The University of Alabama

Department of Theatre and Dance
348 Stadium Drive
Box 870239
Tuscaloosa, AL 35487

President: Dr. Judy Bonner
Director of the Dance Program: Professor Cornelius Carter

Evaluators: Daniel Lewis and Jan Erkert
Dates of visit: Jan 27-29, 2014

Optional Response Submission
August 6, 2014

Samuel Hope
Executive Director
The National Association of Schools of Dance
11250 Roger Bacon Drive, Suite 21
Reston, VA 20190

TO THOSE CONCERNED:
This letter is in response to the NASD visitor's evaluation summary from their January 27-29, 2014 visit to our dance program. We appreciate this opportunity to respond to a few items in the report. We also would like to thank the visitors for their thoughtful attention and consideration of our program.

1.
A. Purposes
Page 3, Paragraph 2
"The Self-Study states that there is equal emphasis in the achievement of three traditional styles – classical ballet, traditional modern dance and jazz – and there are advanced levels in all three traditions. However, the visitors observed a higher emphasis on ballet in both training and abilities. The ballet classes meet MWF and the modern/jazz on Tuesday/Thursday. Currently 50% of the tenure track have primary expertise in ballet."

REPLY:
Qianping Guo is a strictly ballet technique faculty member, but Rita Snyder teaches many different technique styles including ballet, modern and social dance for the program. Additionally, we have hired two new faculty members who will be starting in the Fall 2014 semester. Lawrence Jackson will be teaching jazz and Rebeca Salzer will be teaching modern, though both will be able to teach other technique (and academic) courses as well. While we do not feel that our faculty was 50% ballet, 25% jazz and 25% modern initially, we hope the new hires and this clarification demonstrate our diverse faculty body that teach a range of styles, and that our program does not lean too heavily on any one style of dance, but emphasizes ballet, modern and jazz equally.

To better balance the time spent on the various styles in the classroom, a recent schedule change has been approved for implementation in the Spring 2015 semester. Previously, ballet courses were taught on Monday/Wednesdays (and some of the upper level classes also met on Fridays) in 1 hour and 50 minute blocks of time while modern and jazz courses were taught on Tuesday/Thursdays in 1 hour and 15 minute blocks. Starting in the spring, MW classes will now be taught in 1 hour 20 minute blocks. Some upper level ballet classes might still also meet on Fridays, but now there are more time blocks available on MWF so modern or jazz can also be taught on MW and ballet could be taught on TR.
2. B. Size and Scope
Page 3, paragraph 5
"Two tenure-track positions will be filled by August 2014 (at this time they will lose the adjunct position)."

REPLY:
At the time of the initial report, our adjunct dance instructor, John Virciglio, was expected to leave UA at the conclusion of the Spring 2014 semester. However, funds have been secured to retain him and he will continue in the full time temporary instructor position, teaching hip-hop and jazz courses to majors and non-majors.

3. B. Size and Scope
Page 3, paragraph 6
"The institution is currently undergoing a search for two tenure faculty members...The institution is encouraged to provide any additional information regarding this search..."

REPLY:
As mentioned above, Rebecca Salzer and Lawrence Jackson have been hired and will begin teaching for the Fall 2014 semester. Their bios and CVs are included. Rebecca will be teaching modern, dance history and choreography, and Lawrence will be teaching jazz and dance history for the 2014-2015 academic year, in addition to undertaking various creative projects.

4. B. Size and Scope
Page 4, paragraph 1
"The on-site visitors discussed plans (for a new theatre and dance studios) with the Chair, Dean and Provost and reviewed architectural drawings of the new theater and studios. The institution is encouraged to submit any additional information regarding these plans..."

REPLY:
The department is one year into the planning process for a new Theatre and Dance complex. The complex will include new classrooms, studios, offices, as well as three performance spaces. One of the performance spaces will be dedicated exclusively to dance (please see attached drawings). The theatre, as noted on the drawings, is a standard proscenium house, seating 450. The stage will be approximately 100 feet wide and 42 feet deep with a flexible proscenium opening ranging from 38 to 46 feet, with appropriate flooring for dance. Also included are three, 3700 square foot (minimum) dance studios with adequate mirrors, lights, sound, etc. and one "grand studio" of approximately 4000 square
feet which will include audience seating and theatrical lighting for less formal performances. Anticipated completion date for the entire complex is Fall 2017. Current plans call for the dance studios to be completed prior to theatre spaces, possibly by Fall 2016.

