

2019-2020

UMBC Department of Dance Student Handbook



UMBC is an accredited member of the National Association of Schools of Dance

UMBC Department of Dance
Performing Arts and Humanities Building 342
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Baltimore, MD 21250

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Introduction

This 2019-2020 handbook is designed as a resource for new and returning students who are working toward the B.A. or the Minor in Dance. It includes information about department policies, classes, productions, studio access, and other areas. You will refer to this book through your UMBC career. Read it during the first weeks of the semester, and please contact Joy Abee, Program Management Specialist (joyabee78@umbc.edu) or Carol Hess, Dance Department Chair (hessvait@umbc.edu) if you have any questions.

We offer many opportunities to perform in each semester. Make the most of your time here, as you open yourself to learning new techniques, performing new choreography, and advancing your knowledge of dance. Most importantly, work hard and enjoy your dancing!

Department Mission

The UMBC Department of Dance offers challenging and innovative instruction in technique, performance, history, composition, technology, and production. The program integrates the study of dance as a discipline within a liberal arts program. Our program develops the “whole” dancer, integrating the physical with the intellectual, and the analytical with the expressive. Students train in a wide range of styles with core faculty and visiting artists, gaining new perspectives about the changing world of contemporary dance.

Our goal is to produce unique dance artists who move beautifully, and have something to “say” as dancers and choreographers. We challenge our students to perform to their fullest potential, to test their limits as choreographers, and to question and think critically about dance.

The department is dedicated to providing opportunities for all students, including non-majors, to study dance at their skill level. Expected proficiencies at each level of Ballet and Contemporary Dance can be found in Appendices E and F at the end of this handbook. There are numerous opportunities to perform every semester.

Faculty and Staff

Full-Time Faculty and Staff

<p>Carol Hess Professor and Department Chair PAHB 344 410-455-2951 hessvait@umbc.edu</p>	<p>Shaness D. Kemp Assistant Professor PAHB 349 410-455-6280 skemp@umbc.edu</p>
<p>Doug Hamby Associate Professor PAHB 345 410-455-2950 hamby@umbc.edu</p>	<p>Brian Jones Technical Director PAHB 354 410-455-3772 jonesb@umbc.edu</p>
<p>Ann Sofie Clemmensen Assistant Professor PAHB 347 410-455-2952 asclem@umbc.edu</p>	<p>Brandon Perry Russell Visiting Artist PAHB 351 410-455-2179 bprussell@umbc.edu</p>
<p>Sandra Lacy Instructor PAHB 348 410-455-2980 lacy@umbc.edu</p>	<p>Joy Abee Program Management Specialist PAHB 342 410-455-2179 joyabee78@umbc.edu</p>

Part-Time Faculty and Staff

PAHB 353

<p>Alison Crosby acrosby@umbc.edu Monica Dale mdale@umbc.edu Constance DiNapoli cdinapo@umbc.edu</p>	<p>Franki Graham franki1@umbc.edu Jill Vasbinder vjill@umbc.edu Dominique Zeltzman dzeltxz1@gmail.com</p>
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Courses of Study

B. A. in Dance

The Bachelor of Arts degree program prepares future dancers, choreographers, educators and scholars, through a core curriculum that includes traditional and experimental techniques, creative exploration, historical and aesthetic context, technology, and production skills. Students may pursue elective study in a number of disciplines and related subject matter. The department offers a variety of approaches to the choreographic process and to performance. The Artist-in-Residence program brings nationally and internationally recognized dance artists to the UMBC Dance Department each year. Students have the opportunity to work intensively with these artists in several courses, and to learn about different methods of choreography and training techniques.

The requirements for the Bachelor of Arts in Dance include a minimum of 58 credits. A grade of “C” is the minimum acceptable for credit toward the major, with the exception of the Gateway Course, DANC 320 Intermediate Contemporary Dance Technique II, which requires a minimum grade of “B”. Students entering the program with little or no dance training are required to complete preparatory courses in addition to major requirements. Students entering the program with a high level of dance training may be placed on the Accelerated Pathway to the B.A. Major requirements are listed in the UMBC Catalog, and in APPENDIX A of this handbook.

Minor in Dance

The Minor in Dance offers students the opportunity to study dance technique and to gain some breadth of knowledge about contemporary dance, ballet, the history of dance, and the process of creating and performing dance. Students minoring in dance are encouraged to audition for department productions, and to participate in the department as much as possible. A 19-credit program of study includes a combination of core courses and electives. Minor requirements are listed in the UMBC Catalog, and in APPENDIX B of this handbook.

