFIC!

Also mention your prior dance and/or movement experience and how that has colored where you are in your craft today as well as your goals and expectations for this class and your future. Obviously any injuries or problems warrant mentioning.

No one will read this except me so please be honest (and candid) in your assessment.

IMPORTANT INFO:

There will be a five-point deduction for papers that aren't stapled.

Emailed papers are not accepted.

Number your pages please.

Your paper is due at the beginning of the class period as specified on your course schedule. UNDER NO CIRCUMSTANCES WILL I ACCEPT ANY LATE PAPERS.
Final Self-Assessment Assignment

This assignment is worth 50 points. Please write a three-four page paper in MLA format using a 12-inch font (double-spaced, one-inch margins). No cover page is needed--just write your name and the class in the upper left-hand corner of each page (single-spaced).

Using your paper from the beginning of the semester for reference and comparison, assess what areas in jazz dance (and dance in general) that you feel you have and/or have not improved upon since the beginning of the semester (i.e. flexibility, turns, performance, etc.). Be sure to evaluate not only your weaknesses but also your strengths and improvements. Be SPECIFIC and support your statements.

No one will read this except me so please be honest (and candid) in your assessment.

PROOFREAD!

Staple your paper or five points will be deducted.

NO late or emailed papers will be accepted.

Number your pages, please.
DN 252 Section 002: Intermediate Jazz II-B  
Spring 2013  
3 Credit Hours

Instructor: John B. Virciglio  
Email: JBVirciglio@bama.ua.edu  
Office: Dance Studio on Bryant  
Office Hours: Appointment Only.

Course Description
Jazz is an ever-changing art form that encompasses a variety styles and musicality. This course will work on basic technique while developing core skills through exploring the various West Coast styles and Improvisational techniques. In today’s industry, you must be able to hear and comprehend the rhythm and adapt to and/or mimic the form including style. Often there are similarities between the various styles; however, it is the attention to detail that makes each style unique setting them apart from one another. This course will mainly focus on the technique needed in order to have a basic understanding of West Coast styles and Improvisational techniques and your ability to adapt to each form both rhythmically and stylistically.

Student Learning Outcomes
• Explore the qualities of movement, range, and dynamics, helping refine the product.  
• Work on choreography, stylization, and performance qualities.  
• Develop a strong sense of musicality through hearing and feeling the music.  
• Adhere closely to the class structure of warm-up, floor work, across the floor and combinations.

Exams and Assignments
• Choreography/Improvisational Evaluations: TBA  
• Students will be required to attend the following performances (Spring ARDT and Spring Dance Alabama!)

Grading Policy
Grading is based on three areas (3): Class Attendance, Evaluations, and Show Attendance. Class Attendance carries the most weight, accounting for more than 90% of the total points. Evaluations will be conducted at the end of each “Combination”. Show attendance will both account for 10 points.
• Attendance of Class (25 points/per class -- See Attendance Policy for further detail)  
• Midterm and Final Evaluation (25 points)  
• Attendance of ARDT (10 points)  
• Attendance of Dance Alabama! (10 points)

Attendance Policy
DN 252 is a “Performance-Based” class; therefore, over 90% of the total points for the class are derived from actual class attendance. PLEASE NOTE: The following assumes 100% credit for Show Attendance and Evaluations.

<table>
<thead>
<tr>
<th>Missed Classes</th>
<th>Average</th>
<th>Grade</th>
<th>Missed Classes</th>
<th>Average</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>98%</td>
<td>A+</td>
<td>6</td>
<td>85%</td>
<td>B</td>
</tr>
<tr>
<td>2</td>
<td>97%</td>
<td>A</td>
<td>7</td>
<td>82%</td>
<td>B-</td>
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<tr>
<td>3</td>
<td>95%</td>
<td>A</td>
<td>8</td>
<td>79%</td>
<td>C+</td>
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<tr>
<td>4</td>
<td>92%</td>
<td>A-</td>
<td>9</td>
<td>75%</td>
<td>C</td>
</tr>
<tr>
<td>5</td>
<td>89%</td>
<td>B+</td>
<td>10</td>
<td>72%</td>
<td>C-</td>
</tr>
</tbody>
</table>

There will be no makeup classes! If you miss a class, you will be responsible for the material(s) covered before attending the next class. BE PROMPT! Three tardies = one absence.

Behavior
All students are required to attend class with an open mind and a positive attitude. Students MUST have strong character; show a strong work ethic; dedication; discipline; respect for fellow classmates, instructors, and themselves. Cell phones are not allowed in class. Any disruptive behavior and/or insubordination will not be tolerated. Any student who is found to be disruptive may be asked to leave class. If asked to leave, that student will be marked as absent for the day (No matter when they are asked to leave). NO EXCEPTIONS!

DN 252-002, Intermediate Jazz II-B  
Syllabus Revision: 12/01/12
Required Texts
No Text Required.

Other Course Materials
NA

Extra Credit Opportunities
NA

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DN 252-002, Intermediate Jazz II-B
Syllabus Revision: 12/01/12
Prerequisites: Dance Majors or permission of instructor

Course Description: In this course we will study the skeletal and muscular systems of the body. We will study positions and actions of joints, actions that muscles produce at each joint and how muscles work against resistance (primarily gravity). We will also study the basics of injury prevention, care and conditioning for dance.

Objectives/Student Learning Outcomes:
1. Students will learn the bones of the motor skeleton.
2. Students will learn the major muscles of the motor skeleton.
3. Students will apply this knowledge to correct alignment and mechanics of dance techniques.
4. Students will apply this knowledge to working with other dancers. (Choreographic or Instructional situations)
5. Students will design their own training/conditioning program.

Textbook (required): Dance Kinesiology, by Sally Sevey Fitt. This is a big book, but it is full of very useful information. Not only does it have details on the skeleton and muscles, it has valuable information on injury prevention and care, movement analysis and conditioning tips. I suggest that you keep this book for future reference after the class is over. I will be giving a few additional handouts as we go. I’ll try not to overwhelm you.

Attendance: Attendance is required. Poor attendance will influence the grade. If an absence is unavoidable, you are responsible for any material you miss. There will be no official make-ups for quizzes or for in-class activities such as conditioning exercises. If you must be absent, please let me know.

Assessment and Conditioning Project/Paper: You will learn to analyze and assess placement/alignment in order to design a conditioning and injury prevention program for yourselves. This project will help you consolidate the class material so that you can apply this information to your own dance training and the training of others. We will discuss this in detail later in the semester and there will be an additional handout/grade.

Quizzes and Exams: There will be weekly quizzes on material covered. There will be a midterm and final exam. There will be no official make-ups for quizzes but there will be extra quizzes. Make-ups for exams will be given at instructor discretion.

Grading:
- Quizzes (weekly—12 minimum) 30% (I will take the top 10 quiz scores)
- Midterm 30%
- Assessment Project/Paper 10%
- Final Exam 30%

Try not to get behind. If you read ahead, you will find that it is not difficult. Much of this material is a review of information you have received in your dance classes. If you need help with any of the material, please come to see me during my office hours, or make an appointment. I am here to help you.
**Schedule (Subject to Change):**

<table>
<thead>
<tr>
<th>Week 1</th>
<th>Aug 21</th>
<th>First Day of class-introduction and start</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Aug 23</td>
<td>Ch 18 – Prevention of Dance Injuries</td>
</tr>
<tr>
<td>Week 2</td>
<td>Aug 26-30</td>
<td>Ch 1, 2 – Intro, Overview, and start</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ch 3 – Foot and Leg</td>
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<tr>
<td>Week 3</td>
<td>Sep 2(L.D.)-6</td>
<td>Ch 4 – Pelvis and Spine</td>
</tr>
<tr>
<td>Week 4</td>
<td>Sep 9-13</td>
<td>Ch 5 – Scapula and Humerus</td>
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<tr>
<td>Week 5</td>
<td>Sep 16-20</td>
<td>Ch 6 – Radius, Ulna, and Hand</td>
</tr>
<tr>
<td>Week 6</td>
<td>Sep 23</td>
<td>Review</td>
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<tr>
<td></td>
<td>Sep 25</td>
<td>Midterm Exam</td>
</tr>
<tr>
<td>Week 6/7</td>
<td>Sep 30, Oct 2</td>
<td>Ch 7 – Overview of the Muscular System</td>
</tr>
<tr>
<td>Week 8</td>
<td>Oct 7, 9, 11</td>
<td>Ch 8 – Toes, Tarsus, and Ankle</td>
</tr>
<tr>
<td>Week 9</td>
<td>Oct 14-16</td>
<td>Ch 9 – Knee and Hip</td>
</tr>
<tr>
<td>Week 10</td>
<td>Oct 21, 23, 25</td>
<td>Ch 10 – Torso and Neck</td>
</tr>
<tr>
<td>Week 11</td>
<td>Oct 28, 30</td>
<td>Ch 11 – Scapula, Shoulder</td>
</tr>
<tr>
<td><strong>Fall Break</strong></td>
<td><strong>Oct 31-Nov 3</strong></td>
<td>(no classes)</td>
</tr>
<tr>
<td>Week 12</td>
<td>Nov 4, 6</td>
<td>Ch 12 – Elbow, Radio-Ulnar Joints, Wrist and Hand</td>
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<tr>
<td>Week 13</td>
<td>Nov 11, 13, 15</td>
<td>Ch 13 – Misalignments and Muscular Imbalances</td>
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<tr>
<td>Week 14</td>
<td>Nov 18, 20, 22</td>
<td>Ch 19 – Conditioning for Dancers</td>
</tr>
<tr>
<td>Weeks 15/16</td>
<td>Nov 25-Dec 6</td>
<td>Review for Final (Thanksgiving Break-Nov 27-29)</td>
</tr>
</tbody>
</table>

Assessment/Conditioning Paper – due Monday November, 25th

**Final Exam**  
Wednesday, December 11th from 11:30am-2:00pm  
Make-up Final Exam TBA

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See the [Code of Student Conduct](#) for more information.
Severe Weather Guidelines

The guiding principle at The University of Alabama is to promote the personal safety of our students, faculty and staff during severe weather events. It is impossible to develop policies which anticipate every weather-related emergency. These guidelines are intended to provide additional assistance for responding to severe weather on campus.

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<table>
<thead>
<tr>
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<td>___________________________</td>
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<td>DN265—Semester/Year</td>
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<td>___________________________</td>
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</tr>
<tr>
<td>Anatomy for Dance—Assessment/Analysis Paper (100 pts)</td>
<td></td>
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<td>Alignment Assessment Chart (20 pts)</td>
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<td>Written Analysis (40 pts)</td>
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<td>Conditioning Program (30 pts)</td>
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<td>Photos (10 pts)</td>
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<td>Total points (100)</td>
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<tr>
<td>Additional Comments:</td>
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<td>____________________________________________________</td>
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</table>
DN 300 Section 002: Commercial Jazz
Spring 2013
2 Credit Hours

Instructor: John B. Virciglio
Email: JBVirciglio@bama.ua.edu
Office: Dance Studio on Bryant
Office Hours: Appointment Only.

Course Description
The “Business of Dance” is an ever-changing business that encompasses a wide-range of skills that are essential to obtaining success. This course will cover a broad area of industry skills needed in order to be successful. In today’s industry, you must be able to market yourself in a manner that promotes you in the proper light, using both traditional and non-traditional methods. Often, such skills seem simple in nature; however, it is the attention to detail that makes each skill unique, setting them apart from one another, and helping to promote positive results. This course will mainly focus on the skills needed in order to have a basic understanding of how the industry works and what will need to happen in order to achieve success.

Student Learning Outcomes
• Explore the qualities of movement, range, and dynamics, helping refine the product.
• Work on choreography, stylization, and performance qualities.
• Develop a strong sense of musicality through hearing and feeling the music.
• Adhere closely to the class structure of warm-up, floor work, across the floor and combinations.
• Develop the ability to think outside-the-box and strategically plan out career.
• Develop ability to create personal marketing and promotional materials.
• Develop basic video production (filming and editing) skills.

Exams and Assignments
• See List Below and/or Calendar

Grading Policy
DN 300 is both a “Performance-Based” class and an “Assignment-Based” class; therefore, the overall average will be based off of a total number of points. Grading is based on three areas (3): Class Attendance (600 pts), Assignments, and Projects (485). Class Attendance carries the most weight, accounting for approximately 55% of the total points (600), while Assignments and Projects account for the remaining 45% of the total points (485).
  • Attendance of Class (20 points/per class)
  • Basic Assignments (5-15 points)
  • Advanced Assignments (25-75 points)
  • Major Projects (100 points)

All Assignments and Projects must be completed and/or turned in on or before their respective due date. Any Assignment and/or Project turned in late will result in a 15% reduction in the overall Assignment/Project grade.

Attendance Policy
Because DN 300 is also considered a “Performance-Based” Class, attendance is mandatory, accounting for approximately 55% of the total points. In lieu of an Absentee Forgiveness Policy, students are provide partial points for the first three (3) absences only (1st absence – 70% of the attendance points, 2nd absence – 60% of the attendance points, and 3rd absence – 50% of the attendance points); anything after that will result in zero (0) attendance points for each day, thereafter. There will be no makeup classes! If you miss a class, you will be responsible for the material(s) covered before attending the next class. BE PROMPT! Three tardies = one absence. ALL ASSIGNMENTS MUST BE TURNED IN ON/BEFORE THEIR DUE DATE.

Behavior
All students are required to attend class with an open mind and a positive attitude. Students MUST have strong character; show a strong work ethic; dedication; discipline; respect for fellow classmates, instructors, and themselves. Cell phones are not allowed in class. Any disruptive behavior and/or insubordination will not be tolerated. Any student who is found to be disruptive may be asked to leave class. If asked to leave, that student will be marked as absent for the day (No matter when they are asked to leave). NO EXCEPTIONS!

DN 300-002, Commercial Jazz
Syllabus Revision: 12/01/12
Required Texts
No Text Required. I would, however, consider purchasing, “Film Directing Shot By Shot,” by Steve Katz

Other Course Materials
See “Additional Resources” (Attached)

Extra Credit Opportunities
NA

Policy on Academic Misconduct
All students in attendance at the University of Alabama are expected to be honorable and to observe standards of conduct appropriate to a community of scholars. The University expects from its students a higher standard of conduct than the minimum required to avoid discipline. Academic misconduct includes all acts of dishonesty in any academically related matter and any knowing or intentional help or attempt to help, or conspiracy to help, another student.

_The Academic Misconduct Disciplinary Policy will be followed in the event of academic misconduct._

Disability Statement
If you are registered with the Office of Disability Services, please make an appointment with me as soon as possible to discuss any course accommodations that may be necessary. If you have a disability, but have not contacted the Office of Disability Services, please call 348-4285 or visit 133-B Martha Parham Hall East to register for services. Students who may need course adaptations because of a disability are welcome to make an appointment to see me during office hours. Students with disabilities must be registered with the Office of Disability Services, 133-B Martha Parham Hall East, before receiving academic adjustments.

Severe Weather Protocol
In the case of a tornado warning (tornado has been sighted or detected by radar, sirens activated), all university activities are automatically suspended, including all classes and laboratories. If you are in a building, please move immediately to the lowest level and toward the center of the building away from windows (interior classrooms, offices, or corridors) and remain there until the tornado warning has expired. Classes in session when the tornado warning is issued can resume immediately after the warning has expired at the discretion of the instructor. Classes that have not yet begun will resume 30 minutes after the tornado warning has expired provided at least half of the class period remains.

UA is a residential campus with many students living on or near campus. In general classes will remain in session until the National Weather Service issues safety warnings for the city of Tuscaloosa. Clearly, some students and faculty commute from adjacent counties. These counties may experience weather related problems not encountered in Tuscaloosa. Individuals should follow the advice of the National Weather Service for that area taking the necessary precautions to ensure personal safety. Whenever the National Weather Service and the Emergency Management Agency issue a warning, people in the path of the storm (tornado or severe thunderstorm) should take immediate life saving actions.

When West Alabama is under a severe weather advisory, conditions can change rapidly. It is imperative to get to where you can receive information from the National Weather Service and to follow the instructions provided. Personal safety should dictate the actions that faculty, staff and students take. The Office of Public Relations will disseminate the latest information regarding conditions on campus in the following ways:

- Weather advisory posted on the UA homepage
- Weather advisory sent out through Connect-ED—faculty, staff and students (sign up at myBama)
- Weather advisory broadcast over WVUA at 90.7 FM
- Weather advisory broadcast over Alabama Public Radio (WUAL) at 91.5 FM
- Weather advisories are broadcast via WUOA/WVUA-TV, which can be viewed across Central Alabama.

Also, visit wwuatv.com for up-to-the-minute weather information. A mobile website is also available for your convenience.
Week 1: Syllabus Review (Jan 9)
Jan 9 – Syllabus Review / Introduction
• HOMEWORK: What do you want to do for a Career? --- Due, Jan. 14

Week 2: The Dream: Career Choices
Jan 14 – What do you want to do?
• Mind Map Career
• HOMEWORK: Mind Map Career Path --- Due, Feb 13
• CAREER GOALS DUE 5pts
Jan 16 – Skype Session: Nick Drago

Week 3: The Dream: Career Choices
Jan 23 – How are you going to fund?
• Financial: Planning for Success
• HOMEWORK: Dave Ramsey Audio Take Home Test --- Due, Feb 27

Week 4: Improvisational Dance
Jan 28 – Getting into the Mindset/Inspiration/Imagery
• Improvisational Workshop
• HOMEWORK: Music Video Breakdown --- Due, Feb 18
Jan 30 – Improvisational Workshop Continued

Week 5: Improvisational Dance, Continued...
Feb 4 – Improvisational Workshop
Feb 6 – Improvisational Workshop

Week 6: Stylistic Jazz (Commercial Work/Music Video)
Feb 11 – Hip-Hop Combination
Feb 13 – Skype Session: Cris Judd
• MINDMAP DUE 15pts

Week 7: Auditions
Feb 18 – Auditions (Disney/Cruise/Broadway)
• Skype Session: Brooke Wilson (Feld Entertainment)
• HOMEWORK: Look up the various requirements for Industry Auditions --- Due, Feb 20
• MUSIC VIDEO BREAKDOWN 15pts per/video
Feb 20 –
• INDUSTRY AUDITION REQUIREMENTS DUE 15pts

Week 8: Acquiring A Look / Marketing
Feb 25 – Makeup Workshop w/ Melissa or Brittany
• HOMEWORK: Create a New Look for Yourself (New Look) --- Due, Apr 1
Feb 27 – Promotional/Marketing: Print, Web, & Video
• HOMEWORK: Create a Marketing Campaign for Yourself --- Due, Apr 10
  o Business Cards, Comp Cards, Website
• DAVE RAMSEY TAKE HOME DUE 50pts

Week 9: Camera/Film
Mar 4 – Skype Session: Liz Imperio (Imperio Productions)
Mar 6 – Camera 101

Week 10: Camera/Film Cont’d
Mar 11 – Editing 101
Mar 13 – Film Projects, Demo Reels, Dance Reels, Etc
• HOMEWORK: Begin Work on Demo Reel Design --- Due, Apr 17

Week 11: Filming/Production Week #1
Mar 18 – Demo Reels
Mar 20 – Demo Reels

Week 12: SPRING BREAK (Mar 25-29)

Week 13: Dance for Film
Apr 1 – Concept/Pre-Production
**HOMEWORK:** Proposal for Final --- Due, Apr 3

**NEW LOOK DUE** 75pts

**HOMEWORK:** Create Story Boards and Shot List --- Due, Apr 8

**FINAL PROPOSAL DUE** 15pts

**Week 15: Longevity in the Industry**

**April 3** – Storyboard/Shot List

- Choreographer, Director/Producer, Production Company, Apparel
- **STORY BOARDS AND SHOT LIST DUE** 25pts

**April 8** – How are you going to evolve?

- Choreographer, Director/Producer, Production Company, Apparel
- **STORY BOARDS AND SHOT LIST DUE** 25pts

**April 10** – Skype Session: Pam Chancey (PTC Productions and The Pulse)

- **MKT MATERIALS DUE** 50 pts

**Week 15: Agency Representation**

**April 15** – How Do I Find Representation?

- Choreographer, Director/Producer, Production Company, Apparel
- **DEMO REEL DUE** 100pts

**April 17** – Skype Session: Terry Lindholm (Go2Talent Agency)

**Week 16: Final Project**

**April 22** – Final Projects Screening

- **FINAL PROJECT DUE: Dance For Film Short** 100pts

**April 24** – Final Thoughts

**PLEASE NOTE:** Scheduled Events, Topics of Discussion, Skype Sessions, Homework and/or Corresponding Due Dates are subject to change.
DN 300-002: ADDITIONAL RESOURCES

PRODUCTIVITY RESOURCES:

Mind Mapping:
iPad: Mind Genius for iPad (by Mind Genius Ltd.) --- Free Download (iTunes)

Dave Ramsey:
Web: [http://www.daveramsey.com/](http://www.daveramsey.com/)
iPhone: The Dave Ramsey Show (by Dave Ramsey) --- Free Download (iTunes)
PodCast: Dave Ramsey

Business Tools:
iPhone/iPad: How to Start a Business (by Docstoc Inc.) --- Entire Family of Apps (16 total) --- Free Download (iTunes)

Fitness Tools:
iPhone/iPad: Nike Training Club --- Free Download (iTunes)

CREATIVITY/EDUCATIONAL RESOURCES:
iPhone/iPad: TED (by TED Conferences)

PROMOTIONAL RESOURCES:
MOVIE/FILM/DVD:

Additional Resources:
Creative Cow: [http://www.creativecow.net/](http://www.creativecow.net/)
Film Directing Shot By Shot: [http://www.amazon.com/Film-Directing-Shot-Visualizing-Productions/dp/0941188108/ref=sr_1_1?ie=UTF8&qid=1360191399&sr=8-1&keywords=filmmaking+shot+by+shot](http://www.amazon.com/Film-Directing-Shot-Visualizing-Productions/dp/0941188108/ref=sr_1_1?ie=UTF8&qid=1360191399&sr=8-1&keywords=filmmaking+shot+by+shot)

WEB PRODUCTION:


Domains:

MUSIC VIDEOS:
Brintey Spears:
I’m A Slave for You: [http://www.youtube.com/watch?v=6yX8ZXA6qB8](http://www.youtube.com/watch?v=6yX8ZXA6qB8)
Toxic: [http://www.youtube.com/watch?v=yOlIn6oSjJE](http://www.youtube.com/watch?v=yOlIn6oSjJE)
Till the World Ends: [http://www.youtube.com/watch?v=M3Lqg-46mDo](http://www.youtube.com/watch?v=M3Lqg-46mDo)

Christina Aguilera:
Candyman: [http://www.youtube.com/watch?v=9UMU30wHuTE](http://www.youtube.com/watch?v=9UMU30wHuTE)
Ain’t No Other Man: [http://www.youtube.com/watch?v=vvkwkjvnBRk](http://www.youtube.com/watch?v=vvkwkjvnBRk)

Michael Jackson:
Thriller: [http://www.youtube.com/watch?v=jQ_ExkfcBao](http://www.youtube.com/watch?v=jQ_ExkfcBao)
Smooth Criminal: [http://www.youtube.com/watch?v=RWdGlbZKtmg](http://www.youtube.com/watch?v=RWdGlbZKtmg)

Justin Bieber:

DN 300-002, Commercial Jazz
Syllabus Revision: 12/01/12
As Long As You Love Me: http://www.youtube.com/watch?v=R4em3LKQCAQ

AGENCY REPRESENTATION:
GO 2 TALENT: http://gototalentagency.com/
MSA: http://www.msaagency.com/

PODCASTS:
Nick Drago: Nick and Desiree’s Infinite Dance Cast (iTunes)
CAREER GOALS:
Due: January 14, 2013
Assignment: Where do you see yourself in 10-15 years? What are your goals?
Total Points Possible: 5pts
Total Points Received:

Additional Notes:

CAREER MIND MAP:
Due: February 13, 2013
Assignment: Map out your career. Identify what you “Dream” is; and then, work your way backwards to present day. Be sure to identify each and everything you would possibly do that would help you get closer to your goal.
Total Points Possible: 20pts
Total Points Received:

Additional Notes:

MUSIC VIDEO BREAKDOWN:
Due: February 18, 2013
Assignment: Pick four (4) videos, from the list provided, and breakdown the character aspect of the video. Identify the Who, What, When, Where, and Why of the character and their action. For example: Why does she move this way? What does it convey? How do I feel? What is her intent? ... etc.
Total Points Possible: 60pts
Total Points Received:

Additional Notes:

INDUSTRY AUDITION REQUIREMENTS:
Due: February 20, 2013
Assignment: Make a list of potential auditions (agency, commercial, companies, casting directors, Disney, etc) and find the contact information, attire, technical requirements, materials needed, etc and make a detailed (bulleted) list for each.
Total Points Possible: 15pts
Total Points Received:

Additional Notes:
HEADSHOT/BIO/RESUME:
Due: April 10, 2013
Assignment: Draft your promotional information. Begin by writing your Bio and Resume. Then, with your newly acquired look, have new headshots, action shots, and full-length photos produced. See worksheet for further detail.
Total Points Possible: 45pts
Total Points Received:

Additional Notes:

PRINTED PROMOTIONAL MATERIALS:
Due: April 15, 2013
Assignment: Produce your own Promotional Materials for Print. These include a Business Card, Headshot/Resume, DVD Cover, and either a Thank You Card or a Comp Card. See worksheet for further detail.
Total Points Possible: 400pts
Total Points Received:

Additional Notes:

DANCE/CHOREOGRAPHY REEL:
Due: April 22, 2013
Assignment: Create your own High-Quality Dance or Choreography Reel. It must include a Bio, Dance Section, and Contact Information. A physical DVD and Digital Copy are to also be produced. See worksheet for further detail.
Total Points Possible: 200pts
Total Points Received:

Additional Notes:

WEBSITE:
Due: April 22, 2013
Assignment: Create your own High-Quality Dance or Choreography Reel. It must include a Bio, Dance Section, and Contact Information. A physical DVD and Digital Copy are to also be produced. See worksheet for further detail.
Total Points Possible: 150pts
Total Points Received:

Additional Notes:
Materials Needed: **iMovie, iDVD, iWeb, and Photoshop.** All of these programs, with the exception of Photoshop, come with your Mac computer; however, if you do not have a Mac, you should have access to one, as they are located in all Libraries on Campus and within Rowand-Johnson’s lab. If you have a Windows PC setup, you can use **Adobe Premiere,** however, I am not as familiar with that software. It is an Adobe product, so you can get a free 30-Day Trial for it, along with Photoshop, off of their website. Also, the Resource Lab, in Gorgas has all of this installed on their computers, but I believe you have to make an appointment. The gentleman that runs it, Scott Barnes, is a knowledgeable guy, and is easy to talk with.