5. E. Faculty and Staff
Page 6, paragraph 6
"There appears to be significant need for additional resources in this area (costuming)"

REPLY:
A request has been made to the Dean's office for an additional costume production specialist (staff position) to deal exclusively with dance productions. A copy of the position request is included.

Page 6, paragraph 9
"There is an electric piano in only one studio."

REPLY:
The department owns 6 electric pianos, but most are in storage for use during the ABT Summer Intensive. Because Clark is the studio where ballet classes with an accompanist were held during the semester of the visit, the piano was visible there. But should a class needing accompaniment be in a different studio, we have the means to outfit it with piano or drums.

7. F. Facilities, Equipment, Health, and Safety
Page 7, paragraph 4
"The visitors recommend the unit put in a communication system in the dressing rooms, and fix the access issues from the dressing room to the stage."

REPLY:
During the evaluators' visit, a phone was installed in the dressing rooms for communication and the door-stop was removed to keep the door from sticking for smooth access.

8. F. Facilities, Equipment, Health, and Safety
Page 7, paragraph 6
"The space appears to be minimally adequate for the current program and does not allow for growth or increased opportunities to generate IUs. The institution is encouraged to submit any additional information or updates regarding building plans."
REPLY:
Please see answer to number 4 above.

9.
H. Recruitment, Admission-Retention, Record Keeping, and Advisement
Page 8, paragraph 5
"There has been major growth at the university with increased overall student enrollment from 17,000 in 2005 to 35,000."

REPLY:
The student enrollment in 2005 was 21,835 and in Fall 2013 was 34,852.

10.
H. Recruitment, Admission-Retention, Record Keeping, and Advisement
Page 8, paragraph 6
"...there is a significant drop in students from the first to second year...Retention appears to be of some concern with an approximate 60% retention rate."

REPLY:
Dance rates are some of the highest retention rates in the college and have held steady over the last several years. A report of retention rates for Dance majors since 2009 is provided along with an email stating retention from Fall 2013 to Spring 2014.

11.
I. Published Materials and Web Sites
Page 9, paragraph 5
"Basic institutional policies for defining credit hour were not published and readily available."

REPLY:
UA’s Credit Hour Definition/Policy was posted to the Provost’s website for policies on August 4, 2014. The link is here and a copy of this document is included.

12.
N. Programs, Degrees, and Curricula
2. Specific Curricula
Page 11, paragraph 4 - (5) Development of Competencies:
"...the system for advancing students to the next level is through grading – students must receive a C+ to advance to the next level."
REPLY:
In order for students to progress to the next level of technique, they must make an 80% (B-) or higher on their final movement exam and receive the recommendation of the teacher. It is the tradition for other faculty to visit one another’s courses informally to view student performance and growth and assist with placement advancement for technique. We are in the process of adding more specific language to the dance majors handbook to clarify this process for technique courses.
For the DNCA (dance academics) courses – choreography, dance history, pedagogy and anatomy – students must achieve a final grade of 70% (C-) or higher to pass those courses.

13.
N. Programs, Degrees, and Curricula
2. Specific Curricula
Page 11, paragraph 4 - (5) Development of Competencies:
"Because of the lack of multiple studios, leveling is more a matter of scheduling and year of the student..."

REPLY:
The upcoming additional studio space as well as the addition of 2 new faculty members will allow us to specify upper level courses more clearly, as we will have the resources to separate upper level courses rather than combine them as we have had to do with our current resources. This will allow for a more clear process of leveling up over their four years and allow for better distribution of students in number and level in the different technique courses. The additional faculty and studio space can also allow for more sections of a course, which could provide the means to separate by skill level, even within the same 100 or 200 level course number.

14.
P. Standards Summary
Page 12, paragraphs 4-7

REPLY:
Solutions to the 4 issues listed in this section have been provided in previous answers (numbers 7, 11, and 3 in this document) along with documentation included for Concerns 2-4.