Education Certificate

Through its relationship with the Department of Dance, UMBC’s Education Department offers undergraduate and graduate programs of study leading to K-12 Dance teacher initial certification recognized in Maryland and 30 other states. Acceptance into UMBC or a degree program at UMBC does not guarantee admission to the Education Department’s teacher education certification programs. Dance majors must apply and be admitted to the Education Department’s K-12 Dance program, and complete all requirements for both the B.A. in Dance and K-12 Dance initial teacher education certification. For more information, see http://education.umbc.edu/files/2016/08/Dance_BA_Ed_Advising_Form.pdf.

The UMBC Graduate School offers a K-12 Masters in Teaching (MAT) in K-12 Dance through the Department of Education. Applicants must be accepted to the UMBC Graduate School and to the Department of Education. Qualified undergraduates may begin course work for the MAT prior to completing their B.A., and must complete all requirements for both the B.A. in Dance

and the MAT in K-12 Dance. For information about the MAT certification requirements, see <https://education.umbc.edu/files/2017/05/MAT-K-12-DANCE.pdf>

Course Information

Elective Courses

The department frequently offers elective courses in dance. Students are encouraged to consult the course schedule for each upcoming semester.

- DANC 301 Special Studies in Dance are frequently offered, and include Pointe, Hip Hop, Jazz, Tap, and Introduction to Indian Dance. Specific topics may not be offered every semester. DANC 260 African Dance is offered every Spring.
- DANC 400 Independent Study in Dance is recommended for students interested in independent research or self-directed projects of their own design, in consultation with a faculty mentor. DANC 400 is also recommended for students who want experience in choreography beyond the required DANC 290 Independent Projects in Choreography, to prepare for their Senior Projects piece.
- DANC 356 Special Studies in Ballet is usually offered once per year, and provides high intermediate and advanced ballet students the opportunity to learn and perform ballet choreography. Admission to the course is by invitation or audition.

Repeatable Courses for Credit

Technique courses are repeatable for credit, so that students can gain and maintain the skills they need in order to progress. All courses in contemporary dance technique are repeatable two times for credit. DANC 216 Ballet II, DANC 316 Ballet III, and DANC 416 Ballet IV are repeatable four times for credit. Students who do not earn a C or better in a technique course must repeat that course in order for it to count toward dance major requirements.

Co-requisite Courses

The cornerstone of dance training is the technique class, and a commitment to the consistency of training. Regular training maintains and/or increases strength and flexibility, and reduces the risk of injury. Students in composition or performance courses are required to be enrolled concurrently in a technique course at or below their level of skill, for credit.

Courses Requiring Concurrent Enrollment in a Technique Course

DANC 230	Improvisation
DANC 301	Pointe
DANC 330	Dance Composition I
DANC 331	Dance Composition II
DANC 350	Dance Workshop
DANC 356	Studies in Ballet
DANC 390	Dance Production Workshop
DANC 450	Repertory

Technique Courses that Fulfill the Co-requisite Requirement

DANC 110, DANC 116, DANC 216, DANC 220, DANC 260
DANC 301 (except for Pointe), DANC 310, DANC 316, DANC 320
DANC 410, DANC 416, DANC 420

Attendance Policy for Studio Dance Courses

Students are expected to take responsibility for their progress, and to have work habits consistent with the field of dance. Work ethics include focused attention, fully committed participation, progress and accomplishment over the entire course. Attendance is an essential to the development of a dancer; however, perfect attendance does not guarantee a grade of "A." Everyone is expected to attend class as a basic requirement. Students are graded on the degree to which they master the techniques, movements and principles in exercises and combinations taught in class as appropriate to the level of the course.

Students are expected to attend all classes, and should be in the studio ahead of time, ready to begin class on time. Lateness can affect grades. Students who are 10 minutes late will not be permitted to join the class. Students less than 10 minutes late must have instructor approval to join class.

Tardiness:

Arriving 10 minutes late is the equivalent of 1/2 absence. The student is not permitted to participate. Observation and notes are required. Students must hand in their notes at the end of class.