**HEADSHOT/RESUME/BIO** **(45pts)**
- **Professional Headshot**
  - Should include your “NEW LOOK”
  - Professional Quality (8x10)
    - Color and Black/White
  - 350dpi or Better
- **Professional Resume**
  - Should include Collegiate Work
  - Professional Experiences/Work (within the last couple of years)
  - Should also include “Smaller Headshot” in Left Margin
  - Should also include “Statistical Information” (height, eye color, hair color) in Left Margin
- **Professional Bio**
  - Should be inviting and engaging
  - Should include ONLY the most impressive items
  - Should have a “Nice Flow” – Not too long, not too short
- Will be graded on Creativity, Unique Design, Professional Layout, and Content
- Should Save items as BOTH a Word (docx) and a pdf
- All Files (docx and pdf) should be labeled: Initials (first/last) – Item (Headshot, Resume, Bio) SPACE Date.Extension
  - EXAMPLE: JV – Headshot 040513.pdf or JV – Headshot 040513.docx

**HEADSHOT/RESUME for PRINT** **(100 pts)**
- Using NextDayFlyers 8.5”x11” Photoshop Template (included)
- Will be graded on Unique Design, Professional Layout, and Content
- Should have two (2) separate files
  - **FRONT: HEADSHOT**
    - Headshot (color) should be centered within the template.
    - Clean Black Border should fill the remainder of the page (from Photo thru Bleed)
    - Name Should be Centered at Bottom
      - Be sure to go with either a clean FONT or a FONT that you would want to use to BRAND yourself.
  - **BACK: RESUME**
    - Should be a “Carbon Copy” of Professional Resume and should include all information, fonts, and photos associated with such.
- All Files (psd and pdf) should be labeled: Initials (first/last) – Item (Headshot-ResumeF or B) SPACE Date.Extension (F-Front and B-Back)
  - EXAMPLE: JV – Headshot-ResumeF 040513.psd or JV – Headshot-ResumeF 040513.pdf
BUSINESS CARDS for PRINT (100 pts)
- Using NextDayFlyers Business Card Photoshop Template (included)
- Will be graded on Creativity, Unique Design, Professional Layout, and Content
- Should have two (2) separate files
  - FRONT: BRANDING SIDE
    - Should have Name (Artistic/Branding), Photo (High-Quality/Artistic), or Both … Even a Logo
    - Should be Artistic
    - Should be Branding
  - BACK: CONTACT INFO
    - Should include: Name, Phone, Email, Twitter, Skype, and Website
    - Should be Artistic and Match the Front
- All Files (psd and pdf) should be labeled: Initials (first/last) – Item (Headshot-ResumeF or B) SPACE Date.Extension (F-Front and B-Back)

COMP CARDS for PRINT (100 pts)
- Using NextDayFlyers 5”x7” or 4”x9” Rack Card Photoshop Template (included)
- Will be graded on Creativity, Unique Design, Professional Layout, and Content
- Should have two (2) separate files
  - FRONT: HEADSHOT
    - Headshot (color) should be centered within the template.
    - Name Should be Centered at Bottom
      - Be sure to go with either a clean FONT or a FONT that you would want to use to BRAND yourself.
  - BACK: ANYTHING THAT CAN PROMOTE YOU FOR PRINT/THEATRICAL
    - Should include Various Photos showing your Photogenic Qualities
    - Should include: Statistical Information
      - Height
      - Eye Color
      - Hair Color
      - Dress Size
      - Shoe Size
      - Most also include: Bust, Waist, and Hip Size
- All Files (psd and pdf) should be labeled: Initials (first/last) – Item (5x7F or 5x7B) SPACE Date.Extension (F-Front and B-Back)
  - EXAMPLE: JV – 5x7F 040513.psd or JV – 4x7F 040513.pdf (if 4x9, use 4x9)

THANK YOU CARDS for PRINT (100 pts)
- Using NextDayFlyers 4”x6” Folded Card Photoshop Template (included)
- Will be graded on Creativity, Unique Design, Professional Layout, and Content
- Should have two (2) separate files
  - OUTSIDE FRONT/ OUTSIDE BACK
    - Creative Card
  - INSIDE LEFT / INSIDE RIGHT
    - Inside Left: Can be Blank with some graphics
    - Inside Right: Can have “Thank You” in Aesthetic Font… can also include a simple generic message.
- All Files (psd and pdf) should be labeled: Initials (first/last) – Item (5x7F or 5x7B) SPACE Date.Extension (F-Front and B-Back)
  - EXAMPLE: JV – 5x7F 040513.psd or JV – 4x7F 040513.pdf (if 4x9, use 4x9)
PROFESSIONAL PERFORMANCE/CHOREOGRAPHY REEL (150 pts)

MAC USERS
- iMovie (standard on most Mac running iOS 10.6 or below)
  - Is available on Rowand-Johnson Lab Computers
  - Is available on MacBooks (within the class)
- Final Cut Pro (Professional Quality)
  - Is available for FREE as a 30-Day Trial Version

WINDOWS USERS
- Adobe Premiere
  - Is available on University Library Computers (believe)
  - Is available for FREE as a 30-Day Trial Version

- Should include the following Sections
  - Bio
    - Should include Name
    - Should include a High-Quality Photo (Headshot)
    - Should include Scrolling Bio
    - Should include an Instrumental Audio Track
  - Performance/Choreography Reel
    - Most impressive Material within the first 30 seconds
    - All footage should be set to a HIGH ENERGY Audio Track
    - Should be inviting and engaging
    - Should BRAND and PROMOTE
    - Should be at least 1-Minute to 1.5-Minutes (No More than 3-Minutes)
    - Should include NAME (Branded Lettering) at Bottom Right Corner
    - Simple Fade Transitions or Jump Cuts … No Cheesy Transitions
  - Contact Information
    - Full-Length High-Quality Photo (Left Side)
    - Name
    - Facebook Page (NOT PERSONAL ACCOUNT)
    - Twitter
    - Skype Name
    - Email
    - Phone
    - Should include an Instrumental Audio Track

PLEASE NOTE: All Information should be to the Right Side of the Photo

- Will be graded on Creativity, Unique Design, Professional Layout, and Content – MUST ALSO FOLLOW THE GUIDELINES/EXAMPLE WE DISCUSSED!!
- FINAL should be Encoded as a DVD and as a Digital Copy (High-Quality H.264)
  - DVD Should Include Menu with Chapter Markers for Each Section (Bio, Reel, Contact)
    - If Theatre, there should be a chapter b/t each Song or Monologue
    - If Dance, there should be a chapter b/t each Section
  - DIGITAL DOWNLOAD should include Chapter Markers and Cover Art (showed you process using iTunes)
- Digital Copy (H.264) should be labeled: Initials (first/last) – Item (Choreography Reel) SPACE Date.Extension
  - EXAMPLE: JV – Choreography Reel 040513.mp4
PROFESSIONALY DESIGNED WEBSITE (150 pts)

- Using iWeb (standard on most Mac running IOS 10.6 or below)
  - Is available on Rowand-Johnson Lab Computers
  - Is available on MacBooks (within the class)
- Should be EASY to Navigate
- Should include the following Sections
  - About Me
    - Should include Name
    - Should include a High-Quality Photo
    - Should include Bio
  - Performance/Choreography Reel (Video)
    - Should be High-Quality H.264 Version (Highest Quality out of iMove)
  - Photo Section (Photo Slideshow)
    - Should consist of the most impressive, most artistic photos as a video slideshow (can be done using iPhoto or iMovie – I prefer iMovie)
  - Resume Section
    - Detailed list of most impressive work
    - Should also include a DOWNLOADABLE Resume/CV (pdf)
  - Contact Information
    - Name
    - Facebook Page (NOT PERSONAL ACCOUNT)
      - Don’t Actually Create a Facebook Page (NOT TIME YET). Just create the link, but don’t actually link.
    - Twitter
    - Skype Name
    - Email (Should be able to click on and email from Site)
- Will be graded on Creativity, Unique Design, Professional Layout, and Content
- Should Save the “Final Folder” to a Jump Drive when completed
  - It will SAVE the File Folder – Just Drag to Jump Drive once Completed

PLEASE NOTE: ALL MATERIALS (Business Cards, Headshot/Resume, Comp Card, Demo Reel, and Website) MUST CROSS PROMOTE AND CROSS BRAND

Also, please make sure that you create a Folder on your jump drive labeled with the Course Final-Initials. Example: DN 300 FINAL-JV … then, please add individual folder inside that folder for each project section, ie: Headshot-Bio, Headshot for Print, Website…
## PROFESSIONAL HEADSHOT 15pts

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## PROFESSIONAL Bio 15pts

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## HEADSHOT/RESUME for PRINT 100pts

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DN301-Spring 2013
Instructor: Rita Snyder (Dept of ThDn)
Phone: 348-8860
Office: Rm 251 Rowand-Johnson Hall
Email: rsnyder@as.ua.edu
Co-instructor: Richard Richards (Dept of Philosophy)

Special Topics-Social Dance-1cr hr
Days and Time: F 11:00am-12:50pm
Place: Clark 300
Office Hours: MW 2:00-3:00pm, or by appointment

Course Description: This class is an introduction to common types of social dance: Rumba, Cha-cha, Salsa, Social Foxtrot, Swing, Social Waltz and Argentine Tango. We will learn and practice the basic steps, figures, techniques and styles.

Prerequisites: None, but some dance experience, especially in social dance, will be helpful.

Objectives: By the end of this course we will have the skills and knowledge to lead or follow the basic steps of selected dance types in a social setting.

Course Methods: For each type of social dance, we will do practice exercises for technique, then learn the basic steps and figures, rotating partners. Because we will be dancing, you should wear clothing and shoes that are appropriate. Ballroom or character dance shoes are best, but any smooth-soled shoes – preferably leather - will work. For women, moderate heels are appropriate for all of the dances except swing.

Course Requirements:

Since this is a studio class and the course work occurs in class, attendance is required. One unexcused absence is allowed. After that, each unexcused absence will result in a deduction of 1/3 of the final grade. If an absence is to be excused, you must request that it be excused before class, either by phone or email. Otherwise it will count as unexcused. Makeup opportunities will be limited, and at the discretion of the instructor.

There will be three performance evaluations, the first each worth 20% of the final grade. The third exam will be worth 30% of the final grade. You will be expected to do improvisation using the basic steps and sequences. The exams will be graded on the basis of technique, musicality, style and mastery of the basic figures. There will also be a take-home final exam worth 10%. For this exam, you will submit notation on all the steps learned in class, and a disc with contemporary music for each dance style. Finally, participation will count for 20%. This will include class participation, and attendance at a minimum of one Crimson Tide Ballroom dance or Tuscaloosa Community Dance Club event.
**Class Etiquette:** Since this is *social* dance, it is important to know and respect common etiquette. First, introduce yourself before (if you don’t know your partner), and thank your partner after each dance. Second, refrain from verbal correction or criticism of your partner. If things aren’t going perfectly (and they won’t be all the time), have patience. Further practice solves many problems. If that doesn’t work, ask the instructor or an assistant for help. Third, dress and behave in ways respectful to your partners. Good personal hygiene is a highly recommended.

**Tentative Schedule:**

Jan.  
11  Introduction, Rumba basics, Cha Cha basics  
18  Rumba, Cha Cha, Salsa  
25  Rumba and Cha Cha, Salsa basics  

Feb.  
1   **First Evaluation**  
8   Triple step Swing, Foxtrot  
15  Single step Swing, Foxtrot  
22  Triple and Single Step Swing, Foxtrot  

Mar.  
1   **Second Evaluation**  
8   Waltz, Argentine tango  
15  Waltz, Argentine tango  
22  Waltz, Argentine tango (Bryant Studio)  
29  **No class, Spring Break**  

Apr.  
5   **Makeup class - Honors Day**  
12  Review  
19  **Third Evaluation**  
26  Review and preparation for final exam  

**TAKE HOME FINAL EXAM Mon. Apr. 29 due by 10:30 am**

For schedule of Crimson Tide Ballroom Club Dances, see the CTBD Facebook page.

**Disability Statement:** Students with disabilities are encouraged to register with the Office of Disability Services, 348-4285. Thereafter, you are invited to schedule appointments to see me during my office hours to discuss accommodations and other special needs.

**Academic Misconduct:** All students in attendance at the University of Alabama are expected to be honorable and to observe standards of conduct appropriate to a community of scholars. The University expects from its students a higher standard of conduct than the minimum required to avoid discipline. Academic misconduct includes all acts of dishonesty in any academically related matter and any knowing or intentional help or attempt to help, or conspiracy to help, another student.

The Code of Student Conduct requires that students behave in a manner that is conducive to a teaching/learning environment. Students who engage in behavior that is disruptive or obstructive to the teaching/learning environment will be subject to disciplinary sanctions outlined by the Code of Student Conduct. Disruptive/obstructive behavior is not limited to but may include the following: physical abuse, verbal abuse, threats, stalking, intimidation, harassment, hazing, possession of controlled substances, possession of alcoholic beverages.
Special Topics (Ballet Partnering) (1-3cr)

Instructors: Rita Snyder, Richard Richards
Phone: 348-8860
Office: Rm 251 Rowand Johnson
Email: rsnyder@as.ua.edu

Days and Time: F 11:00am – 12:50am
Place: Clark 300
Office Hours: MW 2-3pm or by appointment

PREREQUISITES: Dance Majors or permission of instructor

COURSE DESCRIPTION: In this course, we will be developing the technique of classical ballet partnering. We will also learn excerpts from the classical ballet pas de deux repertoire. We will emphasize elements of barre and center work that prepares a dancer for partnering. In addition, we will learn techniques for social dance forms that are common in the ballet repertoire.

OBJECTIVES: The objectives for this course are for each student to improve their technical abilities such as balance, strength and coordination. Each student will also gain an understanding of the specific challenges and responsibilities of dancing with a partner.

OUTLINE/SCHEDULE OF TOPICS:
- Aug 24, 31: Introduction to classical ballet partnering
- Sep 7, 14, 24: Building basic techniques of partnering
- Sep 21: Preparation for 1st Evaluation/Exam
- Oct 8: Midterm Evaluation/Exam
- Oct 12, 19, 26: More advanced partnering, including techniques of lifting
- Nov 2, 9, 16: Preparation for 2nd Evaluation/Exam
- Nov 30: Final Evaluations/Exams
- Dec 7: Make-up day

ATTENDANCE: Daily attendance is required. This is a studio course which makes make-up work outside of class time impractical. Make-up work will only be allowed for excused absences. You are allowed two absences without penalty. After two absences, your final course grade will be reduced 1/3 for each additional absence. Please do not be late for class. If you are late, you have missed an important part of your warm-up and are more vulnerable to injury. If more than three classes are missed for medical reasons, you must withdraw from the class. Attendance at all department dance performances is also required.

EXAMS: Since this is a studio technique class, the majority of your grade will be based on the level of technique and performance demonstrated in exams and class, and the improvement over the course of the semester. There will be two evaluation exams during the semester. Each evaluation exam will be the presentation of a combinations and/or repertoire from classical ballet partnering.

GRADING:
- First Evaluation/Exam (30pts)
- Final Evaluation/Exam (40pts)
- Classwork/Participation (30pts)
MAKES-UPS: Since this is a studio course, outside make-ups for class and exams is impractical. Each student is responsible for any class material missed. Make-up exams will only be allowed under extreme circumstances due to the difficulty of arranging studio space for individual exams.

REQUIRED COURSE MATERIALS/DRESS CODE: It is important to dress neatly so that your technique can be fairly evaluated. Close fitting warm-ups are allowed on cold days, but should be taken off as soon as possible. Black leotards, pink tights, proper ballet slippers and pointe shoes are required. Hair must be securely fastened. Improper dress for class will affect your Class Work/Participation grade.

PROFESSIONALISM: The most important quality in a dancer is a professional attitude. Coming to class in proper dress, not talking, and not creating distractions during class is important. Approaching each exercise with a positive attitude will make class more rewarding for you and will let the instructor know that you are serious about learning and improving to the best of your ability. Please silence all cell phones!

INJURY: Because dance is a physical activity, injury is always a possibility. The risk of injury can be minimized by proper warm-up and warm-down. If you have special needs, it is your responsibility to make sure they are met. This may mean arriving in class early to warm-up and/or stretching after class. If you do become injured, speak to me as soon as possible.

Disability Statement: Students with disabilities are encouraged to register with the Office of Disability Services, 348-4285. Thereafter, you are invited to schedule appointments to see me during my office hours to discuss accommodations and other special needs.

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DN 310 Section 001: Dance Styles III  
Fall 2012  
3 Credit Hours  
Primary Instructor: Stacy Alley  
Syllabus subject to change.

Prerequisites

- From the Student Records System
  - DN 110 (undergrad)
- DN 121/122 & 210 and/or permission of the instructor

Course Description

Continued exploration of the fundamentals of dance language, and execution of fundamental dance techniques including those of jazz, tap and musical theatre dance necessary for performance and success in the field of musical theatre. Students will learn repertoire from some of Broadway's most celebrated productions covering a wide range of musical theatre eras and styles. Warm-up, stretching, jumps, turns, across-the-floor and various combinations using foundational ballet and classical jazz will be practiced.

Student Learning Outcomes

At the conclusion of this course, students will be:

1. Able to define the language and identify the beginning/intermediate techniques of dance as a physical, recreational, and artistic experience.
2. Able to increase flexibility, body tone and strength through proper body placement and alignment.
3. Able to identify and show creative expression through body movement.
4. Able to demonstrate generally improved physical awareness, endurance, balance, coordination and conditioning.
5. A more informed member of the artistic community.
6. Better prepared for the professional world of musical theatre by being adaptable to various styles while using excellent technique.
7. To self-assess in order to examine his or her own individual rate of progress in order to choose which areas on which to work more.

Outline of Topics

One week of jazz dance review.

Nine weeks dedicated to three different Musical Theatre jazz combinations (approximately three weeks each), focusing on technique and performance and various musical theatre styles.

Three weeks of one Musical Theatre tap combination focusing on technique and performance and classical musical theatre style.

One class period: How to audition for musical theatre effectively.

Please see course schedule for more specific information/dates.

Exams and Assignments
1. **Class Participation**: You are graded on your own individual effort and improvement, more specifically on your preparedness, willingness to take risks, and by showing a consistent growth in the course objectives by applying yourself fully to each class.

2. **Technique exam**: Technique exams are based on exercises worked on each week of class and are graded on various components and criteria which will be explained to you prior to each exam.

3. **Dance Concert attendance**: You must attend/participate in either Dance Alabama (Oct. 16-19) or ARDT (Nov. 6-9) and turn in a well-written critique of one piece. More specific criteria will be given to you at a later date.

4. **Final Exam/Performance**: Grading criteria is the same as the technique exams with the added element of performance.

**Grading Policy**

Grading Scale:

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There are 500 points possible in this class:

- Class Participation: 100 pts.
- Jazz Technique exam: 100 pts.
- Dance Concert critique: 100 pts.
- Final Exam Performance: 200 pts.

**Grading Criteria**

1. Foundational Dance Skills:

Correct physical alignment/body placement

Proper knowledge and execution of warm-up routine and across the floor exercises
Improvement in strength and flexibility

2. Performance of Choreography:
Correct independent execution of choreography
Artistry in interpretation and performance of choreography
Accurate musicality in performance of choreography
Dynamic energy and full commitment to performance

3. Attitude and work ethic:
Punctual consistent attendance in proper attire
Positive attitude and willingness to learn
Openness to change
Response to direction and corrections
Concentration and Focus
Energy and full commitment to the movement
Self-motivation

4. Progress:
There should be a visible progress in each student's execution of the foundational skills, strength, flexibility, and performance of choreography.

Policy on Missed Exams & Coursework

It is extremely hard to make-up dance exams. If, for some reason, that you must miss an exam, performance, or presentation, it is up to you to make arrangements with the professor the class period that you return if not sooner. Only those with an excused absence with written documentation will be allowed to make-up any assignments.

Attendance Policy

This is a performance/participation course and attendance is mandatory! You are allowed to miss two classes after which your grade will be lowered one third of a grade for each subsequent absence. This includes both excused and unexcused absences. Three tardies equals one absence and will also lower your grade one third.

Attire

Women: leotard with jazz pants or tights and jazz shoes, tap shoes, and character heels.

Men: Tight-fitting t-shirt or tank top with jazz/sweat pants and jazz shoes.

Shorts, jeans, and baggy clothes are not allowed. Points will be deducted from your participation grade for each day of class that you do not have appropriate clothes or shoes. (If you have any questions about what to buy, feel free to email or call me.) Also, please keep your hair out of your face and keep jewelry to a minimum.

Required Texts
UA Supply Store Textbook Information

Textbook data from the Supply Store not found for this course.

There is no textbook required for this course.

Other Course Materials

N/A

Extra Credit Opportunities

N/A

Policy on Academic Misconduct

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The Academic Misconduct Disciplinary Policy will be followed in the event of academic misconduct.

Disability Statement

If you are registered with the Office of Disability Services, please make an appointment with me as soon as possible to discuss any course accommodations that may be necessary. If you have a disability, but have not contacted the Office of Disability Services, please call 348-4285 or visit 133-B Martha Parham Hall East to register for services. Students who may need course adaptations because of a disability are welcome to make an appointment to see me during office hours. Students with disabilities must be registered with the Office of Disability Services, 133-B Martha Parham Hall East, before receiving academic adjustments.

Severe Weather Protocol

In the case of a tornado warning (tornado has been sighted or detected by radar, sirens activated), all university activities are automatically suspended, including all classes and laboratories. If you are in a building, please move immediately to the lowest level and toward the center of the building away from windows (interior classrooms, offices, or corridors) and remain there until the tornado warning has expired. Classes in session when the tornado warning is issued can resume immediately after the warning has expired at the discretion of the instructor. Classes that have not yet begun will resume 30 minutes after the tornado warning has expired provided at least half of the class period remains.

UA is a residential campus with many students living on or near campus. In general classes will remain in session until the National Weather Service issues safety warnings for the city of Tuscaloosa. Clearly, some students and faculty commute from adjacent counties. These counties may experience weather related problems not encountered in Tuscaloosa. Individuals should follow the advice of the National Weather Service for that area taking the necessary precautions to ensure personal safety. Whenever the National Weather Service and the Emergency Management Agency issue a warning, people in the path of the storm (tornado or severe thunderstorm) should take immediate life saving actions.

When West Alabama is under a severe weather advisory, conditions can change rapidly. It is imperative to get to where you can receive information from the National Weather Service and to follow the instructions provided. Personal safety should dictate the actions that faculty, staff and students take. The Office of Public Relations will disseminate the latest information regarding conditions on campus in the following ways:

- Weather advisory posted on the UA homepage
- Weather advisory sent out through Connect-ED—faculty, staff and students (sign up at myBama)
- Weather advisory broadcast over WVUA at 90.7 FM
• Weather advisory broadcast over Alabama Public Radio (WUAL) at 91.5 FM
• Weather advisories are broadcast via WUOA/WVUA-TV, which can be viewed across Central Alabama. Also, visit wvuatv.com for up-to-the-minute weather information. A mobile Web site is also available for your convenience.