15.
Q. Overview, Summary Assessment, and Recommendations for the Program
Page 13, paragraph 2
2. Recommendations for short term improvements
"The institution is encouraged to consider greater emphasis on current trends of the field in both dance training, theory and choreography [as
this) would help expand students creativity and understanding of the field."

REPLY:
With our two new faculty members and upcoming new spaces, changes in our curriculum are also on the horizon. Rebecca Salzer has expertise in film and she will be working on adding a dance for camera course to our offerings. Both new faculty members will be able to teach the history courses and we hope to expand our dance history curriculum by being more selective about the course content to reflect newer trends, rather than just a general survey type class that tries to cover too much information.

Though we might not have the specific course offerings we hope to have in the future, we have still been able to provide numerous opportunities and work individually with our students on diverse topics. Every year (since its inception in 2008), we have students that present at the Undergraduate Research and Creative Activity Conference (and who have all placed in the top three in the Humanities and Fine Arts division every time they participate), giving our students experience with presenting research and choreographic pursuits. Even without a formal film class, the choreography classes have been encouraging film work and recently one student had her film accepted to the Dance Shorts Student Film Festival at USF (one of 14 finalists selected from across the US). Our students have had their work selected for presentation by the Alabama Dance Festival’s New Works concert, from a pool of nationally recognized professional artists and university faculty, as well as showcases in NY (Dance Gallery Festival, Broadway Dance Center’s Professional Showcase). Our students go on to graduate schools for dance (including Tisch NYU, UC Irvine, FSU, Oregon) as well as graduate schools for medicine, law, education, and the sciences. We have graduates in administrative positions with nationally recognized organizations. A recent graduate is now an editor of Dance Teacher Magazine. We have teachers across the country. We feel that our students are very much in touch with current trends in the field.

16.
Q. Overview, Summary Assessment, and Recommendations for the Program
Page 13, paragraph 2
2. Recommendations for short term improvements
"... an encouragement of students to audit technique classes seems to create a culture in which students spend additional hours in dance outside of the credit requirements"

REPLY:
By definition, a student auditing a course is officially enrolled in a course, paying for the credit hours, yet not receiving a grade for the class. We have very few students who audit dance courses, and the faculty do not encourage this
practice. We acknowledge some students participate (voluntarily) without enrolling and we are taking steps to eliminate this practice.

Thank you for your consideration of these responses to the visitors' report. We look forward to hearing the commission's decision in the fall.
Lawrence M. Jackson

Lawrence Jackson is an Assistant Professor of Dance at the University of Alabama. Lawrence received a BFA in Dance from the University of Southern Mississippi and an MFA in Dance from Florida State University.

Professionally, he devoted several years as a principal dancer with the internationally known modern dance company, Cleo Parker Robinson Dance Ensemble. He has also performed as a guest artist in a variety of venues; on the concert stage, PBS television programs, dinner theatres, and summer dance intensives. In addition, he has choreographed and received choreography awards, such as the Extraordinary Merit Award in Choreography from the Kennedy Center for over 75 original works for the concert stage.

As an instructor, he has taught as an Associate Professor of Dance at the University of Wyoming and continues to guest teach and choreograph at various universities, academies and summer workshops throughout the U.S. and abroad. Most recently, Lawrence created a course entitled, African American Dance Studies, a course designed to significantly advance the study of pioneering black dancers by providing biographical and historical information on artists who worked to legitimize black dance as an art form.

As a scholar, Jackson has published in many scholarly journals in the field of Black Dance. Most recently, he co-edited and published a special edition devoted to Black Dance in the Journal of Pan African Studies. This edition marked the second occurrence in history, where an academic journal edition was committed solely to Black Dance.