Absences

- For classes meeting 1x a week, 1 absence without penalty is allowed. All other absences beyond this will affect the final grade.
- For classes meeting 2x a week, 2 absences without penalty are allowed. All other absences beyond this will affect the final grade.
- For classes meeting 3x a week, 3 absences without penalty are allowed. All other absences beyond this will affect the final grade

Other Attendance Policies

- Observations are considered 1/2 absence because the student is not fully participating.
- Leaving class early without the instructor's consent is considered 1/2 absence.
- "Excused Absences" are absences that are pre- authorized by the department, such as attendance at a Festival or department trip.
- For any other absence to be considered "excused," it must be approved by the Instructor and/or the department chair in consultation with the faculty.
- Excessive absences due to illness or injury may require withdrawal from the course.
- A grade of "incomplete" is rarely appropriate for a technique course.
- THERE ARE NO MAKE-UP CLASSES.

Concert and Production Policies

Freshmen may perform in a maximum of 4 student-choreographed pieces in their first semester, and no more than 3 student-choreographed pieces in any concert. Non-freshmen may perform in a maximum of 6 student-choreographed pieces per semester, and no more than 3 student-choreographed pieces in any concert.

****Students enrolled in DANC 399 may perform in 1 student-choreographed piece in the (Fall or Spring) Dance Showcase of the semester when they are taking the course.**

The department produces three student concerts each semester

- **FIRST WORKS CONCERT** features first pieces by student choreographers enrolled in DANC 290 Independent Projects in Choreography, and works in progress by other students. Choreographers are limited to 2-3 dancers in each work.
- **SENIOR DANCE CONCERT** features major works choreographed by senior students enrolled in DANC 475 Senior Projects. Senior choreographers are limited to 5 dancers in each work.
- **DANCE SHOWCASE** features choreography by students who have completed DANC 290 and are enrolled in DANC 400 Independent Study in Dance. Choreographers are limited to 5 dancers in each work. The Showcase also features faculty choreography by classes that are performance-based, such as Pointe, Special Study in Ballet, Tap, Hip Hop, Jazz, Dance Workshop, Repertory, and others.

Auditions

The department holds auditions during the first weeks of each semester. All dance majors, minors and non-majors enrolled in a technique class are invited to audition.

Audition Schedule for 2019 – 2020 (12 – 1pm in the Dance Cube, PAHB 337)

FALL 2019	SPRING 2020
Friday, August 30 Senior Concert	Friday, January 31 Senior Concert
Wednesday, September 4 First Works Concert	Monday, February 3 First Works
Friday, September 6 DANC 400/Showcase	Wednesday, February 5 DANC 400/Showcase

Casting Policy

- Dance majors, minors and non-majors are eligible to perform in student works if they are enrolled in a UMBC technique course for credit during the semester of the performance. This rule is strictly enforced.
- Only dancers who can attend all rehearsals for the piece can be cast.
- All student performers must read and sign a Performer Contract, available online, and in APPENDIX C at the end of this handbook.

- Students cast in a piece are strongly advised to register for DANC 280 Performance Practicum, where they can earn 1 credit for each piece performed. DANC 280 is repeatable for a maximum of 6 credits.

Performance Opportunities

The following courses include performances at the end of the semester:

- DANC 280 Performance Practicum awards 1 credit for rehearsing/performing in a student-choreographed piece. Students gain entry to this course through auditions, or by the invitation of the choreographer, and must request permission to enroll from the faculty member mentoring the student choreographer.
- DANC 230 Improvisation performs a site-specific work on campus
- DANC 301 Special Studies in Dance are combined technique and performance courses in a variety of styles. Check the course listings for each semester to see what is offered.
- DANC 350 Dance Workshop is a course in which students participate in the building of a dance piece directed by faculty or visiting artists, and performs in the Dance Showcase.
- DANC 356 Studies in Ballet offers students the opportunity to learn and perform new or repertory choreography in ballet. For high intermediate and advanced ballet students, either by audition or invitation of the faculty.
- DANC 390 Dance Production Workshop is a special course designed to provide students the opportunity to perform in a piece choreographed by a faculty member, at the invitation of the faculty. When offered, the class performs in the Dance Showcase.
- DANC 450 Repertory challenges students to learn new or repertory by a faculty member or visiting artist. Prerequisite: DANC 350.