COURSE SCHEDULE

AUGUST
23 Introduction—Go over syllabus
28 Begin Jazz Unit
30 Technique -- Footwork, Across the Floor (turns, rhythmic exercises)

SEPTEMBER
4 Continue technique/Begin One from A Chorus Line
6 Continue One from A Chorus Line
11 Continue One from A Chorus Line
13 Work “line work” with One
18 Technique -- Across the floor (turns, jumps)
20 Technique -- Across the floor (turns, jumps)
25 Begin Priscilla, Queen of the Desert choreography
27 Priscilla, Queen of the Desert choreography continued

OCTOBER
2 Priscilla, Queen of the Desert choreography -- emphasis on performance!
4 Fall Break -- No class
9 Technique (turns, jumps, battements)
11 Midterm Exam review (choreography and technical elements)
16 Midterm Exam/Evaluation -- Group #1
18 Midterm Exam/Evaluation -- Group #2
23 Audition Day/Dance Alabama papers due
25 Begin Tap Unit
27 Review tap technique
30 Tap technique continued

NOVEMBER
1 Tap technique continued
6 Tap technique/ Begin Tap Combo (#3)
8 Work on Tap combo
13 Work on Tap combo
15    Tap technique/combo
20    Learn Opening number from A Chorus Line/ARDT paper due
22    ACL
27    Final Exam Review (tap and ACL combo)
29    Final Exam Review

DECEMBER

4     Final Exam/Evaluation -- Group #2
6     Final Exam/Evaluation -- Group #1
MODERN DANCE TECHNIQUE III-A
DN 311.001 Fall 2012
TR 2-315, Clark Hall Rm 300
Instructor: Sarah M. Barry
Office Hours: by appointment (RJ 250)
Phone: 348-8699
Email: smbarry@ua.edu

Course Description:
This course provides an exploration of modern dance movement styles and concepts in body connectivity. The class promotes continual exploration and will require students to bring their full creative and investigatory selves to all material presented. Classes will delve into guided movement sequences as well as more creative improvisational explorations. The first half of the semester will focus on experiential anatomy, examining different body areas and how they function in movement. The second half of the semester will include a variety of movement styles, with a base in the Laban/Bartenieff work, exploring concepts of body, effort, shape and space, and ideas about core support, grounding, and traveling through space. The emphasis of this class is to encourage full-bodied movement.

Learning Outcomes:
1. Students will analyze and experience the fundamentals of dance through movement combinations and improvisation.
2. Students will understand and improve proper body alignment, strength, flexibility and coordination.
3. Students will self-assess throughout the semester to examine their rate of progress and choose areas on which to work more.

Requirements and Evaluation Methods:
1. Attendance and Participation: Active participation in the class will ensure the best learning experience possible. As all work will be completed during class time, your attendance is essential to your experience. Please be sure you are on time for class each day. If you arrive late, you will miss essential warm-up exercises and not be ready to participate in class. If you arrive more than 10 minutes late, you will be asked to observe class and take notes on the day’s activities, which will lower your participation grade for the day. It is your responsibility to make sure I marked you present if you are late. Three tardies will be equal to one absence. Three absences are allowed throughout the entire semester. Every absence in excess of three will lower your final grade by 1/3 of a letter.
2. Classroom dress and etiquette: Please wear appropriate dance attire that allows your movement to be seen. Black or dark, solid colored leotard, tank or Tshirt and tights or leggings are preferred. Do not wear excessively baggy or revealing clothing. Have hair pulled back and bare feet. If you are not appropriately dressed for moving, you may be asked to sit out, and will lose participation points. Please be respectful of each member of the class and support one another in our journey through movement.
3. Effort and Improvement: Show a consistent growth in the movement concepts, phrases, and learning outcomes and apply yourself fully to each class.
4. Midterm and Final Movement evaluations. For each exam we will learn movement combinations that will be filmed. At midterm, you will watch the video and fill out an evaluation form for self critique/analysis to help you determine your strengths and weaknesses and examine where/how you want to improve for this semester.

**Concerts:**
**You are required to attend all departmental dance concerts!**
- Dance Alabama! – **Oct 16-19**
- Alabama Repertory Dance Theatre – **Nov 6-9**
**You are strongly encouraged to attend all THDN events and performances!**

**Grading:**
- Midterm 20%
- Final 30%
- Attendance/Participation/Effort 50%

**Grading Scale:**

**Disabilities:**
To request disability accommodations, please contact Disabilities Services (348-4285). After initial arrangements are made with this office, contact your instructor.

**Academic Misconduct:**
All acts of dishonesty in any work constitute academic misconduct. This includes, but is not limited to, cheating, plagiarism, fabrication of information, misrepresentations, and abetting any of the above. The Academic Misconduct Disciplinary Policy will be followed in any such case. This policy is outlined in the student affairs handbook, which can be obtained from the Student Life Office in the Ferguson Center.

This is a fluid document and subject to change.
Contract of Agreement for Fall 2012

I have read and understand all requirements and policies for DN 311.

By signing below, I understand that in order to do well in this course I must attend regularly (i.e. all the time), be on time and ready to move each day, participate actively in all exercises, be respectful of my peers, teacher, and self, and challenge and push myself to grow and learn daily. I understand that I am free to cut corners in any or all of the above areas, but if I do so, I will accept the consequences with grace.

Professor’s Notes:
DN 312 – SPRING 2013 3cr MODERN DANCE TECHNIQUE III-B
Instructor: Rita Snyder  Days and Time: TR 2:00-3:15pm
Phone: 348-8860  Place: Clark 300 Studio
Office: Rm 251 Rowand Johnson  Office Hours: MW 2:00-3:00 or
Email: rsnyder@as.ua.edu  by appointment

PREREQUISITES: Dance Major, DN211 or DN212, or permission of instructor

COURSE DESCRIPTION: In this course, we will be developing the technique and
various styles associated with modern dance. The emphasis for this semester will be
based on the styles of technique associated with late 20th century and contemporary
styles. We will study the class progression, elements of style, physical requirements and
dynamics that differentiate the styles.

STUDENT LEARNING OUTCOMES:
Students will analyze and experience the fundamentals of dance through movement
combinations.
Students will improve proper body alignment, strength, flexibility and coordination.
Students will learn to understand the relationship between technical styles and styles of
choreography.

OUTLINE/SCHEDULE OF TOPICS:
Week 1  Intro to course and syllabus – begin technique based in study of movement
analysis
Weeks 2-5  Continued development of movement study based technique and
contemporary style
Weeks 6-8  Preparation for first Technique Evaluation and repertoire study
Week 9  Midterm evaluation (Tues) and Feedback sessions (Thur)
Weeks 10-11  Begin exploration of how mvt study based technique facilitates
contemporary styles
SPRING BREAK (Mar 23-31)
Weeks 12-13  Continued development of contemporary styles
Week 14  Preparation for second Technique Evaluation
Week 15  Final evaluation (Tues) and feedback sessions (Thur)

ATTENDANCE: Daily attendance is required. This is a studio course which makes
make-up work outside of class time impractical. Make-up work is at the discretion of
instructor. You are allowed three absences without penalty. After three absences, the
final course grade will be reduced 1/3 of a grade for each additional absence. If you
do miss a class, you are responsible for any material covered. Please do not be late for
class. If you are late, you have missed an important part of your warm-up and are
vulnerable to injury. Tardiness will affect your Class Work grade. If more than five
classes are missed for medical reasons, you must withdraw from the class. Attendance
at all department dance performances is also required.
EXAMS: There will be 2 Technique Evaluations (Midterm and Final). Since this is a studio technique class, the majority of your grade will be based on the comprehension and synthesis of the material during the semester. Grading rubrics with evaluation criteria will be reviewed prior to all evaluations.

GRADING:
- Class Work/Participation/Effort – 50%
- Midterm Evaluation – 25%
- Final Evaluation – 25%

Make-ups for examinations will only be allowed under extreme circumstances due to the difficulty of arranging space for individual exams.

REQUIRED COURSE MATERIALS/DRESS CODE: It is important to dress neatly so that your technique can be fairly evaluated. Close fitting warm-ups are allowed on cold days, but should be taken off as soon as possible. Black leotards and black tights or black unitards are required for women; black tights, and white or black shirt for men. Hair must be securely fastened. Improper dress for class will affect your Class Work/Participation grade.

PROFESSIONALISM:
The most important quality in a dancer is a professional attitude. Coming to class in proper dress, not talking, and not creating distractions during class is important. Approaching each exercise with a positive attitude will make class more rewarding for you and will let the instructor know that you are serious about learning and improving to the best of your ability. Please silence cell phones and beepers!

Disability Statement: Students with disabilities are encouraged to register with the Office of Disability Services, 348-4285. Thereafter, you are invited to schedule appointments to see me during my office hours to discuss accommodations and other special needs.

Academic Misconduct: All students in attendance at the University of Alabama are expected to be honorable and to observe standards of conduct appropriate to a community of scholars. The University expects from its students a higher standard of conduct than the minimum required to avoid discipline. Academic misconduct includes all acts of dishonesty in any academically related matter and any knowing or intentional help or attempt to help, or conspiracy to help, another student.

The Code of Student Conduct requires that students behave in a manner that is conducive to a teaching/learning environment. Students who engage in behavior that is disruptive or obstructive to the teaching/learning environment will be subject to disciplinary sanctions outlined by the Code of Student Conduct. Disruptive/obstructive behavior is not limited to but may include the following: physical abuse, verbal abuse, threats, stalking, intimidation, harassment, hazing, or possession of controlled substances or alcoholic beverages.
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<th>Needs Work (2)</th>
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<td>Placement/Alignment/</td>
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Total Score ____________

Additional Comments:
DN 322-002 – SPRING 2012  BALLET TECHNIQUE III-B  (3cr)
Instructor:  Rita Snyder   Days and Time:  MWF 11:00 – 12:50
Phone:  348-8860    Place:  Clark 300 Studio
Office:  Rm 251 Rowand Johnson  Office Hours: MW 2:00-3:00pm
Email:  rsnyder@as.ua.edu    or by appointment

PREREQUISITES:  Dance Majors and DN321, or permission of instructor

COURSE DESCRIPTION:  In this course, we will be developing the technique and
various styles associated with classical ballet.  We will do this through barre work, centre
practice and pointe work (women only).  We will also be refining and developing
performance skills, discipline and focus required for success in performance dance.

OBJECTIVES:  The objectives for this course is for each student to improve their
technical abilities(strength, flexibility, balance, etc.), understanding of style and
professional attitude in preparation for advanced dance technique classes.  Students will
also gain an understanding of the classical style, neo-romantic and contemporary styles of
ballet.

OUTLINE/SCHEDULE OF TOPICS:

Jan 11, 13  Introduction to course and Romantic/Neo-romantic style technique
Jan 18-Feb 17  Development of technique in the Romantic/Neo-romantic style
Feb 20-mar 2  Preparation of material for Midterm Evaluation/Exam
Mar 7  Midterm Evaluation/Exam
Mar 9  Feedback Sessions
SPRING BREAK
Mar 19, 21, 23 Introduction to Contemporary Ballet styles (Kylian, etc)
Mar 26-Apr 6  Development of technique in the contemporary style
Apr 9-20  Preparation of material for Final Evaluation/Exam
Apr 25  Final Evaluation/Exam
Apr 27  Feedback Sessions

ATTENDANCE:  Daily attendance is required. This is a studio course which makes
make-up work outside of class time impractical. Make-up work will only be allowed for
excused absences. There will be specified days for make-up work. You are allowed
three absences without penalty. After three absences, your final course grade will
be reduced 1/3 for each additional absence. Please do not be late for class. If you are
late, you have missed an important part of your warm-up and are more vulnerable to
injury. If more than five classes are missed for medical reasons, you must withdraw from
the class.  Attendance at all department dance performances is also required.

EXAMS:  Since this is a studio technique class, the majority of your grade will be based
on the level of technique and performance demonstrated in exams and class, and the
improvement over the course of the semester. There will be two evaluation exams during
the semester. Each exam will cover movement material covered in the previous weeks.
GRADING BREAKDOWN:
First Exam (Midterm) - 30%: Wednesday, March 7th
Final Class Evaluation- 30%: Wednesday, April 25th
Classwork – 40%

Make-ups for examinations will only be allowed under extreme circumstances due to the difficulty of arranging space for individual exams.

REQUIRED COURSE MATERIALS/DRESS CODE: It is important to dress neatly so that your technique can be fairly evaluated. Close fitting warm-ups are allowed on cold days, but should be taken off as soon as possible. Black leotards and pink tights are required for women; black tights, and white or black shirt for men; proper ballet slippers and pointe shoes(women). Hair must be securely fastened. Improper dress for class will affect your Class Work/Participation grade.

PROFESSIONALISM: The most important quality in a dancer is a professional attitude. Coming to class in proper dress, not talking, and not creating distractions during class is important. Approaching each exercise with a positive attitude will make class more rewarding for you and will let the instructor know that you are serious about learning and improving to the best of your ability. Please silence cell phones and beepers!

INJURY: Because dance is a physical activity, injury is always a possibility. The risk of injury can be minimized by proper warm-up and warm-down. If you have special needs, it is your responsibility to make sure they are met. This may mean arriving in class early to warm-up and/or stretching after class. If you do become injured, speak to me as soon as possible.

Disability Statement: Students with disabilities are encouraged to register with the Office of Disability Services, 348-4285. Thereafter, you are invited to schedule appointments to see me during my office hours to discuss accommodations and other special needs.

Academic Misconduct: All students in attendance at the University of Alabama are expected to be honorable and to observe standards of conduct appropriate to a community of scholars. The University expects from its students a higher standard of conduct than the minimum required to avoid discipline. Academic misconduct includes all acts of dishonesty in any academically related matter and any knowing or intentional help or attempt to help, or conspiracy to help, another student.

The Code of Student Conduct requires that students behave in a manner that is conducive to a teaching/learning environment. Students who engage in behavior that is disruptive or obstructive to the teaching/learning environment will be subject to disciplinary sanctions outlined by the Code of Student Conduct. Disruptive/obstructive behavior is not limited to but may include the following: physical abuse, verbal abuse, threats, stalking, intimidation, harassment, hazing, possession of controlled substances, possession of alcoholic beverages.
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<td>turns</td>
<td>combo 1</td>
<td>combo 2</td>
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<tr>
<td>petit allegro</td>
<td>combo 1</td>
<td>combo 2</td>
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<td>grande allegro</td>
<td>big jumps</td>
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<td>mens technique</td>
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Prerequisite: DNCA 240
No required texts, but readings are posted to the Blackboard site

Course Description:
This course provides continued studies in choreographic concepts and composition techniques. The class promotes continual exploration and will require students to bring their full creative and investigatory selves to all material presented. Classes will delve into creative improvisational explorations as well as assigned choreographic studies to define and expand personal style and movement choice. Students will learn to analyze and discuss movement through sharing each other’s work and video viewing. Inspiration for choreography will be derived from within and without as students explore creating work from various stimuli.

Learning Outcomes:
1. Students will be able to demonstrate the fundamentals of choreography through experimentation with musical accompaniment and compositional forms.
2. Students will expand personal movement vocabulary through improvisation and organized studies.
3. Students will be able to demonstrate effective communication skills as they learn to observe, analyze, and discuss dance as a form of human expression and communication.
4. Students will be able to collaborate and perform effectively in team activities.

Requirements and Evaluation Methods:
1. Attendance and Participation: Active participation in the class will ensure the best learning experience possible. This includes your physical, mental, and spiritual self, so be prepared to move, to think, to discuss, and to create. As this is a studio/movement-based course, your attendance is essential to your experience. Please be sure you are on time for class each day. Three tardies will be equal to one absence. Two absences are allowed throughout the interim. Every absence in excess of two will lower your final grade by 1/3 of a letter.
2. Classroom dress and etiquette: Please wear appropriate dance attire that allows your movement to be seen. No jeans. Nothing too baggy or too revealing. Please be respectful of each member of the class and support one another in our journey through movement.
3. Choreography Notebook/Blackboard Journals: Please bring a notebook to class each day in which you will record notes taken, thoughts and feelings on creative
process, ideas for choreography, activities done, etc. You can summarize these notes in your weekly journal reflection. You will also be required to respond to the work of your peers through written feedback on the blackboard site for the course. You will be assigned several classmates on whose work you will provide written critique based on the parameters of the assignment and the criteria for evaluating dance. These are found in the Tool Panel under Discussions. You will also respond to your own choreographic process through private journal entries on the site. These should be as descriptive and detailed as possible. These are found in the Tool Panel under Journals. Responses for discussions and journals for each choreographic study will be due by the next class period (May 13 & May 20), with the exception of the third response being due by 5pm on the final class day (May 24).

4. Choreographic Studies: We will do several informal studies over the course of the session which will not be graded. These will just provide the opportunity to explore concepts covered in class. All work will be shown to the class and you must be prepared to discuss and critique your own work as well as the works of your peers. There will be three formal studies that will count toward your grade.
   a. Study 1 – Memory/Abstraction May 10
      i. For this dance, I’d like you to choose a highly memorable moment from your life to embody in movement. We are working with ideas of abstraction and gesture (in addition to everything we’ve already discussed such as motif development, phrasing, BESS, etc) so your development of these concepts will be key to your dance. Try to narrow down the essence of the memory, so there are not too many different emotions or events to portray in a few minutes of performance. Hone in on the most important details and feelings and use those to develop your movement vocabulary and phrases. You should find a music selection that supports your movement choices. I can provide suggestions. Your grade is dependent upon a clear structure/form to the dance, theme and development, and a clear beginning, middle, and end.
   
   a. Study 2 - Classical May 17
      ii. Choose a classical composer or artist around which to organize your study. If choosing music, listen to the structure of the music and allow that to be the “floor” of your dance (Balanchine’s method). You may pick from some selections I provide or find your own. Remember concepts of what denotes “classical” such as line, symmetry, order, logic, and harmony, as the basis for your movement invention and construction. Your grade is dependent upon a clear structure/form to the dance, theme and development, and a clear beginning, middle, and end.
b. Study 3 - Minimal or Experimental May 24

iii. Choose a minimalist composer or artist around which to organize your study. Allow the structure and qualities of the music or art to influence the structure or qualities of your movement. You may pick from some selections I provide or find your own. You can always choose to deliberately go with or against the inspiration, but make sure it is a clear choice. Remember concepts of what denotes “minimal” such as essential, formal, reductive, repetitious, etc, as the basis for your movement invention and construction. Please feel free to explore different mediums or take the dance off the stage. If you would like to do something site specific that is close by, we can watch it live. You may also choose to make a dance film. Your grade is dependent upon a clear structure/form to the dance, theme and development of gesture, and a clear beginning, middle, and end.

Policy on Missed or Late Coursework:
Blackboard journal and peer feedback written responses will be accepted one day late with a reduction in the grade for the assignment. Choreography presentations will not be accepted after the due date.

Grading:
Blackboard Journal 15%
Blackboard Peer feedback 15%
Study 1 20%
Study 2 20%
Study 3 20%
Participation 10%

Grading Scale:

Disabilities:
To request disability accommodations, please contact the Office of Disability Services (348-4285). After initial arrangements are made with this office, contact your professor.

Academic Misconduct:
All acts of dishonesty in any work constitute academic misconduct. This includes, but is not limited to, cheating, plagiarism, fabrication of information, misrepresentations, and abetting any of the above. The Academic Misconduct Disciplinary Policy will be followed in any such case. This policy is outlined in the student affairs handbook, which can be obtained from the Student Life Office in the Ferguson Center.

This is a fluid document and subject to change
Choreography II Interim 2013 Calendar (subject to change)

M May 6     Motif and manipulations, abstraction – Read Motif and Abstraction
T May 7     LMA - Body, Effort, Shape, Space – Read Effort and bring Style
            Analysis
W May 8     Characters and Text – combining BESS elements
R May 9     Rehearsals
F May 10    Rehearsals and Showings for Study 1
M May 13    Group work – Read Group Form, Study 1 feedback due
T May 14    Classicism
W May 15    Classicism
R May 16    Rehearsals
F May 17    Rehearsals and Showings for Study 2
M May 20    Minimalism– Study 2 feedback due
T May 21    Experimental artists
W May 22    Film
R May 23    Rehearsals
F May 24    Showings for Study 3 – Study 3 feedback due by 5pm
Some criteria for evaluating dances

• Did the dance meet the requirements of the specific assignment?

• Was the use of the choreographic elements of body, effort, shape and space clear? Interesting? Exciting? Appropriate to the perceived context?

• Is the formal design clear? Do sections emerge in the best order or could they be reordered for more clarity? Did the structure contribute to holding your interest?

• Was the movement theme clear? How have the motifs been used and varied? Was there sufficient use of contrast to avoid monotony? Was there sufficient infusion of the motifs to provide a unified and integrated whole?

• Was the movement vocabulary inventive? Was there anything unique about the dance? Were there any lasting images for you?

• Did the dance have clarity? To what extent was the choreography and/or performance responsible for the clarity or lack of it?

• Did the production elements (sound, costume, set, props, lighting as appropriate) enhance or inhibit the choreographer's ability to make a statement?

• Did the dance touch you, awaken you, startle you, anger you? Do you think the choreographer intended this response? Would you want to see this dance performed again? What would you change and why?

• Was the dance the right length to accomplish the choreographer's intent? Was there anything extraneous? Was something missing?

• Does this dance study show growth on the part of the choreographer/performer?

Thanks to Jane Baas at Western Michigan University
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<tr>
<th>Assignment 1</th>
<th>Memory and Motif Development</th>
<th>20pts</th>
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<tbody>
<tr>
<td><strong>Excellent 5</strong></td>
<td>Movement and concept have a clear relationship. The ideas present in the concept are demonstrated through BESS and phrasing.</td>
<td><strong>Very Good 4</strong></td>
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<tr>
<td><strong>Acceptable 3</strong></td>
<td>The essence of the memory was not demonstrated in the movement but there are attempts at a range of BESS.</td>
<td><strong>Needs Work 2</strong></td>
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- **movement is reflective of the concept**
  - **clear motif and development**
    - A recognizable motif was used with a range of manipulations to fully develop the material/concept to provide depth around the idea. |
    - A motif is recognizable, but there could be more explorations of the manipulations in order to show more development of the idea. |
    - A motif, or motifs are seen but not developed. Perhaps too much movement that does not show it is all around the same concept. |
    - No recognizable motif or development of any movements. |
  - **clear use of gesture and abstraction**
    - Gesture is used in a variety of ways along with abstraction from the memory concept and movement concepts. |
    - Some use of gesture and some evidence of abstracting the memory or concept |
    - The use of gesture is present, but loosely or not at all tied to the concept. The movement does not relate to the concept, thus not abstracting from the idea. |
    - No clear connection between the movement and the original concept. Not enough evidence of abstraction or use of gesture |
  - **clear beginning, middle, end**
    - Clear opening statement that goes somewhere and results in a resolution. The arc of the dance makes sense. |
    - Some parts of the dance are clear, but their order could be swapped or certain sections developed more clearly. |
    - An attempt at structure is present, but most of the dance should be either re-ordered or developed to tie the parts together. |
    - No clear arc to the dance. |

**Comments:**
| Evidence of classical elements in movement | Clear evidence of classical ideas which could include order, logic, harmony, symmetry, tradition, balance and line | Movement shows some relationship to classical ideas. The movements are loosely related to elements of classicism | An ambiguous display of classical ideas - perhaps not as formal or harmonious as required | The movement has no clear relationship to the elements defined as classical |
| clear structure/form | Clear use of ABA, T&V, Rondo, or canon as effective structure for the movement ideas and/or relation to the music | Evidence of ABA, T&V, Rondo or canon as devices for staging, but perhaps do not always fit with the overall idea of the dance | Use of any clear structure/form is present, but only randomly or without clarity of intention. The form or structure might not be suited to the concept of the dance | No clear use of forms or evident structure of the dance |
| clear theme and development | A recognizable theme was used with a range of variations to fully develop the material/concept to provide depth around the idea | A theme is recognizable, but there could be more explorations of the variations in order to show more development of the idea. | A theme is seen but not developed. Perhaps too much movement that does not show it is all around the same concept | No recognizable theme or development of any movements |
| clear beginning, middle, end | Clear opening statement that goes somewhere and results in a resolution. The arc of the dance makes sense. | Some parts of the dance are clear, but their order could be swapped or certain sections developed more clearly | An attempt at structure is present, but most of the dance should be either reordered or developed to tie the parts together. | No clear arc to the dance |

Comments:
DN 351 Section 001: Jazz Technique III-A
Fall 2012
3 Credit Hours
Primary Instructor: Stacy Alley
Syllabus subject to change.