As a dance educator and choreographer, Lawrence approaches the teaching of dance by focusing on the direction of contemporary movement elements, choreographic principles, and performance. Lawrence's objective is to facilitate excellence in the promotion of dance education. He attempts to aid his students in advancing their theoretical and analytical foundations for dance through discipline-based studies. Using all of these methods, Lawrence's ultimate artistic and educator goals are to conceptualize and synthesize movement material, maximize dance education through course planning and direction, and to assess the outcomes of dance education.
OTHER POSITIONS

Master Teacher

Snowy Range Summer Dance Festival, Laramie, WY 2005-Present
  • Jazz (Advanced/Intermediate)

American College Dance Festival, Ogden, UT, 2010
  • Jazz (Advanced)

Cleo Parker Robinson Summer Dance Intensive, Denver, CO, 2009
  • Modern (Professional, Pre-Professional)

American College Dance Festival, Orem, UT, 2009
  • Jazz (Advanced)

Snowy Range Summer Dance Festival, Laramie, WY, 2005-2011
  • Jazz (Advanced, Intermediate, Beginning)

Wichita School of Performing Arts, Wichita, KS, 2005-2010
  • Jazz (Advanced)
  • Ballet (Advanced)
  • Hip Hop (Beginner)
  • Lyrical (Advanced)

Atlanta Dance Studio, Atlanta, GA, 2008
  • Modern (Advanced)

Delphi Dance and Yoga, Lawrenceville, GA, 2008
  • Jazz (Advanced)

Tiffany E. Maxwell School of Dance, Snellville, GA, 2008
  • Jazz

All4You Performing Arts School, Lithonia, GA, 2008
  • Ballet (Beginning, Intermediate)

South Georgia Performing Arts Center, Cairo, GA, 2005
  • Jazz (Advanced, Intermediate, Beginning)
  • Ballet (Advanced, Intermediate, Beginning)
  • Beginning pointe work

  • Jazz (Advanced, Intermediate, Beginning)
  • Improvisation (Intermediate)
  • Contemporary (Beginning, Intermediate, Advanced)

Younger Generation Players, Littleton, CO, 2005
  • Jazz (Advanced, Intermediate, Beginning)

Michelle Latimer’s School of Dance, Aurora, CO, 2004
  • Jazz (Advance and Competition)

The Dance Company, Castle Rock, CO, 2004
  • Ballet (Intermediate)
  • Lyrical (Advanced)
  • Jazz (Advanced and Beginning)
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**PUBLISHED WORKS**

**Refereed Journal Articles:**


Florida State University, Tallahassee, FL

- 2007: “4x4,” Gerri Houlihan
- 2006: “Seasoned in Blue,” Dajhia Ingram
- 2006: “Pas de Trois,” Louis Johnson, restaged by Anjali Austin
- 2006: “In the Inn,” George Balanchine, restaged by Suzanne Farrell
- 2005: “Aqueous Myth,” Tim Glenn

Cleo Parker Robinson Dance Ensemble, Denver, CO

- 2005: Soloist, “Escapades,” Alvin Ailey, restaged by Christopher Huggins
- 2005: “Nine Ninas, (Premiere)” Christopher Huggins
- 2004: “Etta, (Premiere)” Robert Sher McCherndl
- 2004: “Granny Dances to a Holiday Drum,” Gary Abbott
- 2004: “Choros, (1934)” Katherine Dunham
• 2000: “Catharsis,” Southeast American College Dance Festival, Tuscaloosa, AL

Non-Juried Choreography:

University of Northern Colorado, Greeley, CO


Western Wyoming Community College, Rock Springs, WY

2014: “Exurgency” Spring Dance Concert

University of Wyoming, Laramie, WY

• 2014: “Boundaries” Spring Dance Concert
• 2013: “CARMINA BURANA” Fall Dance Concert
• 2013: “La Traviata” Department of Music Spring Opera
• 2013: “Crossing” Spring Dance Concert, “Variegations”
• 2013: “Arranged” Spring Dance Concert, “Variegations”
• 2011: “Carousel” Department of Theatre and Dance Musical Theatre Workshop
• 2011: “Excelsior,” Department of Music Fall Concert
• 2009: “L’Histoire du Soldat,” Department of Music Fall Concert
• 2009: “Monica’s Waltz,” Spring Opera, “The Medium”
• 2008: “A Shadow and a Dream,” Collegiate Chorale Fall Concert