General Information for Student Performers

- All students performing in a student-choreographed piece must read and sign a PERFORMER CONTRACT for each piece in which they are performing, whether or not they plan to enroll in DANC 280. See APPENDIX C of this handbook.
- Students interested in performing in a dance concert must attend the audition for that particular concert.
- There are separate auditions for Senior Concert, First Works Concert, and Dance Showcase.
- Cast lists will be posted within 3 days of the audition.
- Students must be able to attend all rehearsals, showings, tech rehearsals, performance warm-ups, performances, and technical strike in order to accept casting.
- Students cast in a piece should register for DANC 280 immediately.
- Students must complete all assignments for DANC 280 in order to receive credit.
- Performers must be UMBC students enrolled in a technique course for credit, and maintain a high attendance rate for the course.
- Performers must read and sign the PERFORMER CONTRACT and agree to their responsibilities described therein.
- Students may perform in a maximum of 3 student-choreographed pieces per concert.

- Students enrolled in DANC 399 may perform in a maximum of 1 student-choreographed piece in the semester when they take the course.

General Information for Student Choreographers

Student choreographers must be enrolled in a course (DANC 290, DANC 400 or DANC 475) to choreograph a piece.

- All student choreographers are required to sign the CHOREOGRAPHER CONTRACT. See APPENDIX D of this handbook.
- First time student choreographers are required to take DANC 290 Independent Projects in Choreography. Contact your advisor for permission if you meet the prerequisite.
- Student choreographers who have completed DANC 290 may request permission to register for DANC 400 Independent Study in Dance, for 2 or more credits, depending on the scope of their project, as determined by the instructor.
- Choreographers must read and sign the CHOREOGRAPHER CONTRACT, and agree to their responsibilities described therein.
- Choreographers must sign up for regular rehearsal times, and will be provided access to the studio calendars after auditions.
- Choreographers must attend all rehearsals, showings, tech rehearsals, and performances.
- Choreographers must sign up for and complete technical hours.
- Students may choreograph a maximum of one piece per concert.
- Performers must be a UMBC student, enrolled in a technique course for credit.
- Arrive at rehearsals prepared with movement ideas or phrases.
- Schedule rehearsals when all dancers are available.
- Collect PERFORMER CONTRACTs from dancers and turn them in to faculty mentor.
- Costumes should not be purchased until the performance list is posted.

Music Policies for Student Choreographers

The department fosters a culture of experimentation and research, where students are challenged to push their own boundaries, and expand their knowledge regarding music selection for choreography. The Music Coordinator is a helpful resource who can steer student choreographers toward researching, exploring and selecting music. Guidelines for music choice may vary among courses (DANC 290, DANC 400, DANC 475), and students are expected to adhere to them. Student choreographers should consult with their instructor to ensure that their selection of music falls within the specifications for their course. Choreographers should have alternate selections of music in mind, in case their first choice of music is not cleared for use by the companies that hold the rights to that music. Other requirements include:

- Unless music is being played live, final music mixes, on acceptable file formats must be submitted to the technical director one week prior to the first tech rehearsal.
- Music must be high quality or CD-quality formats (at least 44.1 sample rate and .AIF, .WAV or AAC files).

- MP3 files and YouTube downloads are not acceptable as source files. If the music source is not available in a high-quality format, contact the Music Coordinator BEFORE proceeding with any editing.

Music Rights Requirement

There is much conflicting and unclear information about the use of copyrighted music for dance, and various universities and studios address it in different ways. The department follows the recommendations of UMBC's legal counsel regarding music usage in student choreography created for public performance. All student choreographers must acquire "grand performance rights" permission via direct consent from the publisher, composer (or agent thereof) for any music used in a public performance. The Music Coordinator teaches student choreographers how to do the research to determine all permissions necessary for each piece of music they wish to use.

- A music rights information/request form must be completed and submitted to the both the instructor and Music Coordinator seven (7) weeks before the scheduled performance date. The Music Coordinator will process and submit requests directly to music publishers and other required entities.

Costume Sign Out Policy

The department maintains an inventory of costumes that student choreographers may borrow for UMBC performances. The rules are as follows:

- Student choreographers must sign out all borrowed costumes in the Dance Office.
- Immediately after the last concert involving the borrowed costumes, choreographers must ensure that their dancers have hung the borrowed costumes back on the costume rack. DO NOT TAKE BORROWED COSTUMES HOME AFTER THE SHOW. DO NOT WASH COSTUMES.
- Grades may be withheld if costumes are not returned immediately after the last show.

Other Policies

Injury and First Aid

Each dance studio is equipped with a First Aid Kit for emergency use. There is an ice machine on the third floor of the PAHB across the hall from the dressing rooms. All injuries should be reported to the Dance Office.

- Acute or traumatic injury in class is a serious matter. If the injured student cannot move on their own, do not attempt to move them. Call 911. If it is necessary to move the student to prevent harm, only do so with the student's consent.
- If a student is injured during class and must stop dancing, they will still be considered as present for the class.