Prerequisites

From the Student Records System

- DN 251 (undergrad)
- Or
- DN 252 (undergrad)

Course Description

A class focusing on advanced jazz dance technique emphasizing work in correct body alignment, improvisation, flexibility, strengthening exercises, and performance. Students will be taught dance combinations in classical jazz, lyrical and musical theatre dance to enhance technical skills and prepare them for professional work.

Student Learning Outcomes

At the conclusion of this course, students will be able:

1. To define the language and identify the techniques of advanced jazz dance as a physical, recreational, and artistic experience.
2. To improve rhythm and increase body tone and strength through proper body placement and alignment.
3. To identify and show creative expression through body movement.
4. To demonstrate generally improved physical awareness, endurance, balance, coordination and conditioning.
5. To be an informed member of the artistic community.
6. To self-assess in order to examine his/her own individual rate of progress and choose areas on which to work more.

Outline of Topics

Nine weeks of classical jazz technique
Five weeks of modern/classical musical theatre jazz

Exams and Assignments

One technique/performance jazz exam
One final jazz performance

You are also required to see or participate in both Dance Alabama! (Oct. 16-19) & ARDT (Nov. 6-9) as well as write a critique for
one piece. More specific criteria will be given to you at a later date.

**Grading Policy**

100-95= A  
94-90= A -  
89-86= B+  
85-82= B  
81-79= B-  
78-75= C+  
74-71= C  
70-68= C-  
67-64= D+  
63-60= D  
59-57= D-  
<57= F

500 points total:

Class Participation: 100 pts.  
Dance Concert Critique 100 pts.  
One technique/performance exam: 100 pts.  
Final Performance: 200 pts.

**Grading Criteria**

1. Foundational Dance Skills:
   Correct physical alignment/body placement  
   Proper knowledge and execution of warm-up routine and across the floor exercises  
   Improvement in strength and flexibility

2. Performance of Choreography:
   Correct independent execution of choreography  
   Artistry in interpretation and performance of choreography  
   Accurate musicality in performance of choreography  
   Dynamic energy and full commitment to performance

3. Attitude and work ethic:
   Punctual consistent attendance in proper attire
Positive attitude and willingness to learn
Openness to change
Response to direction and corrections
Concentration and Focus
Energy and full commitment to the movement
Self-motivation

4. Progress:

There should be a visible progress in each student's execution of the foundational skills, strength, flexibility, and performance of choreography.

Policy on Missed Exams & Coursework

It is extremely hard to make-up dance exams. If, for some reason, that you must miss an exam, performance, or presentation, it is up to you to make arrangements with the professor the class period that you return if not sooner. Only those with an excused absence with written documentation will be allowed to make-up any assignments.

Attendance Policy

This is a performance/participation course and attendance is mandatory! You are allowed to miss two classes after which your grade will be lowered one third of a letter grade for each subsequent absence. This includes both excused and unexcused absences. Three tardies equal one absence and will also lower your grade a third of a letter grade.

Proper Attire

Please dress neatly so that I can see your body and your feet. After warm-up (bare feet please), you can wear jazz shoes, socks, or no shoes at all--that is up to you. I ask for hair to be pulled out of the face and jewelry to be kept to a minimum.

Required Texts

<table>
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<tr>
<th>UA Supply Store Textbook Information</th>
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<td>Textbook data from the Supply Store not found for this course.</td>
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Other Course Materials

N/A

Extra Credit Opportunities

N/A

Policy on Academic Misconduct

All students in attendance at the University of Alabama are expected to be honorable and to observe standards of conduct appropriate to a community of scholars. The University expects from its students a higher standard of conduct than the minimum required to avoid discipline. Academic misconduct includes all acts of dishonesty in any academically related matter and any knowing or intentional help or attempt to help, or conspiracy to help, another student.
The Academic Misconduct Disciplinary Policy will be followed in the event of academic misconduct.

Disability Statement

If you are registered with the Office of Disability Services, please make an appointment with me as soon as possible to discuss any course accommodations that may be necessary. If you have a disability, but have not contacted the Office of Disability Services, please call 348-4285 or visit 133-B Martha Parham Hall East to register for services. Students who may need course adaptations because of a disability are welcome to make an appointment to see me during office hours. Students with disabilities must be registered with the Office of Disability Services, 133-B Martha Parham Hall East, before receiving academic adjustments.

Severe Weather Protocol

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- Weather advisory posted on the UA homepage
- Weather advisory sent out through Connect-ED—faculty, staff and students (sign up at myBama)
- Weather advisory broadcast over WVUA at 90.7 FM
- Weather advisory broadcast over Alabama Public Radio (WUAL) at 91.5 FM
- Weather advisories are broadcast via WUOA/WVUA-TV, which can be viewed across Central Alabama. Also, visit wvuatv.com for up-to-the-minute weather information. A mobile Web site is also available for your convenience.

Course Schedule

AUGUST

22       Introduction—Go over syllabus

27       Learn warm-up, focus on footwork

29       Technique/Across the floor (pirouettes, chaines with directional change)

SEPTEMBER

3        Labor Day -- no class

5        Technique/Across the floor (pirouettes, battements, etc.)
10  Technique/Across the floor (pirouettes, rhythmic elements)
12  Begin learning Combo #1 (*Bitch of Living*)
17  Technique/Combo #1 continued
19  Combo #1
24  Technique/Across the floor (pirouettes, jumps, etc.)
26  Technique/Across the floor

**OCTOBER**

1    Begin Combo #2 (*Ease on Down the Road*)
3    Combo #2 continued
8    Combo #2 with emphasis on performance
10   Midterm Review
15   Midterm Exam/Evaluation -- Group #1
17   Midterm Exam/Evaluation -- Group #2
22   Audition Day/Dance Alabama paper due
24   Technique/Across the Floor/Center Work (control, placement)
29   Technique/Across the Floor/Center Work (control, placement)
31   Begin Combo #3 (TBA)

**NOVEMBER**

5    Combo #3 continued
7    Across the floor/Combo #3
12   Focus on Improv
14   Improv/Technique
19   ARDT paper due
21   Begin Combo #4
26   Combo #4
28   Review for final -- technique/combo choreography

**DECEMBER**

3    Final Exam/Evaluation
5    Final Exam/Evaluation
Intermediate Jazz Tech. III-B

DN352  
TR 11:00– 12:15  
Spring 2013  
300 Clark

Instructor: Cornelius Carter (348-2894)  
Office – 249 Rowand-Johnson (box located in 115)  
Email: ccarter@as.ua.edu  
Office Hours by appt.

Text: No Text Required.

Prerequisite: Permission of Instructor.

Course Description: Jazz is an art form that encompasses many schools of thought. In the course we will explore these schools of thought: Lyrical, Broadway, Theatrical and Modern Jazz. I have identified what I consider to be the major styles associated with an intermediate/advanced level. This is not to say that these are the only styles but they are the primary ones. Often there are similarities between them and there is a great deal of overlapping. (Lyrical) is usually very “body line” oriented. Lyrical is very similar to ballet in that it is flowing and graceful. (Broadway/Theatrical) In this form, jazz dance can tell a story. At times theatrical dancing will use highly stylized movements comedy to support its form. (Modern Jazz) It is closer to modern dance than to ballet through it is a blend of both forms in both intent and movement.

Course Objectives: Student Learning Outcomes
1. The student will develop a well-rounded look both technically and with the required style. (Encourage stylistic maturity).
2. The student will explore the qualities of movement, range, and dynamics and will also learn to refine their product.
3. Work on leg extensions. Front, side and back.
5. Develop a strong sense of musicality through hearing and feeling the music.
6. Adhere closely to the class structure of standing warm-up, floor work, across the floor and combinations.

Attendance: After three absences, excused or unexcused, the final grade will be lowered 1/3 of a letter grade and for each additional absence the grade will continue to drop 1/3 of a letter. (There will be no makeup classes.) If you miss class you will be responsible for the materials covered before attending the next class. If you cannot demonstrate working knowledge of prior material, points will be taken off your grade. BE PROMPT! If more than five consecutive classes are missed for medical reasons, the student must drop the course. Three tardies = one absence. If you are unable to participate in class you will be required to take notes and turn in an observation paper at the end of class.

Grading Criteria & Class Requirements: A major part of any dance technique class is participation. Therefore, attendance is crucial. Students will receive 5 points for each class meeting they attend and participate in fully, which includes attitude, achievement, incorporating corrections, work habits, and concentration. In addition to class participation, there will be a Mid-Term Exam and a Final Exam.
**Method of Evaluation:**
Class Participation/Work Habits – 150 pts.
Posture/Alignment – 10 pts.
Comprehension – 10 pts.
Turns – 10 pts.
Flexibility – 10 pts.
Retaining Studio exercises and combinations – 10 pts.
Improving skill level by taking and adhering to corrections made in class – 10 pts.
Attendance to ARDT & Dance Alabama! – 10 pts.
Midterm – 40 pts.
Final – 40 pts.

**Grading Curve:**
A = 295+
A- = 290+
B+ = 280+
B = 270+
B- = 260+
C+ = 250+
C = 240+

**Mid-Term- Feb -26**
The mid-term will consist of performing a short combination, which you will learn during class. The combination will be performed with one other class member in front of the instructor only. You will be evaluated on execution of steps, sequencing, timing, staying on the choreographed counts, musicality and clarity of style. *Missed Mid-Term cannot be made up only under extreme circumstances!* 

**Final Evaluation – Apr -23**
The final evaluation will consist of performing a short combination, which you will learn during class. The combination will be performed solo in front of the rest of the class. You will be evaluated on execution of steps, sequencing, timing, staying on the choreographed counts, musicality and clarity of style. *Missed Finals cannot be made up only under extreme circumstances!* 

**Disability Accommodations.** In accordance with the Americans With Disabilities Act, The University of Alabama are committed to providing appropriate support with disabilities, including learning disabilities. To request disability accommodations, please contact Disabilities Services (348-4285). After initial arrangements are made with this office, contact your professor.

**Academic Misconduct:** All acts of dishonesty in any work constitute academic misconduct. This includes, but is not limited to, cheating, plagiarism, fabrication of information, misrepresentations, and abetting any of the above. The Academic Misconduct Disciplinary Policy will be followed in any such case. This policy is outlined in the student affairs handbook, which can be obtained from the Student Life Office in the Ferguson Center.
Midterm Exam Grading Rubric
(100 points possible)

Name ____________________

Knowledge of choreography (25 points possible): ____

Technique/Execution of steps (25 pts. possible): ____

Interpretation: Kinesthetic Awareness/Use of space
Transitions, Rhythm/Use of music
(25 pts. possible): ____

Performance (25 pts. possible): ____

TOTAL GRADE: ____

Notes:
DN 400 Section 001: DN 400: Special Topics  
Summer 2012  
3 Credit Hours  
Primary Instructor: Stacy Alley  
Syllabus subject to change.

Prerequisites

From the Student Records System

No prerequisites found.

Course Description

An intensive course designed to introduce tap dance language and style while immersing the beginning/intermediate student in the execution of proper tap dance technique. Warm-up and across the floor exercises as well as various combinations will be taught.

Student Learning Outcomes

At the conclusion of this course, students will:

1. Be able to define the language and identify the beginning/intermediate techniques of tap dance as a physical, recreational, and artistic experience.
2. Have improved rhythm and increase body tone and strength through proper body placement and alignment.
3. Be able to identify and show creative expression through movement.
4. Be able to demonstrate generally improved physical awareness, endurance, balance, coordination and conditioning.
5. Have participated in physical exercise and recreation.
6. Be a more informed member of the artistic community.
7. Students will self-assess throughout the semester to examine their rate of progress and choose areas on which to work more.

Outline of Topics

Week of May 7-11

Introduction to Tap Dance and its history, go over syllabus

Learn warm-up

Technique: Shuffles, flaps, buffalos, maxi ford, waltz clog, cramp rolls

Technique Exam #1

Week of May 14-18

Technique: Combination of steps learned in Week One, as well as drawbacks, Irish, paddle turns, turns across the floor, etc.
Technique Exam #2

**Week of May 21-25**

Begin final combination involving steps previously taught

Review all steps/technique learned so far and add time steps, traveling time steps, and more turns

Final Exam

**Exams and Assignments**

600 pts. total:

1. **Class Participation @ 100 points**: You are graded on your own individual effort and improvement, more specifically on your preparedness, willingness to take risks, and by showing a consistent growth in the course objectives by applying yourself fully to each class.

2. **2 technique exams @ 100pts. each**: Technique exams are based on tap exercises worked on each week of interim and are graded on various components of the following criteria: Rhythm, style, technique of particular style, whether or not you know combinations, steps, etc. Other factors that come into play are simple concepts such as whether or not your heels are off of the ground when appropriate, whether or not you are looking at the floor, etc.

3. **Final Exam/Performance@ 200 points**: Grading criteria is the same as the technique exams with the added element of performance.

**Grading Policy**

Grading Scale:

100-95 = A

94-90 = A-

89-86 = B+

85-82 = B

81-79 = B-

78-75 = C+

74-71 = C

70-68 = C-

67-64 = D+

63-60 = D

59-57 = D-

<57 = F

**Policy on Missed Exams & Coursework**
It is extremely hard to make-up work missed in a technique dance class in this intensive format. However, if you must miss class on the day of an exam, you may make it up only if you have a written, legitimate excuse.

**Attendance Policy**

This is a performance/participation course and attendance is mandatory! You are allowed to miss one class after which your grade will be lowered one third of a letter grade for each subsequent absence. **This includes both excused and unexcused absences.** Three tardies equal one absence and will also lower a third of a letter grade.

**Required Texts**

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**Extra Credit Opportunities**

There are no extra credit opportunities for this class.

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Attire

Comfortable, loose-fitting yet not baggy clothing, appropriate supportive underclothes, and good tap shoes are required for this class. Points will be deducted from your participation grade for each day after the first day of class that you do not have tap shoes. Also, if you forget to bring shoes to class or fail to dress appropriately, a five-point deduction will be taken from your participation grade. (If you have any questions about what to buy, feel free to email or call me.) Also, please have your hair pulled away from your face and do not wear hats or large jewelry.

Please Note:

Cell phones are not allowed in class. Please turn them off upon entering the studio.

This class involves a long morning. Please bring a bottle of water with you and perhaps a snack as we will take a mid-morning break around 10:30.
Approaches to Dance Instruction – DNCA 403
Spring 2013
MWF 9-9:50, Bryant Studio
Instructor: Sarah M. Barry
Phone: 348-8699
Office Hours: TR 11-12 or by appointment (RJ 250)
Email: smbarry@ua.edu

No text required but there will be readings on Blackboard Learn

Course Description:
This course is designed to analyze the principles, methods, philosophy, materials, and practice of teaching dance at the primary level. Emphasis is placed on theoretical and practical applications of teaching dance in a school setting. This course addresses areas of dance technique, improvisation and composition with specific attention given to educational context, personal philosophy and appropriate pedagogic strategies. Students will have the opportunity to teach and receive feedback and suggestions for improvement from the instructor and fellow classmates. Theory and practice lead up to working with elementary students in the public schools, teaching various dance styles.

Learner Outcomes:
1. Students will be able to understand and articulate the principles of dance.
2. Students will demonstrate their understanding of the development, progression and structure of class planning.
3. Students will experience teaching in the primary school setting.
4. Students will be able to develop an individual teaching style.
5. Students will collaborate and perform effectively in team activities.

Requirements and Evaluation Methods:
1. Attendance and Participation: The best way to learn about teaching is to participate and observe. Please be sure you are on time for class each day. This includes your student teaching assignments as well. Three tardies will be equal to one absence. Three absences are allowed throughout the entire semester. Every absence in excess of three will lower your final grade by 1/3 of a letter. Your preparation and participation in class is valued and appreciated as well as graded. Your reading and response preparation is expected for each class period. Class involvement is noticed and contributes to your grade. (10%)
2. Attitude and Professionalism: Teaching involves more than just imparting information. The way you carry yourself, the way you dress, the language you use, and the attitude you bring to class influence the effectiveness of your teaching. Always be professional.
3. Dynamic Teacher: A paper describing a teacher that has had a profound impact on you and what was so effective about his/her methods or philosophy. (2pgs) Due Jan 14. (5%)
4. Personal Goals: A paper detailing your personal goals for this course, for your time teaching in the schools, and for your self, including your expectations, hopes or fears concerning yourself as a teacher. (2pgs) Due Jan 25. (5%)
5. In-class peer teaching: Turn in a hardcopy of your lesson plan. Respond on blackboard with personal critique and reflection. The day you teach. (10%)
6. Peer review: Provide feedback (constructive criticism) to your teaching peers by writing on the course blog no later than one day after their teaching session. (15%)

7. Elementary School Basic lesson plans: Include ideas for classes, main themes to cover, exercises to address themes, music choices, etc. One per group. Due Mar 8. (10%)

8. Elementary School Self-Reflections: Detail what worked, what didn’t, and what you might do differently in the future. One entry per week during student teaching. (20%)

9. Unit Plan: Develop a unit plan in your teaching group covering 5 weeks of lesson plans for the grade you are teaching. Focus on age appropriate movement, skills, and structure. Be sure to include technique, improvisation, and composition elements. Each group need only turn in one copy of their plans in a binder. Due April 24. (20%)

10. Course Summary: Reflect about your time in this course, your original goals and expectations, how they were met, exceeded, or altered, your growth as a teacher, anything you feel pertinent to your process of learning and discovery over the semester. Also let me know specific aspects of the class that you feel were helpful or useful as well as anything you would change for future classes. Due April 26. (5%)

Grading:
Attendance and Participation 10%
Dynamic Teacher 5%
Personal Goals 5%
In-class teaching 10%
Peer Reviews 15%
Basic Lesson plans 10%
Weekly Self-reflections 20%
Unit Plan 20%
Course Summary 5%

Grading Scale:

Disabilities:
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Calendar (subject to change)

W Jan 9  Introduction and course orientation – review syllabus and assignments

F Jan 11  What makes a great teacher?

M Jan 14  Due: Dynamic Teacher essay

W Jan 16  Teaching aspirations

F Jan 18  Learning Styles

M Jan 21  MLK no class

W Jan 23  Classroom environment
  Due: “6 Paradoxes”

F Jan 25  Whole Person Learning
  Due: “Whole Person Education” and “Brain Compatible Dnc Ed”

M Jan 28  Multiple Intelligence Theory
  Due: “Seven Ways of Knowing”
  Due: Personal Goals essay

W Jan 30  Movement day (go over concepts, cues, vocabulary, etc)

F Feb 1  Movement day (make combos with different concepts and music)

M Feb 4  Dance and education
  Due: “Education Through Dance”

W Feb 6  AL guidelines
  Due: “AL Dance and PE Curriculi” (web links)

F Feb 8  Elements of a technique class/Lesson Planning
  Due: “5 Part Lesson Plan” and “Sample Lesson Plans” and “Dance Concepts”

M Feb 11  Movement day (personal/general)

W Feb 13  Movement day (rhythm)

F Feb 15  TH 114 Lecture/Demonstration – meet in Morgan

M Feb 18  Movement day (effort)

W Feb 20  Movement day
<table>
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<tr>
<th>Date</th>
<th>Activity Description</th>
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<tr>
<td>F Feb 22</td>
<td>Peer Teaching (Arcadia)</td>
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<tr>
<td>M Feb 25</td>
<td>Peer Teaching (Oakdale)</td>
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<tr>
<td>W Feb 27</td>
<td>Peer Teaching (Arcadia)</td>
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<tr>
<td>F Mar 1</td>
<td>Peer Teaching (Oakdale)</td>
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<td>M Mar 4</td>
<td>Peer Teaching (Arcadia)</td>
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<td>W Mar 6</td>
<td>Peer Teaching (Oakdale)</td>
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<td>F Mar 8</td>
<td><strong>Due: Basic Lesson Plans (one set per group)</strong></td>
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<tr>
<td>M Mar 11</td>
<td>Teaching</td>
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<td>W Mar 13</td>
<td>Teaching</td>
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<tr>
<td>F Mar 15</td>
<td>Overview for time with students</td>
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<tr>
<td>M Mar 18-F Apr 19</td>
<td>Teaching in the public schools</td>
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<tr>
<td>M Mar 25-F Mar 29</td>
<td>NO CLASS SPRING BREAK</td>
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<td>M Apr 22</td>
<td>Reflections on teaching</td>
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<td>W Apr 24</td>
<td><strong>Due: Unit Plan (DETAILED lesson plans - one set per group presented in a binder)</strong></td>
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<tr>
<td>F Apr 26</td>
<td><strong>Due: Course summary online (discuss your growth over the semester)</strong></td>
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Contract of Agreement for Spring 2013

I have read and understand all requirements and policies for DNCA 403.

You are required to attend all departmental dance concerts!
Freese Collection Concert – Jan 23-25 in Moody Music Hall
Alabama Repertory Dance Theatre – Feb 19-23 in Morgan Auditorium
Dance Alabama! – March 12-16 in Morgan Auditorium
You are strongly encouraged to attend all department theatre performances!

Absence Policy: Three tardies will be equal to one absence. Two observations equal one absence. Three absences are allowed throughout the entire semester (excused or unexcused, an absence is an absence). Every absence in excess of three will lower your final grade by 1/3.

By signing below, I understand that in order to do well in this course I must attend regularly (i.e. all the time), be fully prepared for each class by doing all assigned reading, writing, or movement planning ahead of time, be respectful of my peers, teacher, and self, participate actively in all discussions and exercises, conduct myself in a professional manner at all times, offer thoughtful and informed classroom presentations and written work, submit all work on time, and follow assignments closely and carefully. I understand that I am free to cut corners in any or all of the above areas, but if I do so, I will accept the consequences with grace.

Professor’s Notes:
Journal Prompts for DNCA403 Blackboard assignments

Week One: Teaching in the Schools

Describe your first week of teaching your elementary students. Talk about your expectations and if they were or were not met, and how/why. Please discuss both successful and challenging aspects of the teaching experience from class material, music, set up of the room, behavior or participation/comprehension from students or coaches, interaction with your peers on the planning and implementation of the class, etc. Remember to discuss the situation (what), why you mention it (so what), and what you will do in the future to continue or alter that situation (now what). Please be extremely detailed.

How was your first week? Was it different than you expected? Better/worse? Do you have new goals now that you’ve met with the students? Will you have to adapt lesson plans? Reflect on your expectations and how they were met (or destroyed!) and any new ideas or goals for your time with the students.

Week Two

Describe your second week of teaching your elementary students. Any new successful and/or challenging aspects of the teaching experience? How did your modifications go? How is classroom behavior/management coming along? Are they picking up and retaining the concepts you present? Any success stories or breakthroughs? Please be as detailed as possible.

Week Three

How has your concept of primary education changed since being in the schools and working with the students? What are your thoughts on the importance and worth of dance in the public schools? What are other ways you could expose the public to dance? Continue to reflect on the teaching experience and how it is changing you as an educator and dancer.

Week Four

What is rewarding about the teaching experience? What is frustrating about it? How do you rate your fellow teachers? Tell me who is most likely to be there on time, organized, prepared, participating, etc and who is least likely to be these things? Any benefits or downfalls to team teaching?
Week Five

Final thoughts on the project? What were areas that went well? What were areas that didn't go as well as planned? How would you rate your teaching? How would you rate the students' grasp of the material? Knowing what you know now, how might you bring dance to this population in the future? What advice do you have for other teachers in this context? What do you wish you could have known or done before the project started?