MAAFA Conference, Cheyenne, WY

• 2013: “Motherless Child”
• 2013: “Strange Fruit”
2011: Ballet Society of Colorado Springs, Instructor, Colorado Springs, CO.
2010: Ballet Society of Colorado Springs, Instructor, Colorado Springs, CO.
2010: Essence Music Festival, Instructor, New Orleans, LA.
2010: Alternate Roots, Guest Instructor, Atlanta, GA.
2010: Snowy Range Summer Dance Festival, Co-Director & Instructor, Laramie, WY.
2010: American College Dance Festival, Master Teacher, Ogden, UT.
2010: Laramie Dance Center, Instructor, Laramie, WY.
2009: Live to Dance Studio, Guest Instructor, Gillette, WY.
2009: Casper College, Guest Instructor, Casper, WY.
2009: Rocky Mountain School of Dance, Guest Instructor, Casper, WY.
2009: Cody Performing Arts School, Guest Instructor, Casper, WY.
2009: Wichita School of Performing Arts, Instructor, Wichita, KS.
2009: Douglas County High School, Adjudicator, Castle Rock, CO.
2009: American College Dance Festivals, Master Teacher, Orem, UT.
2009: Dance Arts, Instructor, Broomfield, CO.
2009: Ballet Society of Colorado Springs, Instructor, Colorado Springs, CO.
2009: International Association of Blacks in Dance Conference, Instructor, Denver, CO.
2008: Rapid City Central High School, Guest Instructor, Rapid City, SD.
2008: Westwood High School, Lecture Demonstration, Gillette, WY.
2008: Live To Dance Studio, Guest Instructor, Gillette, WY.
2008: Southwest Middle School, Guest Instructor, Rapid City, SD.
2007: University of Nevada Las Vegas, Guest Artist, Las Vegas, NV.
2005-2007: Florida State University Summer Dance Intensive, Faculty, Tallahassee, FL.
2005-Present: Snowy Range Summer Dance Festival, Faculty, Laramie, WY.
2011: Meritorious Achievement Award. Kennedy Center American College Theater Festival, for choreography of Chicago

2006-2007: Suzanne Farrell Fellowship, for excellence in teaching ballet technique. Awarded at Florida State University, Tallahassee, FL

**PAPERS PRESENTED/SYMPOSIA/INVITED LECTURES/PROFESSIONAL MEETINGS/WORKSHOPS**

**Presentations:**

*The Black Male Physique: An Object of White Desirability*
Lawrence Jackson, MFA; Presented at the International Association of Blacks in Dance Conference, Denver, CO January 2009.

*Revisioning the Whole II*
Lawrence Jackson, MFA; Taught workshops at the University of Wyoming Laramie, WY September 2008.

*Life as a Professional Dancer*
Lawrence Jackson, MFA; Presented at the University of Wyoming November 2008.

*To Degree or Disagree: Advantages/Disadvantages of pursuing a degree in Dance*
Lawrence Jackson, MFA; Presented at the International Association of Blacks in Dance Conference, Denver, CO January 2009.

*Being a Black Athlete*
Lawrence Jackson, MFA; Presented at the University of Wyoming Association of Black Student Leaders Conference October 2010

*Art: An Imitation of Life*
Lawrence Jackson, MFA; Presented at the MLK Days of Dialogue, University of Wyoming Laramie, WY January 2012.

*The Legacy of Dr. King*
Lawrence Jackson, MFA; Presented at the MLK Days of Dialogue, University of Wyoming Laramie, WY January 2012.

*The Journal of Pan African Studies, The Editor's Perspective*
Lawrence Jackson, MFA; Presented at the National Council of Black Studies Conference, Atlanta, GA March 2012.

*Generation X: Perspectives and the State of the U.S. Professoriate*
Lawrence Jackson, MFA; Presented at the Popular Culture Association/American Culture Association Conference, Boston, MA April 2012.
Rebecca Salzer is a dancemaker whose work transcends disciplinary labels. Her varied collaborative projects and her work for Rebecca Salzer Dance Theater has been supported by the California Arts Council, the Berkeley Arts Council, Theatre Bay Area, and various private and corporate donors. Ms. Salzer’s recent work for the stage has been seen at Links Hall Chicago, Highways Performance Space and Gallery in Los Angeles and at The La Jolla Playhouse. Her films and videos have been programmed in national and international film festivals and on PBS-affiliate stations nationwide. Ms. Salzer is a Jacob K. Javits Fellow. She holds a B.A. in Humanities from Yale University and an M.F.A. in Dance Theatre from the University of California, San Diego. From 2011-14 Ms. Salzer was Visiting Assistant Professor of Dance at Lawrence University in Appleton, WI. She joins the Theatre and Dance faculty at the University of Alabama this fall.
Teaching