Final Course Summary and Personal Reflection

Looking back over the semester, reflect on your progress as a dance educator. Have any of your philosophies or methods changed? What were readings or activities/experiences that were particularly helpful? Anything you'd change in the course for future students? Reflect both on yourself as a teacher (your personal growth in the course) and the effectiveness of the course (any suggestions for me for things to alter, take out, add more of, etc).
<table>
<thead>
<tr>
<th>Dimension</th>
<th>Individual Presentation</th>
<th>Group Work/ Dynamic</th>
<th>Organization</th>
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</thead>
<tbody>
<tr>
<td>Prepared by Sarah M. Barry, Associate Professor of Dance</td>
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<table>
<thead>
<tr>
<th>Exemplary</th>
<th>Competent</th>
<th>Developing</th>
<th>Foundation</th>
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<tbody>
<tr>
<td>Prepared by Sarah M. Barry, Associate Professor of Dance</td>
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</table>

**Exemplary**
- Clear understanding of dance concepts are presented
- Logical flow of material through warm-up and introduction
- Class progression is smooth and logical
- Material is conveyed/explained in an engaging manner
- Physical demonstrations are clear and concise
- Voice is loud enough to be heard
- Members are respectful of others
- Class is on time and ready to go
- Expectations are set and reinforced
- Team members are respectful and courteous
- Some awareness of students with attempt to be inclusive
- Late for class, not prepared
- Tone was inappropriate for the age level
- Voice was generally understood, but sometimes too loud or soft
- Tone was inappropriate for the students
- Tone was not consistent throughout class for the age group
- Tone was not consistent
- Members do not participate enough while others took over
- Members do not contribute to the planning and execution of the exercises
- Members do not do assisted with activities
- Voice cannot be heard, or has no modulation based on exercise
- Some understanding of dance concepts were not consistent
- Physical explanations were not always clear
- Tone was inappropriate for the exercise
- Tone of energy did not always match the qualities or scope of the exercise
- Imagination was used sporadically
- Tone/energy did not always match the qualities or scope of the exercise
- Some members not participating enough while others took over
- Members do not do assisted with activities
- Lacking or awkward transitions from one activity to the next
- Lacking improvisation/creative exploration or guided exercises
- Lacking improvisation/creative exploration or guided exercises
- Little or no evidence of planning and knowledge of the space of the room
- Imagination was used sporadically
- Imagery was used and helps evoke desired qualities of the exercise

**Competent**
- Clear understanding of dance concepts presented
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- Class progression is smooth and logical
- Material is conveyed/explained in an engaging manner
- Physical demonstrations are clear and concise
- Voice is loud enough to be heard
- Members are respectful of others
- Class is on time and ready to go
- Expectations are set and reinforced
- Team members are respectful and courteous
- Some awareness of students with attempt to be inclusive
- On time and ready to go before students arrive
- Tone was inappropriate for the age level
- Voice was generally understood, but sometimes too loud or soft
- Tone was inappropriate for the students
- Tone was not consistent throughout class for the age group
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- Imagery was used and helps evoke desired qualities of the exercise
DN 410 Section 001: Advanced Tap Technique  
Spring 2012  
3 Credit Hours  
Primary Instructor: Stacy Alley  
Syllabus subject to change.

Office Hours

Class meets: TTH 11:00-12:15  
Office Hours: 10:00-12:00 Wednesdays or by appointment  
My office is located at Rowand-Johnson 111  
salley@as.ua.edu (the best way to contact me)  
205-348-6247 (office phone)

Prerequisites

- From the Student Records System
  - DN 210 (undergrad)
  - And
  - DN 310 (undergrad)

Course Description

An advanced course focusing on tap dance language and the execution of advanced tap technique. Warm-up and across the floor exercises as well as combinations in a variety of styles will be taught.

Student Learning Outcomes

1. To define the language and identify the advanced techniques of tap dance as a physical, recreational, and artistic experience.
2. To improve rhythm and increase body tone and strength through proper body placement and alignment.
3. To identify and show creative expression through body movement.
4. To demonstrate generally improved physical awareness, endurance, balance, coordination and conditioning.
5. To become a more informed member of the artistic community.
6. To become better prepared to work in the professional world of musical theatre and/or dance.

Outline of Topics

I. Two weeks of evaluation, review, etc.
II. Eight weeks of technique
III. Four weeks of musical theatre tap performance

Exams and Assignments

1. Class Participation: You are graded on your own individual effort and improvement, more specifically on your preparedness, willingness to take risks, and by showing a consistent growth in the course objectives by applying yourself fully to each class.
2. Midterm exam: A technique exam based on exercises that we've worked on each week of class and is graded on various components and criteria which will be explained to you prior to the exam.
3. Dance Concert attendance: You must attend two out of the three: Dance Alabama, ARDT, or Chicago although I prefer that you attend all three. We will discuss these during class.
4. Final Exam/Performance: Grading criteria is the same as the technique exams with the added element of performance.

Grading Policy

<table>
<thead>
<tr>
<th>Points Total</th>
<th>Description</th>
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<tbody>
<tr>
<td>400 pts.</td>
<td>Class Participation: 100 pts.</td>
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<tr>
<td>100 pts.</td>
<td>Midterm exam:</td>
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<tr>
<td>100 pts.</td>
<td>Final technique exam/performance: 200 pts.</td>
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</tbody>
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Grading Scale:

100-95 = A
94-90 = A-
89-86 = B+
85-82 = B
81-79 = B-
78-75 = C+
74-71 = C
70-68 = C-
67-64 = D+
63-60 = D
59-57 = D-
<57 = F

PLEASE NOTE: In the “performance” grading process, you are not being compared to fellow classmates. You will be
graded on an individual basis—more specifically, on your preparedness, willingness to take risks, and improvement
throughout the duration of the course.

Policy on Missed Exams & Coursework

It is extremely hard to make-up work missed in a technique dance class. However, if you must miss class on the day of an exam,
you may make it up only if you have a written, legitimate excuse. It is your responsibility to schedule a make-up date with me
within one week of missing exam/class.

Attendance Policy

This is a performance/participation course and attendance is mandatory! You are allowed to miss two classes after which your
grade will be lowered a third of a letter grade for each subsequent absence. This includes both excused and unexcused
absences but excused absences equal one absence and will also lower your grade.

Required Texts

<table>
<thead>
<tr>
<th>UA Supply Store Textbook Information</th>
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<tr>
<td>Textbook data from the Supply Store not found for this course.</td>
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</tbody>
</table>

Policy on Academic Misconduct

All students in attendance at the University of Alabama are expected to be honorable and to observe standards of conduct
appropriate to a community of scholars. The University expects from its students a higher standard of conduct than the minimum
required to avoid discipline. Academic misconduct includes all acts of dishonesty in any academically related matter and any
knowing or intentional help or attempt to help, or conspiracy to help, another student.

The Academic Misconduct Disciplinary Policy will be followed in the event of academic misconduct.

Disability Statement

If you are registered with the Office of Disability Services, please make an appointment with me as soon as possible to discuss
any course accommodations that may be necessary. If you have a disability, but have not contacted the Office of Disability
Services, please call 348-4285 or visit 133-B Martha Parham Hall East to register for services. Students who may need course
adaptations because of a disability are welcome to make an appointment to see me during office hours. Students with disabilities
must be registered with the Office of Disability Services, 133-B Martha Parham Hall East, before receiving academic
adjustments.

Severe Weather Protocol

In the case of a tornado warning (tornado has been sighted or detected by radar, sirens activated), all university activities are
automatically suspended, including all classes and laboratories. If you are in a building, please move immediately to the lowest
level and toward the center of the building away from windows (interior classrooms, offices, or corridors) and remain there until
the tornado warning has expired. Classes in session when the tornado warning is issued can resume immediately after the
warning has expired at the discretion of the instructor. Classes that have not yet begun will resume 30 minutes after the tornado
warning has expired provided at least half of the class period remains.

UA is a residential campus with many students living on or near campus. In general classes will remain in session until the
National Weather Service issues safety warnings for the city of Tuscaloosa. Clearly, some students and faculty commute from
adjacent counties. These counties may experience weather related problems not encountered in Tuscaloosa. Individuals should
follow the advice of the National Weather Service for that area taking the necessary precautions to ensure personal safety.
Whenever the National Weather Service and the Emergency Management Agency issue a warning, people in the path of the
storm (tornado or severe thunderstorm) should take immediate life saving actions.

When West Alabama is under a severe weather advisory, conditions can change rapidly. It is imperative to get to where
you can receive information from the National Weather Service and to follow the instructions provided. Personal safety
should dictate the actions that faculty, staff and students take. The Office of Public Relations will disseminate the latest
information regarding conditions on campus in the following ways:

- Weather advisory posted on the UA homepage
Weather advisory sent out through Connect-ED--faculty, staff and students (sign up at myBama)
Weather advisory broadcast over WVUA at 90.7 FM
Weather advisory broadcast over Alabama Public Radio (WUAL) at 91.5 FM
Weather advisories are broadcast via WUOA/WVUA-TV, which can be viewed across Central Alabama. Also, visit wvuatv.com for up-to-the-minute weather information. A mobile Web site is also available for your convenience.

Attire
Comfortable, loose fitting yet not baggy clothing, appropriate supportive underclothes, and good tap shoes are required for this class. (Ladies are encouraged

Course Schedule

JANUARY
12 Intro/Go over syllabus
17 Begin "Al Gilbert Technique" exercises -- Grade 6
19 Technique exercises Grade 6 continued
24 Technique exercise Grade 6 continued
26 Technique exercise Grade 6 continued
31 Technique exercise Grade 6 continued

FEBRUARY
2 Technique exercise Grade 6 continued
7 Begin learning Combo #1
9 Technique/Combo #1
14 Technique/Combo #1 (emphasis on performance)
16 Watch tap movie clips/discuss choreographers
21 Technique/Combo #1
23 Midterm Review
28 Midterm Exam

MARCH
1 Evaluation/watch video (first half of class)
6 Evaluation/watch video (second half of class)
8 SETC -- No class
13 Spring Break -- No class
15 Spring Break -- No class
20 Technique -- Grade 7
22 Technique -- Grade 7
27 Begin Combo #2
29 Combo #2

APRIL
3 Technique/Combo #2
5 Technique/Combo #2
10 Technique/Begin musical theatre tap combo #3 (Anything Goes)
12 Technique/Combo #3
17 Technique/Combo #3
19 Combo #3
24 Review for final
26 Final Exam

Your final evaluation/video viewing will be held on the day that this class is scheduled for its final exam: 8:00-10:30 AM on Thursday, May 3rd.

PLEASE NOTE: This schedule is subject to change.
MODERN DANCE TECHNIQUE IV-A  
DN 411.001 Fall 2012  
TR 2-315, Clark Hall Rm 300  
Instructor: Sarah M. Barry  
Office Hours: by appointment (RJ 250)  
Phone: 348-8699  
Email: smbarry@ua.edu

Course Description:
This course provides a continued exploration of modern dance movement styles and 
concepts in body connectivity. The class promotes continual exploration and will require 
students to bring their full creative and investigatory selves to all material presented. 
Classes will delve into guided movement sequences as well as more creative 
improvisational explorations. The first half of the semester will focus on experiential 
anatomy, examining different body areas and how they function in movement. The 
second half of the semester will include a variety of movement styles, with a base in the 
Laban/Bartenieff work, exploring concepts of body, effort, shape and space, and ideas 
about core support, grounding, and traveling through space. The emphasis of this class is 
to encourage full-bodied movement and mature and dynamic performance quality.

Learning Outcomes:
1. Students will analyze and experience the fundamentals of dance through 
movement combinations and improvisation.
2. Students will understand and improve proper body alignment, strength, flexibility 
and coordination.
3. Students will self-assess throughout the semester to examine their rate of progress 
and choose areas on which to work more.

Requirements and Evaluation Methods:
1. Attendance and Participation: Active participation in the class will ensure the best 
learning experience possible. As all work will be completed during class time, 
your attendance is essential to your experience. Please be sure you are on time for 
class each day. If you arrive late, you will miss essential warm-up exercises and 
not be ready to participate in class. If you arrive more than 10 minutes late, you 
will be asked to observe class and take notes on the day’s activities, which will 
lower your participation grade for the day. It is your responsibility to make sure I 
marked you present if you are late. Three tardies will be equal to one absence. 
Three absences are allowed throughout the entire semester. Every absence in 
excess of three will lower your final grade by 1/3 of a letter.
2. Classroom dress and etiquette: Please wear appropriate dance attire that allows 
your movement to be seen. Black or dark, solid colored leotard, tank or Tshirt and 
tights or leggings are preferred. Do not wear excessively baggy or revealing 
clothing. Have hair pulled back and bare feet. If you are not appropriately dressed 
for moving, you may be asked to sit out, and will lose participation points. Please 
be respectful of each member of the class and support one another in our journey 
through movement.
3. Effort and Improvement: Show a consistent growth in the movement concepts, phrases, and learning outcomes and apply yourself fully to each class.

4. Goals and Progress papers: Please submit a 1-2 page paper laying out your goals for the semester which will be due Sept 4 and a 2-3 page paper discussing your progress over the course of the semester due Dec 6.

5. Midterm and Final Movement evaluations: For each exam we will learn movement combinations that will be filmed. At midterm, you will watch the video and fill out an evaluation form for self critique/analysis to help you determine your strengths and weaknesses and examine where/how you want to improve for this semester.

Concerts:
You are required to attend all departmental dance concerts!
Dance Alabama! – Oct 16-19
Alabama Repertory Dance Theatre – Nov 6-9
You are strongly encouraged to attend all THDN events and performances!

Grading:
Goals paper 5%
Midterm 20%
Final 30%
Progress paper 5%
Attendance/Participation/Effort 40%

Grading Scale:

Disabilities:
To request disability accommodations, please contact Disabilities Services (348-4285). After initial arrangements are made with this office, contact your instructor.

Academic Misconduct:
All acts of dishonesty in any work constitute academic misconduct. This includes, but is not limited to, cheating, plagiarism, fabrication of information, misrepresentations, and abetting any of the above. The Academic Misconduct Disciplinary Policy will be followed in any such case. This policy is outlined in the student affairs handbook, which can be obtained from the Student Life Office in the Ferguson Center.

This is a fluid document and subject to change
Contract of Agreement for Fall 2012

I have read and understand all requirements and policies for DN 411.

By signing below, I understand that in order to do well in this course I must attend regularly (i.e. all the time), be on time and ready to move each day, participate actively in all exercises, be respectful of my peers, teacher, and self, and challenge and push myself to grow and learn daily. I understand that I am free to cut corners in any or all of the above areas, but if I do so, I will accept the consequences with grace.

__________________________________________

Professor’s Notes:
DN 412 – SPRING 2013  3cr  MODERN DANCE TECHNIQUE IV-B
Instructor:  Rita Snyder   Days and Time:  TR  2:00-3:15pm  
Phone:  348-8860    Place:  Clark 300 Studio  
Office:  Rm 251 Rowand Johnson  Office Hours: MW 2:00-3:00 or  
Email:  rsnyder@as.ua.edu    by appointment

PREREQUISITES:  Dance Major, DN211or DN212, or permission of instructor

COURSE DESCRIPTION:  In this course, we will be developing the technique at the advanced level and various styles associated with modern dance. The emphasis for this semester will be based on the styles of technique associated with late 20th century and contemporary styles. We will study the class progression, elements of style, physical requirements and dynamics that differentiate the styles.

STUDENT LEARNING OUTCOMES:
Students will analyze and experience the fundamentals of dance through movement combinations.
Students will improve proper body alignment, strength, flexibility and coordination.
Students will learn to understand the relationship between technical styles and styles of choreography.
Students will learn and perform repertoire based on contemporary technique styles

OUTLINE/SCHEDULE OF TOPICS:
Week 1  Intro to course and syllabus – begin technique based in study of movement analysis
Weeks 2-5  Continued development of movement study based technique and contemporary style
Weeks 6-8  Preparation for first Technique Evaluation and repertoire study
Week 9  Midterm evaluation (Tues) and Feedback sessions (Thur)
Weeks 10-11  Begin exploration of how mvt study based technique facilitates contemporary styles
SPRING BREAK (Mar 23-31)
Weeks 12-13  Continued development of contemporary styles
Week 14  Preparation for second Technique Evaluation
Week 15  Final evaluation (Tues) and feedback sessions (Thur)

ATTENDANCE:  Daily attendance is required. This is a studio course which makes make-up work outside of class time impractical. Make-up work is at the discretion of instructor. You are allowed three absences without penalty. After three absences, the final course grade will be reduced 1/3 of a grade for each additional absence. If you do miss a class, you are responsible for any material covered. Please do not be late for class. If you are late, you have missed an important part of your warm-up and are vulnerable to injury. Tardiness will affect your Class Work grade. If more than five classes are missed for medical reasons, you must withdraw from the class. Attendance at all department dance performances is also required.
EXAMS: There will be 2 Technique Evaluations (Midterm and Final) and presentation of repertoire. Since this is a studio technique class, the majority of your grade will be based on the comprehension and synthesis of the material during the semester. Grading rubrics with evaluation criteria will be reviewed prior to all evaluations.

GRADING:
- Class Work/Participation/Effort – 40%
- Midterm Evaluation – 25%
- Repertoire Presentation-10%
- Final Evaluation – 25%

Make-ups for examinations will only be allowed under extreme circumstances due to the difficulty of arranging space for individual exams.

REQUIRED COURSE MATERIALS/DRESS CODE: It is important to dress neatly so that your technique can be fairly evaluated. Close fitting warm-ups are allowed on cold days, but should be taken off as soon as possible. Black leotards and black tights or black unitards are required for women; black tights, and white or black shirt for men. Hair must be securely fastened. Improper dress for class will affect your grade.

PROFESSIONALISM:
The most important quality in a dancer is a professional attitude. Coming to class in proper dress, not talking, and not creating distractions during class is important. Approaching each exercise with a positive attitude will make class more rewarding for you and will let the instructor know that you are serious about learning and improving to the best of your ability. Please silence cell phones and beepers!

Disability Statement: Students with disabilities are encouraged to register with the Office of Disability Services, 348-4285. Thereafter, you are invited to schedule appointments to see me during my office hours to discuss accommodations and other special needs.

Academic Misconduct: All students in attendance at the University of Alabama are expected to be honorable and to observe standards of conduct appropriate to a community of scholars. The University expects from its students a higher standard of conduct than the minimum required to avoid discipline. Academic misconduct includes all acts of dishonesty in any academically related matter and any knowing or intentional help or attempt to help, or conspiracy to help, another student.

The Code of Student Conduct requires that students behave in a manner that is conducive to a teaching/learning environment. Students who engage in behavior that is disruptive or obstructive to the teaching/learning environment will be subject to disciplinary sanctions outlined by the Code of Student Conduct. Disruptive/obstructive behavior is not limited to but may include the following: physical abuse, verbal abuse, threats, stalking, intimidation, harassment, hazing, or possession of controlled substances or alcoholic beverages.
DN- 421 Ballet Technique IV-A  
Fall 2013

Instructor: Qianping Guo  
Days and Time: MWF1:00pm – 2:50pm  
Phone: (205) 348-9092  
Place: Clark 300  
Office: Room 221 Rowand Johnson  
Office Hours: TH 11:00am – 12:00noon
Email: qguo1@bama.ua.edu  
or by appointment

Prerequisites: Dance majors with DN 121, 122, 221,222, 321 and 322 or instructor permission

Course Description:  
In this course, we will be refining and developing the technique at the advanced IV –A level and various styles associated with classical ballet. We will do this through barre work, centre practice and pointe work (women only) or men’s techniques. We will also be refining and developing performance skills through the class. This class emphasis is directed toward continued learning and developing both technical skills and aesthetic sensibilities at a moderately sophisticated level. Movement quality, dynamics and musicality will be emphasized as well as developing strength and flexibility in equal proportion. Physical awareness is emphasized and personal expression is encouraged as part of the total artistic experience.

Objectives:  
This course is designed to prepare students for a career as a professional dancer. To do so we will emphasize the discipline and focus required for a successful career.

The following course goals articulate the general objectives and purpose of this course

- To learn and develop technical and performance skills at the advanced level
- To develop articulation, dynamics and musicality of movement.
- To learn anatomical and kinesthetic principles as they pertain toward sophisticated level of dance movement, injury prevention and artistic quality.
- To gain an understanding and appreciation of dance not only as a physical and mental discipline, but as an evolving art form.

Outline of the class: (technique and performance)
Since this is a technique class, the majority of your grade will be based on the level of technique demonstrated in class, and the improvement of that technique over the course of the semester. Throughout the semester, we will be learning and performing various classical combinations in class. In addition to the proper execution of the steps, the performance aspects are important for attaining professional refinement.
**Attendance:**
Daily attendance is required. Three absences will be allowed without penalty. After three absences, (excused or unexcused) the final grade will be reduced 1/3 of a grade for each additional absence. It is also important to be on time. If you are late, you have missed an important part of your warm-up and are vulnerable to injury. Tardiness will affect your grade. If more than five classes are missed for medical reasons, you must withdraw from the class. Attendance at all department dance performances is required.

**The planning number and timing of major examinations and assignments:**
Exam combinations will reflect advanced level technique
- Midterm evaluation (ballet technique) Oct 11, 2013
- Final evaluation (the final class jury) Dec 6, 2013

**Grading criteria for technique and performance:**
- Execution of the steps
- Sensitivity to style and musicality
- Presentation (beginning and endings, etc)
- Performance quality (projection, focus, etc)
- Attitude (professionalism)!!!

**Grading breakdown:**
Class work – 30%
Midterm evaluation – 30%
Final evaluation (class jury) 40%

**Injury:**
Because dance is a physical activity, injury is always a possibility. The risk of injury can be minimized by proper warm-up and warm-down. If you have special needs, it is your responsibility to make sure they are met. This may mean arriving in class early to warm-up and or stretching after class. If you do become injured, speak to me as soon as possible.

**Dress code:**
Proper attire is necessary. Ballet shoes with elastics properly attached for men and women are required. Black leotards and pink tights are require for women; black tights, and white shirt for men. Women cannot wear a rehearsal skirt for the whole class. Do not wear anything baggy that hinders the teacher from making important corrections. All bulky jewelry should be removed for safety reasons. Hair must be securely confined and off the neck. No chewing gum. Complying with these expectations constitutes good class etiquette and is appreciated by all. Good habits will reflect favorably upon your grade.
**Professionalism:**
The most important quality in a dancer is a professional attitude. Coming to class in proper dress, not talking, and not creating distractions during class is important. Approaching each exercise with a positive attitude will make class more rewarding for you and will let the instructor know that you are serious about learning and improving to the best of your ability. **This is based on each student’s individual capability. Attend class, do your best, be safe, respect one another and enjoy!**

**Academic misconduct:**
All acts of dishonesty in any work constitute academic misconduct. This includes, but is not limited to, cheating, plagiarism, fabrication of information, misrepresentations, and abetting any of the above. The Academic Misconduct Disciplinary policy will be followed in any such case. This policy is outlined in the student affairs handbook, which can be obtained from the Student Life Office in the Ferguson center.

**Disability statement:**
To request disability accommodations, please contact Disability Services at 205-348-4285. After initial arrangements are made with that office, contact your professor.
DN 422 – Spring 2008
Instructor:  Rita Snyder
Phone:  348-8860
Office:  Rm 251 Rowand Johnson
Email:  rsnyder@bama.ua.edu

BALLETT TECHNIQUE
Days and Time:  MWF 11:00am – 12:50am
Place:  Clark 300
Office Hours: MW 3:00-4:00pm, or by appointment

COURSE DESCRIPTION AND OBJECTIVES:
In this course, we will be refining and developing the technique and various styles associated with classical ballet. We will do this through barre work, centre practice and pointe work (women only). We will also be refining and developing performance skills (presentation, projection, etc.) through the rehearsal and performance of variations. This course is designed to prepare students for a career as a professional dancer. To do so we will emphasize the discipline and focus required for a successful career.

PREREQUISITES:  Dance Majors with DN121, 122 and 321 or instructor permission

REQUIREMENTS:
Attendance:
Daily attendance is required. Three absences will be allowed without penalty. **After three absences, (excused or unexcused) the final grade will be reduced 1/3 of a grade for each additional absence.** Two ‘observations’ will be equivalent to one absence. It is also important to be on time. If you are late, you have missed an important part of your warm-up and are vulnerable to injury. Tardiness will affect your grade. If more than five classes are missed for medical reasons, you must withdraw from the class. **Attendance at all department dance performances is required.**

Technique and Performance:
Since this is a technique class, the majority of your grade will be based on the level of technique demonstrated in class, and the improvement of that technique over the course of the semester. Throughout the semester, we will be learning and performing various classical combinations and variations in class. In addition to the proper execution of the steps, the performance aspects are important for attaining professional refinement.

Grading criteria for technique and performance:
- execution of the steps
- sensitivity to style and musicality
- presentation (beginnings and endings, etc.)
- performance quality (projection, focus, etc.)
- attitude (professionalism)!!!

Midterm:
There will be a midterm evaluation of progress Friday, February 22nd and a written midterm on ballet terminology on Monday, February 25th.
Classical Variation:  
DN 422 students will be required to present a classical variation. Variation is to be chosen from those presented in class.

Final Class Jury:  
The final class jury will be held during class time the last week of classes. The work presented will include material covered during the semester. This will be your final exam. All dance faculty will attend.

Grading Breakdown:  
Classwork – 30%  
Midterm Evaluation – 30%  
Terminology Midterm – 10%  
Final Evaluation (Class Jury) – 25%  
Final Variation Presentation – 5%

INJURY: Because dance is a physical activity, injury is always a possibility. The risk of injury can be minimized by proper warm-up and warm-down. If you have special needs, it is your responsibility to make sure they are met. This may mean arriving in class early to warm-up and/or stretching after class. If you do become injured, speak to me as soon as possible.

DRESS: It is important to dress neatly so that your technique can be fairly evaluated. Close fitting warm-ups are allowed on cold days, but should be taken off as soon as possible. On Mondays and Wednesdays, black leotards and pink tights are required for women; black tights, and white shirt for men. Women can wear a rehearsal skirt after barre. On Fridays, any color (within reason) is allowed. For barre work ballet slippers or pointe shoes are allowed. For centre you must wear ballet slippers or pointe shoes. Hair must be securely fastened. Improper dress for class will affect your classwork grade.

PROFESSIONALISM: The most important quality in a dancer is a professional attitude. Coming to class in proper dress, not talking, and not creating distractions during class is important. Approaching each exercise with a positive attitude will make class more rewarding for you and will let the instructor know that you are serious about learning and improving to the best of your ability.

ACADEMIC MISCONDUCT: All acts of dishonesty in any work constitute academic misconduct. This includes, but is not limited to, cheating, plagiarism, fabrication of information, misrepresentations, and abetting any of the above. The Academic Misconduct Disciplinary Policy will be followed in any such case. This policy is outlined in the student affairs handbook, which can be obtained from the Student Life Office in the Ferguson Center.

DISABILITY STATEMENT: To request disability accommodations, please contact Disability Services at 348-4285. After initial arrangements are made with that office, contact your professor.
Course Description:
This course provides a continued opportunity to explore choreographic concepts and enhance the students’ composition abilities. The class will also provide some basic information about concert production. Students will delve into choreographic studies designed to define and expand personal style and movement choice. Students will learn to analyze and discuss movement through sharing each other’s work. Inspiration for choreography will be derived from within and without as students explore creating work from various stimuli and research projects.

Learning Outcomes:
1. Students will experiment with choreographic ideas and concepts.
2. Students will expand personal movement vocabulary through organized studies.
3. Students will be able to discuss dance intelligently and provide basis for critical comments.
4. Students will produce thoughtful, meaningful, and advanced creative work through examining the process behind the product.
5. Students will take risks and challenge themselves physically and conceptually.

Requirements and Evaluation Methods:
1. Choreographic Studies: Your first assignment is to create a piece to audition for the Dance Alabama show. This can be anything you desire to create, just keep it around the 3min time limit. You are also required to participate in the production of the show and will be assigned a job, such as teaching warm-up class. Other studies will follow that are more focused on specific choreographic techniques. Please bring me a blank CD ASAP so I can record your music choices for your studies.
   a. Piece for DA!
   b. Time (ABA)
   c. Text (gesture)
   d. Space or Place (Theme and variation)
2. Final choreography project: As a group, you will produce your own concert in which your final piece is highlighted. The dance can be a continuation of ideas previously worked on, or something completely new. As a group you will determine a theme or mood for the show and will produce it as fully as you can. You will mock up posters and programs, have possibilities for advertising or announcements, and have complete lighting, costuming, etc.
Grading:
Dance Alabama 15%  
Study 1 15%  
Study 2 15%  
Study 3 15%  
Final Project 40%

Disabilities:
To request disability accommodations, please contact Disabilities Services (348-4285). After initial arrangements are made with this office, contact your instructor.

Academic Misconduct:
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This is a fluid document and subject to change
Some criteria for evaluating dances

• Did the dance meet the requirements of the specific assignment?

• Was the use of the choreographic elements of body, effort, shape and space clear? Interesting? Exciting? Appropriate to the perceived context?

• Is the formal design clear? Do sections emerge in the best order or could they be reordered for more clarity? Did the structure contribute to holding your interest?

• Was the movement theme clear? How have the motifs been used and varied? Was there sufficient use of contrast to avoid monotony? Was there sufficient infusion of the motifs to provide a unified and integrated whole?

• Was the movement vocabulary inventive? Was there anything unique about the dance? Were there any lasting images for you?

• Did the dance have clarity? To what extent was the choreography and/or performance responsible for the clarity or lack of it?

• Did the production elements (sound, costume, set, props, lighting as appropriate) enhance or inhibit the choreographer's ability to make a statement?

• Did the dance touch you, awaken you, startle you, anger you? Do you think the choreographer intended this response? Would you want to see this dance performed again? What would you change and why?

• Was the dance the right length to accomplish the choreographer's intent? Was there anything extraneous? Was something missing?

• Does this dance study show growth on the part of the choreographer/performer?

Thanks to Jane Baas of Western Michigan University
SPACE
place
A Choreography Showcase
Selected works by Senior Dance Majors
Featuring a Collaborative Project Exploring Sculpture
Artists:
Kelsey Anthony
Allison Michalke
Sarah Porras
Catherine VancaK
April Livingston
Melanie Owen
Friday
December 5th, 2008
5:30 PM
Located in Morgan Hall Auditorium
Free Admission General Seating
With Special Thanks

Lowell Baker, Sarah M. Barry, Cathy Colley, Claire Lewis
Evans, Chelsea Lloyd, Joe McCreary, Lyndell T.
McDonald, Bill Teague, Craig Wedderspoon

SPACE
place

A Choreography
Showcase

Selected works by
Senior Dance Majors

Featuring a
Collaborative Project
Exploring Sculpture

Artists:
Kelsey Anthony
Allison Michalke
Sarah Porras
Catherine Vancak
April Livingston
Melanie Owen

Friday
December 5th, 2008
5:30 PM

Located in Morgan Hall
Auditorium

Free Admission
General Seating
Act 1

In Alaska
Choreographer: Allison Michalke
Ensemble: Kelsey Anthony and Anna Walker
Music: Indeterminacy by John Cage

How to Survive
Choreographer: Catherine Vancak
Ensemble: Frank Barber, Rebecca Howard, Sheila Martin, Becky Porter, Tonya Roberts, Will Scott
Music: This Place is a Prison by The Postal Service

Beautiful State: Green
Choreographer: Kelsey Anthony
Dancer: Allison Michalke
Music: Beautiful State: Green by The Tape Beatles

Monument
Choreographer: Sarah Porras
Ensemble: Taryn Lavery, Caitlin McGee, Meredith Mitchell, Kimmie Smith, Anna Walker
Music: Monument by Mirah

****Brief Pause****

Act 2

Sculptures conceived by April Livingston and Melanie Owen

Element
Choreographer: Allison Michalke
Ensemble: Kelsey Anthony, Jamal Edwards, Taryn Lavery, Meredith Mitchell, Caitlin McGee, Becky Porter, Sarah Porras, Jamarius Stewart, Anna Walker
Music: Heliosphan by Aphex Twin

Molecules
Choreographer: Sarah Porras
Ensemble: Kelsey Anthony, Taryn Lavery, Caitlin McGee, Meredith Mitchell, Kimmie Smith, Anna Walker
Music: Actium by Aphex Twin

Atoms
Choreographer: Kelsey Anthony
Ensemble: Kelsey Anthony, Allison Michalke, Sarah Porras, Anna Walker
Music: In Dark Trees by Brian Eno

Nucleus
Choreographer: Catherine Vancak
Ensemble: Frank Barber, Rebecca Howard
Music: #14 by Aphex Twin

In dedication to Melanie Owen
University of Alabama
Department of Theatre and Dance
Press Release

Contact: Lynn Cooley, Marketing Lead
Phone: 205-348-3844
Email: ldcooley@as.ua.edu

FOR IMMEDIATE RELEASE:
December 1, 2008

SPACE/PLACE: A CHOREOGRAPHY SHOWCASE FEATURING A COLLABORATIVE EFFORT BETWEEN DANCE AND ART STUDENTS

Tuscaloosa, AL
The University of Alabama’s Department of Theatre and Dance, along with collaboration from the University of Alabama’s Art Department, present Space/Place, a free dance concert showing one night only on December 5 at 5:30pm in Morgan Auditorium on Capstone Drive in the UA Theatre District.

The first half of the show features original choreography from four students in the dance department, Kelsey Anthony, Allison Michalek, Sarah Porras and Catherine Vancak. Works in this portion of the program include finding inspiration from novels, text, and music as well as drawing on life experiences as source material for contemporary movement ideas. The choreographers’ distinctive voices are shown through their diversity of subject matter and movement styles.

For the culmination of the concert, the University’s Dance and Art departments have teamed up for a dazzling display of three dimensional objects and full bodied movement. Graduate students April Livingston and Melanie Owen and Professors Craig Wedderspoon and Lowell Baker, provided the choreographers with beautiful sculptures to add a new level to the performance. The idea sprang from meetings between sculptors and choreographers and evolved into the breaking down of an element. Each choreographer was given a section to choreograph, including: elements, molecules, atoms and a nucleus. Come see how these artists have used science to inspire moving through and occupying space.

Space/Place will be performed in Morgan Auditorium, December 5, a Friday at 5:30pm. The Morgan Auditorium is located on Capstone Drive in the UA Theatre District. Admission is free!

-END-
Advanced Jazz Tech. IV-A

DN451-001 Fall 2013
TR 11:00–12:15 300 Clark

Instructor: Cornelius Carter (348-2894)
Office – 249 Rowand-Johnson (box located in 115)
Email: ccarter@as.ua.edu
Office Hours by appt.

Text: No Text Required.

Prerequisite: Permission of Instructor.

Course Description: Jazz is an art form that encompasses many schools of thought. In the course we will explore these schools of thought: Lyrical, Broadway, Theatrical and Modern Jazz. I have identified what I consider to be the major styles at the advance level. This is not to say that these are the only styles but they are the primary ones. Often there are similarities between them and there is a great deal of overlapping. (Lyrical) is usually very “body line” oriented. Lyrical is very similar to ballet in that it is flowing and graceful. (Broadway/Theatrical) In this form, jazz dance can tell a story. At times theatrical dancing will use highly stylized movements comedy to support its form. (Modern Jazz) It is closer to modern dance than to ballet through it is a blend of both forms in both intent and movement.

Course Objectives: Student Learning Outcomes
1. The student will develop a well-rounded look both technically and with the required style. (Encourage stylistic maturity).
2. The student will explore the qualities of movement, range, and dynamics and will also learn to refine their product.
3. Work on leg extensions. Front, side and back.
5. Develop a strong sense of musicality through hearing and feeling the music.
6. Adhere closely to the class structure of standing warm-up, floor work, across the floor and combinations.

Attendance: After three absences, excused or unexcused, the final grade will be lowered 1/3 of a letter grade and for each additional absence the grade will continue to drop 1/3 of a letter. (There will be no makeup classes.) If you miss class you will be responsible for the materials covered before attending the next class. If you cannot demonstrate working knowledge of prior material, points will be taken off your grade. BE PROMPT! If more than five consecutive classes are missed for medical reasons, the student must drop the course. Three tardies = one absence. If you are unable to participate in class you will be required to take notes and turn in an observation paper at the end of class.

Grading Criteria & Class Requirements: A major part of any dance technique class is participation. Therefore, attendance is crucial. Students will receive points for each class meeting they attend and participate in fully, which includes attitude, achievement, incorporating corrections, work habits, and concentration. In addition to class participation, there will be a Mid-Term Exam and a Final Exam.
Method of Evaluation:
Class Participation/Work Habits – 150 pts.
Posture/Alignment – 10 pts.
Comprehension – 10 pts.
Turns – 10 pts.
Flexibility – 10 pts.
Retaining Studio exercises and combinations – 10 pts.
Improving skill level by taking and adhering to corrections made in class – 10 pts.
Attendance to ARDT & Dance Alabama! – 10 pts.
Midterm – 40 pts.
Final – 40 pts.

Grading Curve:
A  = 295+
A- = 290+
B+ = 280+
B  = 270+
B- = 260+
C+ = 250+
C  = 240+

Mid-Term- Oct. -1
The mid-term will consist of performing a short combination, which you will learn during class. The combination will be performed with one other class member in front of the instructor only. You will be evaluated on execution of steps, sequencing, timing, staying on the choreographed counts, musicality and clarity of style. **Missed Mid-Term cannot be made up only under extreme circumstances!**

Final Evaluation – Nov-19- 21
The final evaluation will consist of performing a short combination, which you will learn during class. The combination will be performed solo in front of the rest of the class. You will be evaluated on execution of steps, sequencing, timing, staying on the choreographed counts, musicality and clarity of style. **Missed Finals cannot be made up only under extreme circumstances!**

Disability Accommodations. In accordance with the Americans With Disabilities Act, The University of Alabama are committed to providing appropriate support with disabilities, including learning disabilities. To request disability accommodations, please contact Disabilities Services (348-4285). After initial arrangements are made with this office, contact your professor.

Academic Misconduct: All acts of dishonesty in any work constitute academic misconduct. This includes, but is not limited to, cheating, plagiarism, fabrication of information, misrepresentations, and abetting any of the above. The Academic Misconduct Disciplinary Policy will be followed in any such case. This policy is outlined in the student affairs handbook, which can be obtained from the Student Life Office in the Ferguson Center.
Advanced Jazz Tech. IV-B

DN452
TR 11:00–12:15
Spring 2013
300 Clark

Instructor: Cornelius Carter (348-2894)
Office – 249 Rowand-Johnson (box located in 115)
Email: ccarter@as.ua.edu
Office Hours by appt.

Text: No Text Required.

Prerequisite: Permission of Instructor.

Course Description: Jazz is an art form that encompasses many schools of thought. In the course we will explore these schools of thought: Lyrical, Broadway, Theatrical and Modern Jazz. I have identified what I consider to be the major styles associated with an intermediate/advanced level. This is not to say that these are the only styles but they are the primary ones. Often there are similarities between them and there is a great deal of overlapping. (Lyrical) is usually very “body line” oriented. Lyrical is very similar to ballet in that it is flowing and graceful. (Broadway/Theatrical) In this form, jazz dance can tell a story. At times theatrical dancing will use highly stylized movements comedy to support its form. (Modern Jazz) It is closer to modern dance than to ballet through it is a blend of both forms in both intent and movement.

Course Objectives: Student Learning Outcomes
1. The student will develop a well-rounded look both technically and with the required style. (Encourage stylistic maturity).
2. The student will explore the qualities of movement, range, and dynamics and will also learn to refine their product.
3. Work on leg extensions. Front, side and back.
5. Develop a strong sense of musicality through hearing and feeling the music.
6. Adhere closely to the class structure of standing warm-up, floor work, across the floor and combinations.

Attendance: After three absences, excused or unexcused, the final grade will be lowered 1/3 of a letter grade and for each additional absence the grade will continue to drop 1/3 of a letter. (There will be no makeup classes.) If you miss class you will be responsible for the materials covered before attending the next class. If you cannot demonstrate working knowledge of prior material, points will be taken off your grade. BE PROMPT! If more than five consecutive classes are missed for medical reasons, the student must drop the course. Three tardies = one absence. If you are unable to participate in class you will be required to take notes and turn in an observation paper at the end of class.

Grading Criteria & Class Requirements: A major part of any dance technique class is participation. Therefore, attendance is crucial. Students will receive 5 points for each class meeting they attend and participate in fully, which includes attitude, achievement, incorporating corrections, work habits, and concentration. In addition to class participation, there will be a Mid-Term Exam and a Final Exam.
Method of Evaluation:
Class Participation/Work Habits – 150 pts.
Posture/Alignment – 10 pts.
Comprehension – 10 pts.
Turns – 10 pts.
Flexibility – 10 pts.
Retaining Studio exercises and combinations – 10 pts.
Improving skill level by taking and adhering to corrections made in class – 10 pts.
Attendance to ARDT & Dance Alabama! – 10 pts.
Midterm – 40 pts.
Final – 40 pts.

Grading Curve:
A = 295+
A- = 290+
B+ = 280+
B = 270+
B- = 260+
C+ = 250+
C = 240+

Mid-Term - Feb -26
The mid-term will consist of performing a short combination, which you will learn during class. The combination will be performed with one other class member in front of the instructor only. You will be evaluated on execution of steps, sequencing, timing, staying on the choreographed counts, musicality and clarity of style. **Missed Mid-Term cannot be made up only under extreme circumstances!**

Final Evaluation – Apr -23
The final evaluation will consist of performing a short combination, which you will learn during class. The combination will be performed solo in front of the rest of the class. You will be evaluated on execution of steps, sequencing, timing, staying on the choreographed counts, musicality and clarity of style. **Missed Finals cannot be made up only under extreme circumstances!**

Disability Accommodations. In accordance with the Americans With Disabilities Act, The University of Alabama are committed to providing appropriate support with disabilities, including learning disabilities. To request disability accommodations, please contact Disabilities Services (348-4285). After initial arrangements are made with this office, contact your professor.

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Name of Student: __________________________________________________________

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<thead>
<tr>
<th>Area</th>
<th>Worth</th>
<th>Awarded</th>
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<tr>
<td><strong>Turn Combination</strong></td>
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<tr>
<td>Spotting on all turns</td>
<td>5 Points</td>
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<tr>
<td>Execution of steps</td>
<td>5 Points</td>
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<td>(feet &amp; legs articulated)</td>
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<tr>
<td>Used Center</td>
<td>5 Points</td>
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<td>(ribs held, abdominals engaged)</td>
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<tr>
<td><strong>Jump Combination</strong></td>
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<td>Execution of steps</td>
<td>5 Points</td>
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<tr>
<td>(feet &amp; legs articulated)</td>
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<tr>
<td><strong>Dance Combination</strong></td>
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<td>Directional</td>
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<tr>
<td>(moved w/a sense of direction &amp; purpose)</td>
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<tr>
<td>Performance Quality</td>
<td>10 Points</td>
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<td>(seemed engaged)</td>
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<tr>
<td>Style</td>
<td>5 Points</td>
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<tr>
<td>(was correct)</td>
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</tbody>
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40 Points Total ___________ Points Awarded

Comments:
DNCA470: History of Dance I: Traditional Cultures through the Early 20th Century

Instructor: Rita Snyder
Phone: 348-8860
Email: rsnyder@as.ua.edu

Phone: TR 9:30-10:45, RJ 204
Office Hours: MW 1-2pm or by appointment (RJ 251)

Texts:

Additional readings on Blackboard

Course Description:
This is the first semester of a two-semester course in Dance History. This semester covers selected events and aspects of dance history through the early 20th century. This course will explore cultural influences on dance as a performance art. Class format will include lecture, readings, discussion, video observation, writing exercises, movement experiences, and presentations. The material covered in this class is designed to inspire personal interest, respect and a desire to communicate your knowledge with others.

Writing proficiency within this discipline is required for a passing grade in this course.

Learning Outcomes:
1. Students will learn about events in history that have influenced how we currently perceive dance as a performance art.
2. Students will explore how cultures have guided the evolution of dance through politics, science, economics, environment and aesthetics.
3. Students will synthesize information in their written essays, research papers and oral presentations.
4. Students will demonstrate effective written and oral communication skills.
5. Students will learn the importance of clear, thorough, objective and honest research and communication.

Attendance and Participation:
Please be sure you are on time for class each day. Three tardies will be equal to one absence. Since videos are presented during class, only three absences are allowed throughout the entire semester. Every absence in excess of three will lower your final grade by one letter. Your preparation and participation in class is valued and appreciated as well as graded.

Assignments, quizzes and exams:
1. Reading Cards: Your reading and response preparation is expected for each class period. Class involvement is noticed and contributes to your grade. For each article assignment, you will bring in a note card containing the author, title, publication date, main concepts, and personal findings/relations to your interests to assist with discussions to be turned in at the beginning of class.
2. Quizzes: In class quizzes will be administered randomly to determine students’ class preparation and comprehension of the reading and class lecture.
3. Dance Performance Review and Critique: An example of each (review, critique) as might appear in a newspaper. (Selected video will be shown in class)
4. World Dance Research Project Paper and Presentation: All research papers must include proper citation throughout the document and a works cited page (MLA).
5. Ballet History Research Paper: (Guidelines will be handed out later)
6. Final exam (essay format).
Writing Requirements: Writing proficiency for this course is required for a passing grade. Any student who does not write with the skill required of an upper division student will not be given a passing grade, no matter how well you perform other course requirements. All written assignments will be graded and commented upon. You are expected to adequately document and cite materials given in class as well as those researched on your own. Documentation must conform to MLA formatting. Feel free to purchase your own copy of the MLA Handbook (by Joseph Gibaldi), use the 7th edition in the reference area of the library (LB2369.G53 2009) or consult the online handbooks. There will be no leniency in documentation this semester. You MUST do this properly. Please be aware that plagiarism is considered a grave offense and that three or more consecutive quoted words in a row can already constitute plagiarism. Any written assignment should be typed, double-spaced, 12pt Times/Times New Roman or similar font. Please do not hesitate to use the resources available to you at the university for assistance with writing skills. I am also available for help with writing during office hours or by appointment.

Grading:
- Participation 10%
- Reading Cards 10%
- Quizzes 10%
- Review and Critique 10%
- World Dance Paper/Presentation 20%
- Ballet History Research Paper 20%
- Final Exam 20%

Policy on Missed Exams and Coursework: Assignments must be submitted by 4:30pm on the due date. Anything received after this time will result in point deductions. Assignments are automatically reduced by 1/3 of a grade per class period the work is late. Exams may not be missed, but please contact the professor with extenuating circumstances.

Disability Statement: If you are registered with the Office of Disability Services, please make an appointment with me as soon as possible to discuss any course accommodations that may be necessary. If you have a disability, but have not contacted the Office of Disability Services, please call (205) 348-4285 (Voice) or (205) 348-3081 (TTY) or visit 133-B Martha Parham Hall East to register for services. Students who may need course adaptations because of a disability are welcome to make an appointment to see me during office hours. Students with disabilities must be registered with the Office of Disability Services, 133-B Martha Parham Hall East, before receiving academic adjustments.

Policy on Academic Misconduct: All students in attendance at The University of Alabama are expected to be honorable and to observe standards of conduct appropriate to a community of scholars. The University of Alabama expects from its students a higher standard of conduct than the minimum required to avoid discipline. At the beginning of each semester and on examinations and projects, the professor, department, or division may require that each student sign the following Academic Honor Pledge: “I promise or affirm that I will not at any time be involved with cheating, plagiarism, fabrication, or misrepresentation while enrolled as a student at The University of Alabama. I have read the Academic Honor Code, which explains disciplinary procedure resulting from the aforementioned. I understand that violation of this code will result in penalties as severe as indefinite suspension from the University.”

See the Code of Student Conduct for more information.
Fall 2013 Schedule (subject to change)

R Aug 22  Introduction and course orientation – review syllabus and assignments
Basics of MLA formatting, writing contexts (research, reviews, etc.)

T Aug 27  Watching/Writing Dance – movement observation guidelines
Due: D&A - Five Premises for a Culturally Sensitive Approach to
Dance (CARD)

R Aug 29  Watching/Writing Dance – movement observation guidelines
Due: Witnessing Dance (Blackboard) (CARD) and bring a review
from VV, NYT, LT, etc for discussion

T Sept 3  Approaches to examining movement in culture and Amerind Dance and
Ritual
Due: D&A - An Anthropologist Looks at Ballet and Medicine of the
Brave(CARD)

R Sept 5  Dance and ritual (African and American social dance)
Due: D&A - Commonalities in African Dance
and D&A – Two-Stepping to Glory(CARD)
View video for review and critique

T Sept 10 Due:  Review and Critique
Why study the past?
Due:  Anderson Ch 1

R Sept 12  More on MLA…..and writing research papers

T Sept 17  Early Greek dance, ritual and theatre
Due: Anderson Ch 2(CARD)

R Sept 19  Continue Greek influences on modern works
Due: First draft of World Dance Project

T Sept 24  Baroque Dance
Due: Anderson Ch 3(CARD)

R Sept 26  Professionalization of Dance
Due: Anderson Ch 4(CARD)

T Oct 1  Romantic Ballet
La Sylphide, Pas de Quatre
Due: Anderson Ch 5(CARD)

R Oct 3  World Dance Presentations

T Oct 8  World Dance Presentations

R Oct 10 World Dance Presentations

524
Fall 2013 Schedule cont’d

T Oct 15    World Dance Presentations

R Oct 17    Finish work on World Dance Papers

T Oct 22    Due: World Dance Research Paper

R Oct 24    Romantic Ballet
            Giselle

T Oct 29    Cross over from Romantic to Classical
            La Bayadere
            Due: Anderson Ch 6(CARD)

(R Oct 31—Fall Break)

T Nov 5     Imperial Russian Ballet
            Sleeping Beauty

R Nov 7     Imperial Russian Ballet
            Swan Lake
            Due: Problems of Swan Lake (Blackboard) and So Whose Swan Lake Is It? (CARD)

T Nov 12    Imperial Russian Ballet
            The Nutcracker

R Nov 14    Russian Exports

T Nov 19    Modernism and the Ballets Russes
            Due: Anderson Ch 7 and D&A—Searching for Stravinsky’s Sacre (CARD)

R Nov 21    Ballets Russes
            Due: Ballet History Research Paper

T Nov 26    Balanchine
            Due: Anderson 139-152 and Reynolds “In His Image: Diaghilev and Lincoln Kirstein” (p323) (CARD)

R Nov 28    Thanksgiving, no class

T,R Dec 5,7  Review

Wednesday, Dec 11 (8:00am-10:30am) Final Exam (Essay Questions)

Thanks to Meghan Durham, Satu Hummasti and Sarah Barry for their contributions to this document and general class format.
Name _________________________________________________

DNCA470—Semester/Year __________________________

Dance History I – Ballet Research Paper (100pts)

Historical Information on Research Topic/Person (15pts)
-personal, professional, family, roles, etc.