Courses Taught

- Contemporary Dance Technique
- Ballet Technique
- Dance Studies (history and theory)
- Composition
- Improvisation
- Dance and the Camera

Non-Academic Teaching

- Shawl-Anderson Dance Center, Berkeley, CA, Adult Contemporary Dance, 2002-2005
- UC San Francisco, Millberry Health and Wellness Program, Adult Contemporary Dance, 1994-2001
- Free-lance Instructor, Movement for Actors, San Francisco and Berkeley, CA, 1998-2004

Film/Video/Multimedia

- Extensive experience conceiving, choreographing, directing, editing, and producing work for the camera. Dance films have been shown in film festivals and on PBS-TV affiliate stations nationwide. These include The San Francisco International Film Festival (Winner, Golden Spire, 2000 for Office Furniture), International Screendance Festival, World Dance Tokyo, Festival Internacional VideoDanzaBA (Buenos Aires), International Contact Dance Film Festival (Toronto), KQED-TV, San Francisco, WTTW-TV Chicago, and KBPS-TV San Diego.

- Extensive and ongoing experience collaborating with film and video artists, especially cinematographers, editors, and sound designers/composers.

Organizational/Administrative

- Founded and directed Rebecca Salzer Dance Theatre in San Francisco from 1996-2006, established the company as a 501(c)(3) nonprofit corporation, and obtained grants and contracts from public, private, and corporate sources.
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<tr>
<th>Event Name</th>
<th>Location and Details</th>
<th>Year(s)</th>
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<td>Mother's Day Variations</td>
<td>ODC Theater, San Francisco, CA &amp; East Bay Dance Festival, Berkeley, CA</td>
<td>2001, 2002</td>
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<td>Dances with Words</td>
<td>Yugen/Noh Space, San Francisco, CA</td>
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<td>Duet</td>
<td>Summerfest, ODC Theater, San Francisco, CA</td>
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<td>ODC Theater, San Francisco, CA</td>
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<td>Comic &amp; Satirical Dances</td>
<td>Dancers' Group, San Francisco, CA</td>
<td>1996</td>
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**Selected Choreography – Theater**

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<th>Event Name</th>
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<td>A Midsummer Night's Dream</td>
<td>Directed by Christopher Ashley; La Jolla Playhouse, La Jolla, CA; Assistant to puppeteer, Basil Twist; Assistant to Choreographer, Andrew Pacho</td>
<td>2010</td>
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<tr>
<td>Hoover Comes Alive!</td>
<td>Directed by Alex Timbers; La Jolla Playhouse, La Jolla, CA</td>
<td>2009</td>
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<td>A Blessing On the Moon</td>
<td>Co-directed with Rebecca Novick; Collaborated with composer, Andy Teirstein; Brave New Works Series, Theater Emory, Atlanta, GA</td>
<td>2007</td>
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<tr>
<td>Trojan Women</td>
<td>Directed by Rebecca Novick; Crowded Fire Theater Company, San Francisco, CA</td>
<td>2001</td>
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<tr>
<td>A Murder of Crows</td>
<td>Directed by Kevin Humbert; Crowded Fire Theatre Company, San Francisco, CA</td>
<td>2000</td>
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<tr>
<td>A Winter's Tale</td>
<td>Directed by Kristine McIntyre; everyman: a theatre company, San Francisco, CA</td>
<td>1998</td>
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Scholarly Research

Publications


Workshops


“Contact Brain Gym” is an investigation of CI as the ultimate exercise in brain plasticity. Starting from the understanding that perception is an activity, not a passive state, we experiment with ways to expand our perceptual toolboxes – ultimately applying those tools to expansive, highly receptive dancing. GLACIER Retreat, The Christine Center, Willard, WI, October, 2013.


“Choreographic Instinct,” a workshop on stayed attuned to choreographic possibility. Purdue University, Department of Dance, April, 2013.

Presentations

“Dynamic Equilibrium.” Purdue University, Department of Dance, April, 2013.