Historical Setting Information (10pts)
-time period, political, social, cultural, economic, etc.

Thesis Statement and Paragraph (15pts)
-clear, concise, reasonable, supportable, etc.

Grammar (10pts)
-spelling, sentence structure, etc.

Support of Thesis (15pts)
-does body of paper relate to and support Thesis?

Composition (25pts)
-clarity, flow, use of citations!!!

Works cited (5pts)
-points for works (print, etc.) min 4=4pts

Extra (5pts)
-for exceptional ideas, presentation, etc.

Name _________________________________________________

DNCA470—Semester/Year __________________________

Dance History I – Ballet Research Paper (100pts)

Historical Information on Research Topic/Person (15pts)
-personal, professional, family, roles, etc.

Historical Setting Information (10pts)
-time period, political, social, cultural, economic, etc.

Thesis Statement and Paragraph (15pts)
-clear, concise, reasonable, supportable, etc.

Grammar (10pts)
-spelling, sentence structure, etc.

Support of Thesis (15pts)
-does body of paper relate to and support Thesis?

Composition (25pts)
-clarity, flow, use of citations!!!

Works cited (5pts)
-points for works (print, etc.) min 4=4pts

Extra (5pts)
-for exceptional ideas, presentation, etc.
History of Dance II: 20th and 21st Century Concert Dance  
DNCA 471-001 Spring 2013  
TR 930-1045am, RJ 204  
Instructor: Sarah M. Barry  
Phone: 348-8699  
Office Hours: TR 11-12 or by appointment (RJ 250)  
Email: smbarry@ua.edu

Prerequisites: DN(CA)470 with minimum grade of C-


Additional readings on Blackboard Learn

Course Description:
This is the second semester of a two-semester course which examines human movement as an identifier and descriptor of culture throughout history. This semester will cover the major choreographers, artists, works, and trends of 20th and 21st Century Concert dance. Through viewing and writing about dances, and through class discussions, we will gain a more intimate knowledge of our recent dance ‘ancestors,’ and see how their works and ideas influence us today. The class will also give us the opportunity to continue forming our own aesthetic ideas and ideals by weighing, considering, evaluating, and re-evaluating them in relation to past and contemporary artists. Class format will include lecture, readings, discussion, video observation, writing exercises, movement experiences, presentations and your imaginative inquiry to synthesize and make course content personally relevant. Writing proficiency within this discipline is required for a passing grade in this course.

Learning Outcomes:
1. Students will honor the body as a profound way of learning, knowing, and transmitting culture.
2. Students will identify how dance is connected to the political, religious, aesthetic and economic forces within a culture.
3. Students will examine choreographers’ methods and philosophies to recognize differences in times, styles, and aesthetics.
4. Students will synthesize information to present in research papers and presentations.
5. Students will demonstrate effective written communication skills.
6. Students will collaborate and perform effectively in team activities.

Requirements and Evaluation Methods:
1. Attendance and Participation: Please be sure you are on time for class each day. Three tardies will be equal to one absence. Three absences are allowed throughout the entire semester. Every absence in excess of three will lower your final grade by one third. Your preparation and participation in class is valued and appreciated as well as graded. Your reading and response preparation is
expected for each class period. Class involvement is noticed and contributes to your grade. (10%)  

2. Notecards & Quizzes: For each article assignment, you will bring in a note card containing the author, title, main concepts, and personal findings/relations to your interests to assist with discussions and be turned in at the beginning of class. Additionally, there will be random quizzes to determine your comprehension of readings and lecture material. (10%)  

3. Essays: You will complete a total of two critical essays (2-3 pages each) reflecting integration, analysis and synthesis of reading assignments, lecture, and video observations. The essays should be written from information covered in course materials and not require excessive additional research. All essays must include proper citation throughout the document and a works cited page. (10% each)  

Essay #1  
Choose two of the following modern dance pioneers to compare and contrast their dance philosophies: Isadora Duncan, Martha Graham, Ted Shawn, or Doris Humphrey. Possible discussion topics could include the basis of their technique or choreography styles, teaching philosophies, use of dance components including music, sets, costumes, subject matter, performance, etc. Go for as much depth and analysis as possible drawing on what you can gather about these artists from readings, reviews, videos, interviews, or manifestos.  
**Due: Tuesday Feb 12**  

Essay #2  
Choose one of the eras of postmodernism (60s, 70s, or 80s) to discuss the general trends of that time (social, political, cultural, etc), how these ideas emerged in the dance world, and one or two choreographers that exemplify this time period, citing specific dances to support your discussion.  
**Due: Thursday March 21**  

4. Avant-Garde Project: See attached for details. (10%)  
5. Research Paper/Choreography: See attached for details. (20%)  
6. Contemporary Artist Project: See attached for details. (15%)  
7. Essay exam. (15%)  

**Writing Requirements:**  
Writing proficiency within this course is required for a passing grade. Any student who does not write with the skill required of an upper division student will not be given a passing grade, no matter how well you perform other course requirements. All written assignments will be graded and commented upon. You are expected to adequately document and cite materials given in class as well as those researched on your own.  
**Documentation must conform to MLA formatting.** Feel free to purchase your own copy of the MLA Handbook (by Joseph Gibaldi), use the 7th edition in the reference area of the library (LB2369.G53 2009) or consult the online handbooks. There will be no leniency in documentation this semester. You MUST do this properly. Please be aware that plagiarism is considered a grave offense and that three or more consecutive quoted words in a row can already constitute plagiarism. Any written assignment should be typed, double-spaced, 12pt Times/Times New Roman or similar font. Please do not hesitate to use the resources.
available to you at the university for assistance with writing skills. I am also available for help with writing during office hours or by appointment.

**Grading:**

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Participation</td>
<td>10%</td>
</tr>
<tr>
<td>Essays (2 total)</td>
<td>20%</td>
</tr>
<tr>
<td>Notecards &amp; Quizzes</td>
<td>10%</td>
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<tr>
<td>Avant-Garde Project/Presentation</td>
<td>10%</td>
</tr>
<tr>
<td>Research/Choreography</td>
<td>20%</td>
</tr>
<tr>
<td>Contemporary Artist Project/Presentation</td>
<td>15%</td>
</tr>
<tr>
<td>Essay Exam</td>
<td>15%</td>
</tr>
</tbody>
</table>

**Grading Scale:**

**Policy on Missed Exams and Coursework:**
Assignments must be submitted by 4:45pm on the due date. Anything received after this time will result in point deductions. Assignments are automatically reduced by 1/3 of a grade per day the work is late. Assignments can be submitted up to a week late. Exams may not be missed, but please contact the professor with extenuating circumstances.

**Disabilities:**
To request disability accommodations, please contact Disabilities Services (348-4285). After initial arrangements are made with this office, contact your instructor.

**Academic Misconduct:**
All acts of dishonesty in any work constitute academic misconduct. This includes, but is not limited to, cheating, plagiarism, fabrication of information, misrepresentations, and abetting any of the above. The Academic Misconduct Disciplinary Policy will be followed in any such case. This policy is outlined in the student affairs handbook, which can be obtained from the Student Life Office in the Ferguson Center.

Some readings taken from:


Thanks to Meghan Durham and Satu Hummasti for their contributions to this document and general class format.
Calendar (subject to change)

R Jan 10  Early American Ballet - de Mille, Robbins

T Jan 15  Introduction and course orientation – review syllabus & assignments
Recap of Modernism, Ballets Russes, Balanchine
Due: Anderson 152-158

R Jan 17  German Modern Dance – Laban, Wigman, Jooss
Due: Reynolds & McCormick “Modernism Revealed” (blackboard)

T Jan 22  Duncan/Denishawn
Due: Anderson 165-174 and Duncan “Movement is Life”, and Shawn “Dancing for Men” (blackboard) 2 CARDS DUE - 1 for Duncan and 1 for Shawn

R Jan 24  Graham
Due: Anderson 174-181 and Siegal “The Harsh and Splendid Heroines of Martha Graham” (D&A p307) CARD and Graham “Platform for the American Dance” (blackboard)

T Jan 29  Avant-Garde Presentations
Constructivists, Futurists, Dadaists

R Jan 31  Avant-Garde Presentations
Cubists, Surrealists, Happenings

T Feb 5  Humphrey/Limon
Due: Jowitt “Form as the Image of Human Perfectibility and Natural Order” (D&A p300) CARD and Humphrey “Declaration” (blackboard)

R Feb 7  African-American dance pioneers
Due: Reynolds and McCormick “Modern Dance: The Second Generation” (blackboard)

T Feb 12  African-American dance pioneers
Due: Essay #1

R Feb 14  Cunningham
Due: Anderson 182-187 and Jowitt “Chance Heroes” (D&A p362) CARD

T Feb 19  Cunningham/Nikolais

R Feb 21  Taylor/Parsons
T Feb 26  Judson Dance Theater
Due: Anderson 187-191 and Banes “Choreographic Methods of the Judson Church Theater” (D&A p350) CARD

R Feb 28  Post Modern
Due: Banes “Terpsichore in Sneakers…” (blackboard) CARD

T Mar 5  Post Modern
Due: Research paper & Choreography

R Mar 7  Contact Improvisation – group process
Due: Cohen Bull “Looking at Movement as Culture” (D&A p404) CARD

T Mar 12  Bill T. Jones

R Mar 14  Tharp/Morris

T Mar 19  Ballet Around the World
Due: Anderson Ch 10

R Mar 21  Contemporary Dance
Due: Anderson Ch 11
Due: Essay #2

Mar 25-29  SPRING BREAK!!!

T Apr 2  Contemporary Dance

R Apr 4  Dance for Camera

T Apr 9  Review

R Apr 11  Essay Exam

Apr 16-25  Contemporary Dance Artist Presentations
Due Apr 16: Contemporary artist press release and bibliography
Avant-Garde Project Guidelines

Due Jan 29 and 31

In the true spirit of the Avant-Garde, we would forgo guidelines, but here is a basic framework for the assignment.

In the early part of the 20th Century, rebellion was “de rigeur.” Artists like Marcel Duchamp, Oskar Schlemmer and Tristan Tzara, led the rebellion against tradition and created new forms of performance art based on the concept, "Art is free: Life is Paralyzed."

Artists of this era, the modern era, staged attacks on previously-held art values. This perspective is perhaps a bit passé for us in the 21st Century. Our attitudes concerning "cutting edge" work are quite jaded. For us, shock value has minimal effect because we have seen it all either on the stage, T.V., film, video, the internet or in "real" life, nevertheless, it is quite insightful to know that at the beginning of the 20th century, there were artists who laid the groundwork for all that was to happen in the next 100 years. Murray Louis stated:

"I guess it has always been in my nature to realize that there is really nothing new. Although I've always been part of the Avant Garde, I secretly knew there was nothing new. Which meant there was a great deal to learn from the past."

- The Constructivists (Russia)
- The Futurists (Italy)
- The Cubists
- The Dadaists (Zurich and Berlin)
- The Surrealists (Paris and New York)
- A Happening in the United States and Europe (postmodern era)

All of these groups practiced deliberate provocation of their audiences. Another aspect of consideration in designing your project is the fact that these artists collaborated.

Process:
- Work in groups of 4 or 5.
- Experiment conceptually.
- Research!! This is a fabulous period to study, so indulge your curiosity. Prepare a bibliography of at least 4 references and resources that you use.
- Formulate a performance event that will be included during your 20 minute presentation.
- Prepare and present a written manifesto (turn this in with your presentation along with bibliography) - a "world-view" philosophical statement that represents your point of view. This is an exercise in distilling essential information into a concise written presentation. You MAY NOT copy an existing manifesto for your movement should you find one. For instance, in the postmodern era in American dance, Yvonne Rainer stated:

  “NO to spectacle no to virtuosity no to transformations and magic and make-believe no to the glamour of the star image no to the heroic no to the anti-heroic no to trash imagery no to involvement of performer or spectator no to style no to camp no to seduction of spectator by the wiles of the performer no to eccentricity no to moving or being moved.” (Au 165)
**Research Paper/Choreography**

This is an in-depth project and comprises 20% of your final grade. It is due March 5 so begin time management with this project as soon as possible.

**Identify an Early 20\textsuperscript{th} Century Dance Artist (1900-1950):**

**Part I**  
Research this artist in depth, using library sources as well as the Internet. Cite reviews from major dance publications (books, journal articles, reviews). Watch as many dances as you can find and refer to them throughout the text of the paper. This written section should be approximately 5 pages typed, double-spaced, 12pt. Times/Times New Roman or similar font. It must include citations throughout the document and a works cited page. You are required to use at least four references. Your references may include the following texts (if your artist is represented), which are on reserve in the library:


**Part II**  
Having just completed rigorous research on your artist, all the studying and video watching has inspired you to create a new dance in the style of your artist. Find music and costuming this artist would use. Embody what you know of their movement vocabulary, qualities, expression, technique, etc. This section should be grounded in the research of part I but should go into your own fictional reality of becoming this artist based on what you know about her/him. Submit a DVD or weblink of the dance you create. (approx 2-3 min in length, can be solo or group choreography, but should be reflective of a choice your artist would make)
Contemporary Dance Artist Profile

See Fifty Contemporary Choreographers on reserve (2nd floor circ) for ideas, or just look through a recent Dance publication
You may not choose any of the choreographers on the class calendar

Process:

• Research a contemporary artist using a minimum of three sources, including a review from New York Times, San Francisco Chronicle, L.A. Times, Dance Magazine, or Village Voice (or other reputable publication) as well as video clips (DVD, VHS, youtube, vimeo, the artist’s website, etc). SEARCH for anything you can find about this artist or group.
• Identify the teachers and/or choreographers with whom the artist has worked.
• Describe how the artist uses the stage or other performing environment.
• Discuss how the artist likes to work with structure, form, and compositional devices.
• Place the artist in an historical context; i.e. political, social, economic.
• Discuss artistic events of the time that might have influenced this artist.

Video Observation: Begin to gather resources as soon as possible.

• Find a video clip of this artist or group. Check the Gorgas Library or with Rita, Cornelius, Ping, Stacy or I to see if we might have any of the work on video. Check Youtube or Vimeo. Contact the Website of the Company or Artist and request a promotional DVD or press kit.
• Formulate meaning-making statements about the work in conjunction with your research process about the artist. (your interpretations and analysis of their work)

Written Component:

• Write a one page press release about the artist and his/her work that would be suitable for publication in a dance magazine or local paper. Your press release should make the public interested in coming to see the performance. Include a hypothetical date, time, location, ticket prices, and contact info along with your description of their dance style and main points about their style/process/philosophy/etc. Include a complete bibliography of your research and presentation as the second page (this includes video links, photos, anything you used to gather info on your artist for the press release and presentation). Due April 16.

Class Presentation:

• Present the most intriguing points of the artist you have researched, including video clips totaling no more than 4 minutes to the class in an approximately 9 minute (subject to change) presentation during the last two weeks of classes.
Contract of Agreement for Spring 2013

You are required to attend all departmental dance concerts!
Freese Collection Concert – Jan 25-27 in Moody Music Hall
Alabama Repertory Dance Theatre – Feb 19-23 in Morgan Auditorium
Dance Alabama! – March 12-16 in Morgan Auditorium
You are strongly encouraged to attend all department theatre performances!

1. I understand that assignments will not be accepted after one week past the due date.
2. I understand that work submitted after 4:45 pm on the due date will receive point deductions for each day it is late up to one week.
3. I understand that any papers submitted without citations throughout the document are acts of plagiarism and will result in a grade of F.
4. I understand that papers with improper works cited pages, per the formatting of MLA, will not receive a grade higher than a C.
5. I understand that I am allowed up to 3 absences in this class. Any absences over that will result in a lowered final grade, 1/3 of a grade drop per absence over 3. I understand that 3 tardies are equal to one absence.
6. I understand that as a dance major, I must pass both sections of dance history with a grade no lower than C- or I have to retake the course.

I have read and understand all requirements and policies for DNCA 471.

By signing below, I understand that in order to do well in this course I must attend regularly (i.e. all the time), be on time, be fully prepared for each class by doing all assigned reading and/or writing ahead of time, be respectful of my peers, teacher, and self, participate actively in all discussions and exercises, offer thoughtful and informed classroom presentations and written work, submit all work on time, and follow assignments closely and carefully. I understand that I am free to cut corners in any or all of the above areas, but if I do so, I will accept the consequences with grace.

Name          Date

Professor’s Notes:
<table>
<thead>
<tr>
<th>Criteria</th>
<th>Excellent</th>
<th>Above Average</th>
<th>Average</th>
<th>Below Average</th>
</tr>
</thead>
<tbody>
<tr>
<td>Organization</td>
<td>Effective paragraph-level and sentence transitions, strong topic sentences, clear strategic choice of paragraph order</td>
<td>Occasional need for better transitions between paragraphs or sentences</td>
<td>Limited organizational strategy, awkward or unclear transitions</td>
<td>Paragraphs out of order, topic sentences unclear, transitions ineffective or inconsistent</td>
</tr>
<tr>
<td>Formatting</td>
<td>Proper MLA formatting including appropriate citations throughout document and properly formatted works cited page at end.</td>
<td>Minor formatting problems with documentation or works cited</td>
<td>One major formatting problem, citations do not follow MLA format, sources not cited in document, works cited has problems</td>
<td>No attention to formatting requirements, citations absent, works cited absent.</td>
</tr>
<tr>
<td>Grammatic/Mechanics</td>
<td>Consistent and correct use of standard English mechanics and spelling, varied vocab and sentence structure</td>
<td>Few grammatical errors, awkward or wordy sentences</td>
<td>Consistent problems with editing, awkward structure or wordiness</td>
<td>Frequent deviations from standard usage, mechanics, spelling, inadequate vocabulary, awkward sentences</td>
</tr>
<tr>
<td>Information</td>
<td>Clear thesis or purpose. Good depth of insight and sufficient substance of information. Clearly understands topic. Clearly linking research and sources with own ideas.</td>
<td>Minor clarity or development issues of topic, still shows general understanding.</td>
<td>Limited understanding of topic, with underdeveloped ideas, unclear research/support or link to own ideas.</td>
<td>Unclear topic without enough depth or substance. No understanding of topic or assignment</td>
</tr>
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</table>
# Dance History Oral Presentation

<table>
<thead>
<tr>
<th>Category</th>
<th>Excellent</th>
<th>Satisfactory</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Information</strong></td>
<td>Clear thesis or purpose. Good depth of insight and sufficient substance of information. Clearly understands topic</td>
<td>Clarity of topic and purpose less defined, but some knowledge of subject with some substance present.</td>
<td>Unclear topic without enough depth or substance. No understanding of topic being presented.</td>
</tr>
<tr>
<td><strong>Organization</strong></td>
<td>Effective visuals (powerpoint, video, photo images, handouts, etc). Evidence of practicing for pacing and time of presentation. Logical order to information presented.</td>
<td>Some visuals, some evidence of order with minor problems in pacing and organization.</td>
<td>No or ineffective visuals, time too short or too long, (not enough or too much editing of information), information presented in random sequence.</td>
</tr>
<tr>
<td><strong>Presence</strong></td>
<td>Exhibits clarity, enthusiasm, poise, and confidence in voice and body. Makes eye contact with audience and presents self in professional manner.</td>
<td>Exhibits elements of clarity, poise and confidence. Voice and appearance need some enhancement.</td>
<td>Lacks clarity, enthusiasm, poise and confidence. Can’t hear or understand voice. No eye contact, body shifting too much, sloppy presence.</td>
</tr>
</tbody>
</table>
List some characteristics of postmodern dance

List some prominent postmodern choreographers (extra for listing any dances they created)

What was the general trend of postmodern dance in the 60s?
70s?
80s?

Who is credited as being the founder of contact improv?

What characteristics of the 60/70s socially/culturally were present in contact improv?
TH 324                    LIGHTING, SOUND, AND STAGECRAFT FOR DANCE                     Lyndell T. McDonald
FALL 2013                                         TR 11:00 – 12:15 rm 204                                                                       220 RJ

OFFICE HOURS:  10:00am-11:00 a.m. (MW) or by appointment.

THIS CLASS IS OPEN ONLY TO DANCE MAJORS

TEXT: No text is required – see suggested texts below

SUGGESTED TEXTS: Designing with Light – Gillette, Sound and Music for the Theatre – Kaye and Lebrecht

NOTE: Access to a computer is required for this course. Laptop is best! You will also need a 4 gig minimum jump drive exclusively for this course.

COURSE OBJECTIVES: To provide the dance student with a working knowledge of the technical elements of stage production, emphasizing audio and lighting.

OUTCOMES: Upon successful completion of this class, you should be familiar enough with lighting equipment and procedures to hang, focus and cue your own lighting and be able to communicate your ideas and concepts with other designers; and to record, edit and produce CD’s, sound files, etc. for rehearsals and performances; have a working knowledge of stage terminology, and if time permits, design and construct simple scenic pieces.

PAPERS: A brief survey (approx. one page typed-single spaced) will be turned in by the Tuesday following the closing of one theatre production and one dance production. The paper shall contain an evaluation of the lighting for the production. Please email your papers to me at mcdon021@as.ua.edu.

ATTENDANCE: You are responsible for all material covered in class. It will not be repeated for either unexcused or excused absences. I recommend you get the notes from a responsible classmate. Attendance is required for all lectures; however, you will have three "free" or unexcused absences. You shall not be absent (unless excused) on a project presentation day, and late projects will not be accepted. An absence will be recognized as excused only with a doctor’s note on his/her letterhead. Trips with other classes or university groups do not constitute an excused absence. You may use one of your three absences. Three point shall be removed from your final average for each absence after three.

GRADING:  
| Test # 1 (Sound) | 25% | Sound project # 1 | 5% |
| Test # 2 (Lighting) | 25% | Sound project # 2 | 10% |
| Lighting paper # 1 | 5% | Sound project # 3 | 10% |
| Lighting paper # 2 | 5% | Lighting project | 15% |

Note: Project descriptions and grading guidelines are on next page.

ACADEMIC MISCONDUCT: Please see http://catalogs.ua.edu/undergraduate/10480.html for policy.

COURSE OUTLINE
- What is sound?
- Editing software downloads
- Turntables/Tape decks
- * Project 1 presentation
- DAWs
- CD players/MD recorders
- Speakers/Amplifiers
- Microphones/Mixers
- * Project 2 presentation
- Live recording techniques
- Sound effects scoring
- Cables, plugs, wiring, intercoms
- * Project 3 presentation
- TEST #1- Sound
- Stage terminology
- Functions of light/qualities of light
- Methods of producing light
- Reflection / Refraction/lenses
- Stage lighting fixtures
- Instrument demonstration, moving light demo
- Nature of electricity, wiring, electrical safety
- Color/what is it? Color media, what to use and when
- Lighting the stage-McCandless and zone methods
- Fixture / Color / Angle demonstration
- Smoke, fog, and haze, special effects
- Lighting design-practical application
- Cueing the lighting console/running the show
- Group Presentation on lighting and Choreography
- Test #2 – Lighting

Note: Test #2 will be a take home and due on Tuesday, Dec. 10th, have placed in my box by 4:45.

“To request disability accommodations, please contact the Office of Disabilities Services at 348-4285. After initial arrangements are made with that office, contact your professor.”
TH 324 PROJECTS

Sound

1. Cut, move, or extend a verse (or an intro or ending) from a song and seamlessly reweave it back together. It should have a minimum of 2 cuts and the song should be under 2 mins long. **Include original song as separate file.**

2. Effects project: apply a minimum of 3 effects to a song and seamlessly go between original and the effects. Project should be under 3 mins.
   a.) Apply multiple effects to modify the sound of a selection, such as reverb, wah wah, etc.
   b.) Apply time effects, tempo, pitch, stretch, etc.
   **Be creative and have fun!!! Include original song as separate file.**

3. Segue, overlap and/or mix/edit two (or more) versions of the same song into one, or use different songs if you prefer. This is more of an aesthetic exercise than a technical one. This is similar to a “mash up” on GLEE. This project should also include cuts, effects and should be no longer than 3mins. **Include original song(s) as separate file(s).**

**Note:** All files should be saved as wav or aiff files and should be in show ready quality, meaning I should not be able to recognize or distracted by the transitions between cuts, effects or songs!!!

Lighting

The class will be divided into groups. Each group will submit a design concept paper and written cue sheet for their dance, as well as program the lighting console for their dance. We will create the light plot drawing as a class using the above materials. We will then rehearse the pieces and perform for the Department on our last regular class day. You must use everyone in your group, one will be the stage manager everyone else on the stage performing. The emphasis will be on the lighting, not the dance. You should have a minimum of 5 light cues, does not include blackout or bows. The “concept paper” will be due on our tech day.

**Note:** You will also produce/provide the music for your piece and have it turned in to me by Tech day.

Class Schedule:

<table>
<thead>
<tr>
<th>Tuesday</th>
<th>Thursday</th>
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<tbody>
<tr>
<td>8/27 – What is Sound</td>
<td>8/22 – Introduction of Class/ Syllabus/Download</td>
</tr>
<tr>
<td>9/3 – Sound Equipment</td>
<td>8/29 – Software tutorial</td>
</tr>
<tr>
<td>9/10 – Sound Equipment continued</td>
<td>9/5 – Sound Project #1 Due</td>
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<tr>
<td>9/17 – Sound Equipment continued</td>
<td>9/12 – Software tutorial</td>
</tr>
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<td>9/24 – Sound Equipment continued</td>
<td>9/19 – Sound Project #2 Due</td>
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<tr>
<td>10/1 – Sound Equipment continued</td>
<td>9/26 – Software tutorial</td>
</tr>
<tr>
<td>10/8 – Review for Test</td>
<td>10/3 – Sound Project #3 Due,</td>
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<tr>
<td>10/15 – What is Lighting</td>
<td>10/10 – Test #1</td>
</tr>
<tr>
<td>10/22 – Lighting continued</td>
<td>10/17 – Lighting continued</td>
</tr>
<tr>
<td>10/29 – Lighting continued</td>
<td>10/24 – Lighting continued</td>
</tr>
<tr>
<td>11/5 – Lighting continued</td>
<td>10/31 – Fall Break</td>
</tr>
<tr>
<td>11/12 – Lighting Project Work</td>
<td>11/7 – Lighting continued</td>
</tr>
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<td>11/19 – Lighting Project Work</td>
<td>11/14 – Lighting Project Work</td>
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<tr>
<td>11/26 – Lighting Project Work</td>
<td>11/21 – Lighting Project Work</td>
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<tr>
<td>12/3 - Tech Class Presentation</td>
<td>11/28 – Thanksgiving</td>
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<tr>
<td>12/11 – Final Exam Due Test #2</td>
<td>12/5 - Class Presentation Performance</td>
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*Schedule is subject to change

Grading Scale:

<table>
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<th>Range</th>
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<tr>
<td>A+</td>
<td>98 – 100</td>
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<tr>
<td>A</td>
<td>93 – 97</td>
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APPENDIX B

DANCE PROGRAM HANDBOOK
University of Alabama

2013-2014

Dance Program Handbook

A Guide for Dance Majors
1. Introduction
2. UA Dance Faculty Staff Bios and Information
3. Faculty and Staff Contact Information
4. Auditions
5. ARDT (Alabama Repertory Dance Theatre)
6. Dance Alabama!
7. Communication/Information
8. Degree Information
9. Financial Aid/Scholarship Information
10. Performance Schedule
11. Backstage and Theatre Policies
12. Personal Supplies List
13. Health and Wellbeing Services
Introduction

Welcome to the University of Alabama Dance Program.

The dance major program at The University of Alabama provides professional quality training in Classical Ballet, Modern Dance and Jazz Dance technique. The University of Alabama has the only dance program in the state of Alabama accredited by NASD (National Association of Schools of Dance). The dance major curriculum is complemented with courses in Anatomy/Kinesiology for Dance, Dance History, Choreography, Lighting and Sound for Dance, Approaches to Dance Instruction and Independent Study courses. Admission to the Dance Major program is by audition only. Information is posted on the University of Alabama/Department of Theatre and Dance website.

Opportunities for student performance through the dance program include Alabama Repertory Dance Theatre, Dance Alabama!, Dance Collection, American College Dance Festival Association, Alabama Dance Festival and musical theatre productions through the Department of Theatre and Dance.

Alabama Repertory Dance Theatre is the pre-professional student dance company. The company presents one concert each semester. Repertoire includes classical ballet, modern dance and jazz choreography. The company performs works by faculty and guest artists. ARDT provides an opportunity for dancers to prepare for the demands of a professional career in dance. The company is directed by Professor Cornelius Carter.

Dance Alabama! is a university student dance organization. The members participate in various campus and community activities. The dance program sponsors one Dance Alabama! concert each semester. All works are choreographed and performed by students. Works are adjudicated by the dance faculty and chosen for each concert. Student works are also chosen for participation in the American College Dance Festival Association regional events or to be presented at the Alabama Dance Festival.

Students who excel in dance and academics are also eligible for acceptance into Nu Delta Alpha. Nu Delta Alpha is a national dance honor society. The University of Alabama chapter of NDA was started in 2006-07.

The University of Alabama Dance Program is a contributing member of the American College Dance Festival Association (ACDFA), attending regional festivals to present faculty, guest artist and student choreography. Works representing the UA program have been chosen for ACDFA gala concerts and for performance at the Kennedy Center.

Each student should consult the current UA general catalog and class schedules available on-line as the primary source of information about curricula and academic matters. This handbook is meant as a supplement and an aid for dance majors. It has been prepared to assist new dance majors with answers to questions which may arise during the course of the year. This handbook contains important information for students. Becoming familiar with the contents can save you time and frustration now and for the future. Please keep this handbook as a reference. Check bulletin boards in Clark and posting on dance faculty doors for important notices regarding events, rehearsals, advising and opportunities.
**UA Dance Faculty and Staff**

**Cornelius Carter**, Professor of Dance, received his M.F.A in Dance from the University of Hawaii at Manoa and his undergraduate degree in Dance from Webster University. After graduating from Webster, he joined Cleo Robinson Parker Dance Ensemble and studied at The Ailey School on scholarship. His international professional credits include directing a contemporary dance company in Reykjavik, Iceland. Carter has been a faculty member at the American Ballet Theatre, American Dance Festival (Moscow 1997 and Korea 2002), Bates Dance Festival and Harvard Summer Dance Festival (Dean of Students). He has taught for the Alvin Ailey Summer Intensive Program since 2001. In May 1999, he attended the American Choreographers Showcase, performing in France, Holland, Austria and Lithuania. Carter was awarded the National Outstanding Doctoral and Research Universities Professor of the Year award by the Council for Advancement and support of Education and the Carnegie Foundation for the Advancement of Teaching in Washington, D.C. in 2001. Mr. Carter is director of the Dance Program and the student dance company, Alabama Repertory Dance Theatre.

**Rita Snyder**, Associate Professor of Dance, received her M.F.A. in Ballet (Teaching and Choreography) and B.F.A. in Modern Dance (Performance) from the University of Utah in Salt Lake City, UT. Ms. Snyder has taught all levels of ballet technique, modern dance and dance styles as well as teaching Choreography and Anatomy/Kinesiology for Dance. In addition to her teaching, she has staged classical ballet repertoire and choreographed contemporary works for the student company, ARDT. Ms. Snyder also taught and choreographed for the UA/ABT Summer Intensive program from 2000-2007. Since Ms. Snyder’s professional performing experience also includes musical theatre, she also choreographs some of the musical theatre productions for the Department of Theatre and Dance.

**Sarah M. Barry**, Associate Professor of Dance, received her M.F.A. in Modern Dance from the University of Utah and as well as a certification in Laban/Bartenieff Movement Analysis (CLMA) through the Integrated Movement Studies program. She also holds a B.F.A. in Dance from Sam Houston State University as well as a teaching certification in Labanotation from the Ohio State University. Sarah teaches dance history, choreography, teaching methods and modern dance technique. She also directs the American Ballet Theatre Summer Intensive at UA, and has taught modern, Pilates, history and kinesiology classes in addition to choreographing for their Showcase. Her work has been shown throughout the United States as well as internationally in Edinburgh, Scotland and Biel, Switzerland.

**Qianping Guo**, Assistant Professor of Dance, received his M.F.A. from the University of Arizona. He specializes in ballet choreography as well as dance theory. He teaches ballet technique and repertoire for the Dance Program. Mr. Guo has extensive professional experience in ballet performance and has performed with Ballet companies in China and the United States. He won a gold medal at the 7th France International Ballet Competition and has also coached dancers who have gone on to win gold and silver medals at international and national ballet competitions.

**Stacy Alley**, Assistant Professor of Musical Theatre/Dance, holds a Master of Fine Arts in Acting from the University of Alabama, a Bachelor of Arts in Theatre from the University of Southern California, and is a Certified Movement Analyst through The Laban/Bartenieff Institute of Movement Studies in NYC. She is also a professional director and choreographer whose recent credits include work at Forestburgh Playhouse in NY (A Chorus Line, Buddy: The Buddy Holly Story), the Oklahoma Shakespearean Festival (Beauty and the Beast), and at UA’s Summertide Theatre (Smokey Joe’s Café, Dames at Sea, Anything Goes, and Alabama Jubilee). Recent University of Alabama credits include Show Boat, Side Man,
Chicago, Big River, and Flora, the Red Menace as well as pieces in Alabama Repertory Dance Theatre concerts. Stacy has been performing professionally for over twenty-five years, including five years as a featured dancer in Radio City Music Hall’s Christmas Spectacular. She is a member of SAG/AFTRA and the Society of Directors and Choreographer. She also serves as the Southeastern Representative for the Musical Theatre Educators Alliance International, Chair of the Musical Theatre Committee for the Southeastern Theatre Conference, and Chair of the College/University Committee for the Alabama Conference of Theatre. Recently she traveled to Sweden and taught at the Ballet Academy of Gothenburg and the University of Gothenburg’s Academy of Music and Drama.

**John Virciglio**, Adjunct faculty, holds a BS in Business from UA, and teaches jazz, hip hop, tap and commercial dance classes for Dance Majors and Musical Theatre Majors. John is active as a jazz/tap teacher and produces dance videos in the Tuscaloosa and Birmingham area. He has also taught jazz for the UA/ABT Summer Intensive Workshops.

**Bill Teague**, is currently the Chair of the Department of Theatre and Dance.

**Lyndell McDonald**, (Lighting Designer and Technical Director for Dance), is a graduate from the University of Alabama where he earned his BS in Theatre. His duties include technical direction, lighting design and sound for the four annual dance concerts. He also teaches Lighting and Sound for Dance. In addition, he is the technical director for the ABT Summer Intensive performances held each summer in Moody concert hall.

**Sharron Skipper and Nancy Calvert**, (office staff) are important and integral members of the Dance Program staff. Together they keep track of student information, help plan events and handle purchasing and billing. They also work as staff for the ABT/UA Summer Intensive.
Dance Faculty Contact Information

Cornelius Carter
Office: 249 Rowand-Johnson Hall
Phone: 205-348-2894
Email: ccarter@as.ua.edu

Rita Snyder
Office: 251 Rowand-Johnson Hall
Phone: 205-348-8860
Email: rsnyder@as.ua.edu

Sarah M. Barry
Office: 250 Rowand-Johnson Hall
Phone: 205-348-8699
Email: smbarry@ua.edu

Qianping Guo
Office: 221 Rowand-Johnson Hall
Phone: 205-348-9092
Email: qguo1@bama.ua.edu

Stacy Alley
Office: 111 Rowand-Johnson Hall
Phone: 205-348-6247
Email: salley@ua.edu

John Virciglio
Office: Bryant Dance Studio
Email: rumbala@aol.com

Lyndell McDonald
Office: 220 Rowand-Johnson Hall
Phone: 205-348-9233
Email: mcdon021@bama.ua.edu

Sharron Skipper
Nancy Calvert
Office: 115 Rowand-Johnson Hall
Phone: 205-348-5283

Costume Shop
Phone: 205-348-3851
Alabama Repertory Dance Theatre

The primary purpose of the repertory company is to prepare and enrich dance students for the diverse demands of a professional career. The pre-professional company has been developed to create well rounded dancers, highly-skilled in a variety of techniques in ballet, jazz, and modern. Students in the company will be asked to maintain a professional attitude towards their training. This requires a commitment to preparation, discipline, and a diverse range of styles. Acceptance into ARDT is by audition only. Dance Majors and non-majors may audition. Auditions are generally held the first week of the school year. Check the bulletin board in Clark, or the UA Dance Majors FaceBook page, for specific date, time and place.

All members of the company will be expected to adhere to the company guidelines without resentment with full realization that no one is forced to be a member of this company.

Company members will not involve themselves in any activity which will conflict with ARDT since they have decided to give the company top priority.

Company members will keep their technique up to the high standard required for ARDT dancers. Members will be enrolled in at least one technique class each semester.

Company members will apply themselves diligently in all classes required, and will obey all regulations for attendance.

Company members will attend all rehearsals for which they are cast. NO ABSENCE IS EXCUSED without a consultation with the artistic director or the choreographer involved.

Company members will be well groomed for classes and will be on time for all classes and rehearsals.

Company members will be positive ambassadors for the University of Alabama while on tour and adhere to regulations and guidelines.
Dance Alabama!

There are two components of Dance Alabama! The first is a dance concert production component and the second is the student organization component. The Dance Alabama! performances give students an opportunity to perform and choreograph in a concert consisting of all student work. The Dance Alabama! organization gives students an opportunity to socialize with fellow dancers and engage in community services and activities. The student organization elects officers, holds meetings and plans various activities. The faculty advisor for Dance Alabama! is Sarah M. Barry.

Dance Alabama! Concert Guidelines:

Dance Alabama! is a theatrical venue designed to showcase serious choreography that is conceptually original, technically proficient and well-crafted.

Music selected should reflect a range of compositions that span classical to contemporary works. We highly encourage choreographers to investigate non-pop music.

All choreographers must be prepared to present a choreographic proposal that includes: overall idea, implementation of idea, rehearsal schedule, cast list and technical (lighting, sound, etc.) ideas.

All works must be adjudicated by the dance faculty and the final program will be selected from all of the student works in contention.

Acceptance to Dance Alabama! is by audition only. Auditions are open to all UA students. Auditions are generally held at the beginning and end of the fall semester, or the beginning of each semester. Check the bulletin in Clark or the UA Dance Majors FaceBook page, for specific dates, times and place.

No student may perform in more than two works without special permission from the dance faculty.

Current Dance Alabama! officers:

Hilary Schaff, President
Emilly Higginbotham, Vice President
Maci Arms, Secretary
Erika Davis, Treasurer
Diedre Graham and Mary Katherine Honeycutt, Philanthropy Co-Chairs
Whitney Thompson, Historian
Mallory Herring, External Affairs Officer
Aaron Carter, Technical Assistant
**Communication/Information/Announcements**

Weekly convocations for Dance Majors will be held on Tuesdays at 5:30pm. Convocations will be held in Morgan Auditorium or in Clark 300. Dance Alabama! adjudications will be held during convocations. Convocations may also include special master classes, lectures, or workshops by dance faculty or visiting artists. Information about rehearsal schedules, costumes, auditions, travel, advising for classes or other events may be presented as well.

The bulletin board in 300 Clark Hall is the primary place for posting information for dance majors. Please check the board regularly for information concerning rehearsal schedules and costume fittings for ARDT and Dance Alabama! Check also for job postings, performance opportunities and general messages.

All dance majors should have a University of Alabama ‘crimson’ email address. All dance majors must also fill out an information card to be kept on file in the Theatre and Dance office, Room 115. Additionally, there is a UA Dance Majors FaceBook group where information is shared along with a Dance Alabama e-mailing list. Check your crimson email OFTEN!
### Dance Degree Information and Worksheet

Acceptance into the Dance Major is by audition only. Dance majors (BA) must complete all University, college and departmental degree requirements. (120 hours)

#### Dance Core Requirements (12 hrs):

<table>
<thead>
<tr>
<th>Course</th>
<th>CR</th>
<th>Semester/Year</th>
<th>Semester/Year</th>
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<tr>
<td>Ballet DN121, 122, 221, 222 (any 2 classes)</td>
<td>6</td>
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<td>Modern DN211 or DN212</td>
<td>3</td>
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<td>Jazz DN251 or DN252</td>
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Each dance major must complete a total of 30 hours to graduate with a BA in Dance. At least 12 of the additional hours must include dance technique at the 300/400 level. Each dance major must reach a proficiency level of 300 in his/her primary technique style (jazz, ballet or modern) and 200 level for his/her secondary technique (jazz, ballet or modern). The remaining 18-24 hours of electives should reflect the area of concentration.

**DN hours may not exceed 42 credits.**

#### Ancillary Requirements:

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<tr>
<th>Course</th>
<th>CR</th>
<th>Semester/Year</th>
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<tbody>
<tr>
<td>DNCA 240 – Chor I</td>
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<tr>
<td>DNCA 265 – Anat/Kin for DN</td>
<td>3</td>
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<tr>
<td>DNCA 470 – Dance Hist I (W)</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>DNCA 471 – Dance Hist II (W)</td>
<td>3</td>
<td></td>
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<tr>
<td>TH324-Lighting, Sound and Stagecraft for Dancers</td>
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<td></td>
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<tr>
<td>Primary Style: DN 300+</td>
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<tr>
<td>Secondary : DN 200 level</td>
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#### Areas of Concentration:

- **Dance Performance**
  - should include additional hours in dance technique

- **Studio/Teaching**
  - should include DNCA 403-Approach to Dance Instruction and DNCA 340-Chor II

- **Choreography**
  - should include DNCA 340-Chor II and DNCA 440-Chor III

- Dance Electives-DN/DNCA (18-24hrs)
  - includes Primary and Secondary hrs

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<th>Course/Semester/Yr</th>
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Total Electives (DN/DNCA)
For a performance emphasis, upper level classes in dance technique and repertoire should make up the majority of the remaining hours. For a teaching emphasis, DNCA 403, Approaches to Dance Instruction is required and DNCA 340, Choreography II is recommended. For a choreography emphasis, DNCA 340 and DNCA 440, Choreography II and III are required.

Students are required to meet with a dance faculty advisor each semester to determine if they have chosen the appropriate emphasis for their abilities and interests. Students will also be advised as to the appropriate level of technique for each semester.

Any student that does not maintain the required 2.0 GPA and requirements for the dance major may be placed on probation or advised to choose another degree.
Financial Aid and Scholarships

Our financial aid office helps students find ways to reach personal educational goals. Approximately 50% of the students at the University of Alabama receive some type of financial assistance. This aid may take the form of scholarships, grants, low-interest loans, or work-study assignments. Some scholarships are awarded for academic success while others recognize proven leadership or financial need. For more information on financial aid, contact Student Financial Services.

ABT Counselor Scholarships: The ABT/UA Summer Intensive is an annual workshop held during the summer. Application forms to serve as an ABT counselor will be available in the Spring semester from the UA Director, Sarah M. Barry. Funds will be applied to the counselor’s account for the following academic year upon successful completion of their duties at ABT that summer.

Dance Program Departmental Scholarships are offered on a limited basis because of fluctuating funds and availability. Application forms will be available in the Spring semester for dance majors who wish to apply for a dance program scholarship. Students must maintain a 3.0 GPA in their dance classes and a 2.5 overall GPA to be eligible for and keep their scholarships. Students are also expected to be professional at all times, as their activities and appearance are a direct reflection on the Dance Program. Scholarship students are expected to help as needed with program events and participate in all sponsored programs, demonstrating leadership amongst their peers.

The College of Arts and Sciences also provides various awards and scholarships to deserving students. For information on these awards and scholarships contact the Dean’s office.
Dance Performance Schedule for 2013-2014

Alabama Repertory Dance Theatre Fall Concert
October 1-4, 2013

Dance Alabama! Fall Concert
November 5-8, 2013

Dance Collection
November 21 & 22, 2013

Alabama Repertory Dance Theatre Spring Concert
February 18 – 22, 2014

Dance Alabama! Spring Concert
March 11-15, 2014

Dance Collection
April 18, 2014

Musical Theatre

Urinetown
April 4-20, 2014
Backstage and Theatre Policies

All dancers are required to sign the call sheet at call time. The call sheet will be posted backstage before each performance.

No food or beverages are allowed in Morgan Auditorium, backstage or in the dressing rooms. Water that is in a bottle is the only exception. Do not drink or eat in costumes.

Obey all building and campus regulations pertaining to safety, smoking, use of alcohol, etc.

Avoid sitting in costumes. No jewelry, nail polish or other adornments in addition to what is required for the costume may be worn on stage without permission of the Choreographers and Artistic Director.

Silence must be strictly observed and maintained backstage during rehearsals and performances. No whistling, clapping or yelling backstage.

Check the Clark bulletin board daily for production schedules and changes.

Check your email often for information and updates.

You are responsible for all articles brought backstage, such as warmers, slippers, costumes, etc. Do not leave items in wings.

Take all problems, questions, and concerns to the stage manager or artistic director of the performance you are in.

The Stage Manager is in charge backstage. Listen to this person and do what they ask. Be professional!

Be aware of emergency procedures in case of severe weather.

Do not enter or exit the backstage area before or after a performance by way of the proscenium and front of the house. Do not be seen in the lobby area in costume and/or make-up before or during a performance.
Personal Supplies

Each dance major should have proper dance wear for each class. In addition, students should have first aid supplies in their dance bags. For any student performing on stage, a make-up kit should be included. Each student should choose items that he/she needs from the following list.

Women:

- Pink Tights
- Pink Ballet Slippers
- Pointe shoes for ballet class and rehearsal
- Black Leotards
- Tight-fitting, black or pink leg/body warmers
- Nude camisole leotard for wearing under costumes
- Dance trunks
- Jazz shoes
- Character shoes
- Tap shoes (for tap or musical theatre)
- Hair supplies (whatever is needed to keep hair up, out of the face, etc.)
- Make-up (base, rouge, eye shadow, eye liner, false eye lashes or mascara, lipstick)

Men:

- Black Tights
- Black and White T-shirts
- Black and White Ballet Slippers
- Jazz Shoes
- Tap shoes (for tap or musical theatre)
- Dance belt
- Make-up (base, eyeliner, lip color, cheek color)
- Hair gel

General First Aid:

- Band-aids, tape, gauze, toe pads
- Ace bandage
- Ice pack
- Therabands
- Footsy rollers
Health and Wellbeing Services for Students

Champion Sports Medicine

Champion Sports Medicine provides physical therapy and athletic training to the University community and to the Dance Program. Trainers are available to dance majors during regular business hours at their Recreation Center location for any injuries, chronic or acute pain. Additionally, trainers are available during most convocation meetings and can provide an initial consult or advice for any issues dancers are having. Chris Wise is the main contact at the facility. For more information on their services please visit their website

http://urec.ua.edu/ChampionSportsMedicine.cfm

Student Health Center

The university provides comprehensive, high-quality, and easily accessible health care for its students through the University of Alabama Student Health Center (UASHC). Located at the corner of University Boulevard and 5th Avenue East, next to the University Medical Center, the UASHC is accredited by the Accreditation Association for Ambulatory health Care (AAAHC). The UASHC can meet most, though not all, needs of University of Alabama students.

For more information, call 205-348-6262 or write the University of Alabama Student Health Center, Box 870360, Tuscaloosa, AL 35487.

University Recreation

The University Recreation department within the Student Affairs conducts sports and fitness programs for the University community. Programmatic areas include Intramural sports, sport clubs, Outdoor Recreation, Personal Training, fitness Testing and consultations. Group Exercise classes, non-credit instructional classes, aquatic services, and informal (open) recreation. Facilities available include the ultramodern, award-winning Student Recreation Center, University Aquatic Center, Outdoor Fields complex, Outdoor Pool complex and tennis courts.

For more information on the facilities and programs, call 205-348-3994 or visit the website at http://urec.sa.ua.edu.

Additionally, the SRC houses a new Pilates Reformer room. The room has seven Balanced Body machines and the teachers are all trained and certified by Balanced Body University. A range of classes can be taken from private lessons, to group classes or even special groups of your own making. Find more information on classes and facilities, including contact information at this website.

http://urec.sa.ua.edu/fitness_pilates-reformer.cfm
Women's Resource Center

The Women's Resource Center empowers women on campus through programs on leadership, women’s issues, peer education, volunteer opportunities, and support. The center provides students with counseling and advocacy services when dealing with issues of dating violence, sexual assault, childhood abuse, or stalking.

For additional information about programs and services, contact the Women's Resource Center at 205-348-5040 or check out their Web site at wrc.ua.edu.

University of Alabama Police Department

For information on University Police services and personal safety information, visit their website at police.ua.edu. Campus police number: 205-348-5454

Other Services

Office of Disability Services: 205-348-4285
Counseling Center: 205-348-3863
Academic Support Services: 205-348-5175
Student Support Services: 205-348-7087
Housing/Residential: 205-348-6676
Writing Center: www.as.ua.edu/writingcenter