Service

Juror, American Dance Festival International Festival of Screendance, 2012

Juror, Utah Dance Film Festival, 2014

Curator, 3rd Coast Dance Film Festival, 2014
Addition
Section Perspective
STAFF POSITION REQUEST FORM

Department: Theatre and Dance

Date of Request: 7-15-14

Requested by: William Teague, wteague@as.ua.edu

Semester when the requested position will begin work: ASAP

What position are you requesting? Costume Production Specialist

Is this a new position? Yes

Salary: $35,000/9 mos (this is just a guess)

Duties to be assigned to this position: Coordinate, and be responsible for, the production of all costumes for dance.

Reasons for this request: Over the last five years both areas of Theatre and Dance have experienced extraordinary growth. And with that growth we have had a dramatic increase in the number and scope of productions. We are doing more shows with larger casts to accommodate our increased number of performance majors such as Showboat and 42nd Street, and including an additional Alabama Repertory Dance Theatre (ARDT) production each semester, freshman showcase for Theatre, and freshman/sophomore showcase for Dance. We now produce 100’s of costumes a year specifically for dance, in addition to the ones made for theatrical productions. The students (grad and undergrad) construct the costumes, but staff is needed to train and supervise the students, as well as oversee the entire design and production process. Everything about costume design and construction is very labor intensive, and the dance program has grown so large it now needs a person dedicated to it.

The costume studio serves both Theatre and Dance. We currently have three individuals assigned to costume studio (two faculty and one staff) and they are responsible for the design and construction of hundreds (literally thousands of individual pieces) of costumes each year. Due to increased costume demands for dance it has become painfully apparent that we need a costume staff member dedicated to the dance area. We anticipate setting up an ancillary costume studio for dance to supplement the primary studio in periods of high demand, however, this current studio, and costume students would still be heavily involved in production. This is a crucial need in the Dance area, and impacts the entire Department.
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Output from N:\asis\Alicia\Data Requests\Retention\Retention and Graduation_Oldahoma Cohorts sas produced by A. Weaver on 23 June 2014.
Dear Cornelius,

I hope this email finds you well. Per our data sources, the retention rates for students enrolled in the Dance (DN) major have held steady over the past years. The attached data reflect that only (5) five students "stopped-out" in their enrollment from Fall 2013 to the Spring 2014 semester. This reflects a fall-to-spring semester retention of 98%.

Please let me know if you have any questions or require additional information at this time.

Many thanks,

Robert

Roll Tide!

Robert E. Hayes, III, Ph.D.
Assistant Dean & Director of Student Affairs
The University of Alabama
College of Arts and Sciences
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Phone: (205) 348-8506
Fax: (205) 348-6340
Email: Robert.e.hayes@ua.edu
www.as.ua.edu
University of Alabama
Tuscaloosa, Alabama

Credit Hour Definition/Policy
[As of: 4/25/2013]

Purpose. The purpose of this policy is to guide the determination of credit hours to be awarded for course work in all University of Alabama degree programs in accordance with the Federal Definition of a Credit Hour and the Southern Association of Colleges and Schools Commission on Colleges (SACSCOC) Credit Hours Policy Statement. For a detailed description of the Federal Definition of a Credit Hour and the Southern Association of Colleges and Schools Commission on Colleges (SACSCOC) Credit Hours Policy, please see Appendix #1.

Implementation Date.

06/01/2013

Policy. The University of Alabama will normally grant one semester hour of credit for the learning outcomes expected upon the satisfactory completion of approximately fifteen 50 minute sessions of direct faculty instruction/examination or equivalent form of assessment in the typical fall and spring semesters.

Colleges may award credit for any of the following reasons:

1. Experiencing one hour [50 minutes] of class attendance/faculty instruction/examination or equivalent form of assessment per week.
2. Performing the equivalent amount of work over a different period of time.
3. Demonstrating evidence of achievement, represented in intended learning outcomes, that is equal to the amount of work that is equivalent to experiencing one hour of class attendance or faculty instruction per week, for 15 weeks, etc.

Instruction may take place in a variety of modes appropriate to the discipline. This basic measure may be adjusted proportionately to reflect modified academic calendars, standard calendar variations from one term to another, formats of study, and exigencies, e.g., severe weather, etc.

Underlying this statement is the assumption that each 50 minute session requires the average student to spend twice as much time outside of class reviewing the material presented in class, preparing for upcoming classes, completing homework assignments,
work outside of class per week over the equivalent of a 15-week semester [including examinations or equivalent forms of assessment].

3. "Hours outside of class" include advance/daily readings, writing, participation in online discussions, studying, reflection projects, final papers, etc... **Caution:** Intensive classes typically meet for four, five, or eight hours per day, five days a week. Consequently, for students in an intensive course, depending on the length of the instructional day, students cannot be expected to spend 10+ hours per day studying outside of class.

4. For these courses the credit hour definition does not emphasize the concept of "seat time" as the primary metric for determining the amount of student work.
   a. Credit hours may be assigned for an amount of work represented by verifiable student documentation of the amount of work a typical student is expected to complete within a specified amount of academically engaged time,
   b. Or on the basis of documented student learning calibrated to that amount of academically engaged time for a typical student.

**Out-of-Class Coursework.**

In order to be successful, the average student will be expected to prepare for each class by engaging in a minimum of two hours of out-of-class work / week for each credit hour earned. Toward this end, students are expected to have completed the required assignments and reviewed previous lecture material in addition to completing any of the alternative forms of out-of-class work deemed appropriate by the instructor (term paper, lab work, problem sets, discussion questions, interviews, etc.).

**Equivalent Coursework.**

Consistent with the federal definition of a credit hour, it is acceptable to replace sessions of equivalent instruction and/or examination with alternative forms of coursework (e.g., laboratory work, practicums, out-of-class assignments and projects, assigned readings, problem sets, discussion questions, service learning experiences, a "capstone" project, etc.).

**Procedures for Implementation.**

**Designated Personnel Responsible for Implementation.**

The primary responsibility for ensuring compliance with the UA Credit Hour Policy is the faculty, Academic Department Chairs, and designated Assistant/Associate Deans within each college or school under the supervision of the respective academic dean. When a course is first proposed or a change to an existing course is submitted, via the Course Inventory Management Process, the Department Chair reviews the course syllabus and affirms that the appropriate credit hours have been assigned for the work to be completed both in class and outside of class. The syllabus should be descriptive enough that it may serve as evidentiary confirmation the course meets the UA Credit Hour Definition/Policy.
APPENDIX #1

The Federal Definition of a credit hour is:

"A __________ amount of work represented in intended learning outcomes and verified by evidence of student achievement that is an institutionally established equivalency that reasonably approximates

1. not less than one hour of classroom or direct faculty instruction and a minimum of two hours out-of-class student work each week for approximately fifteen weeks for one semester, or trimester hour of credit, or ten to twelve weeks for one quarter hour of credit, or the equivalent amount of work over a different amount of time, or

2. at least an equivalent amount of work as required outlined in item 1 above for other academic activities as established by the institution including laboratory work, internships, practica, studio work, and other

According to the federal guidelines, each institution is responsible for determining the credit hours awarded for coursework in its programs in accordance with the definition of a credit hour for federal program purposes. It is important to note that there is no requirement that a credit hour exactly duplicate the amount of work cited in the definition above. Rather, the requirement is that a credit hour reasonably approximates the minimum amount of work. This definition does not dictate particular amounts of classroom time versus out-of-class student work. In determining the amount of work the institution’s learning outcomes will entail, the institution may take into consideration alternative delivery methods, measures of student work, academic calendars disciplines and degree levels. (Reference: Department of Education Dear Colleague Letter issuing Guidance to Institutions and Accrediting Agencies Regarding a Credit Hour as Defined in the Final Regulations Published on October 29, 2010).

The federal credit hour definition does not emphasize the concept of “seat time” (time in class) as the primary metric for determining the amount of student work for federal purposes. Institutions may assign credit hours to courses for an amount of work represented by verifiable student achievement of institutionally established learning outcomes. Credits may be awarded on the basis of documentation of the amount of work a typical student is expected to complete within a specified amount of academically engaged time or on the basis of documented student learning calibrated to the amount of academically engaged time for the typical student. (Reference: Department of Education Dear Colleague Letter issuing Guidance to Institutions and Accrediting Agencies Regarding a Credit Hour as Defined in the Final Regulations Published on October 29, 2010).