Use of Dance Studios and Studio Rules

Studio use is restricted to Faculty Research and Dance Majors or Minors who are choreographing for a department concert. All dance majors have swipe access to the dance

studios and dressing rooms via their campus card. If the campus card does not work, please notify the Dance Office. With the exception of the Dance Council of Majors, UMBC Student Organizations and Clubs are not permitted to use the dance studios. Students who provide access for unauthorized use of the dance studios risk losing their access. Dance students who reserve studio space or provide access for non-department use will be prohibited from reserving studio space. Dance students must help the department to enforce studio rules:

- No food or drink in the studios. Water is permitted. Wipe up spilled water immediately.
- Remove street shoes before entering the studios.
- Close all open windows in FA 317 after rehearsal.
- If anyone is in the dance studios that is not a UMBC dance major choreographing a piece, practicing, or part of a department scheduled activity, PLEASE ASK THEM TO LEAVE. Or call Campus Security at 55555 or 53136
- If you see a suspicious person and/or you feel uncomfortable, CALL SECURITY 55555 or 53136

Scheduling Studio Rehearsal Time

Three studios – FA 317, PAHB 337 (The Dance Cube), and PAHB 231 (Dance Technology Studio) may be reserved for practice and rehearsal through the department's Google Calendar. Because studio space is limited, priority is given to:

1. Faculty
2. DANC 475 Students
3. DANC 290 Students
4. DANC 400 Students

Access to the Google Calendar will be given only to students who are choreographing for a UMBC concert. The Technical Director will provide calendar access to DANC 475, DANC 290 and DANC 400 students in that order, after auditions for each concert.

Students who need to cancel any reserved studio time should remove their time from the Google Calendar so that others may have the opportunity to schedule the studio at that time.

Lockers

Lockers are located in the PAHB dressing rooms, and are available for use by dance students. Students check out a locker key in the Dance Office at the beginning of each semester, and return the key to the office at the end of each semester. Locker assignments are for one semester.

- Students must have their Campus ID in order to receive a locker assignment.
- Under NO circumstances may students lend or transfer locker keys to someone else.
- Lockers must be cleaned out and keys returned to the Dance Office, or via the key drop box by the last day of the semester.
- Any locker contents remaining after the end of the semester will be discarded.
- Late keys will result in a \$5 fine. Lost keys will result in a \$20 fine.

2019-2020 Schedule of Concerts and Performances

For more details about department events, ticket pricing and purchasing, check UMBC's Art and Culture calendar at <https://artscalendar.umbc.edu/category/all-events/arts/dance/>

Fall 2018	Spring 2019
September 26 and 27 – 8 pm in the Dance Cube <i>MADBOOTS DANCE</i>	February 6, 7, 8 – 8pm in the Proscenium Theatre Baltimore Dance Project
November 8 and 9 – 8pm in the Dance Cube Senior Dance Concert	April 17 and 18 in the Dance Cube Senior Dance Concert
November 15 – 8pm in the Dance Cube First Works Concert	April 24 – 8pm in the Dance Cube First Works
December 5, 6, 7 – 8pm in the Proscenium Theatre Fall Dance Showcase	May 7, 8, 9 – 8pm in the Dance Cube Spring Dance Showcase

Ticket Policy

Declared dance majors only receive free admission to one performance of each student concert (Senior Concert and Dance Showcase) in which they are not themselves participating. Students who give away their free ticket will be prohibited from receiving free admission in the future. All students pay the student ticket price for Baltimore Dance Project or guest dance company performances. Tickets can be purchased at tickets.umbc.edu

Study Abroad Opportunities

DANC 299 Dance Denmark is a three-week faculty-led study abroad course offered in the winter session. In this course, students learn about Danish culture while studying dance intensively. Students wishing to pursue full-semester or full-year study abroad programs should consult with Dance faculty, and the UMBC Study Abroad Office.

Summer Study Awards

UMBC offers many opportunities for undergraduates in every major to gain significant experience with independent creative work, scholarship, and research. Students frequently participate in faculty research in the Dance, Music, Theatre, and Visual Arts Departments.

Undergraduate Research Award

The Undergraduate Research Award (URA) is offered by the Office of Undergraduate Education, and is open to all undergraduate students. Through a competitive application process, students may receive up to \$1,500 to fund a summer research proposal. Students must submit a detailed proposal and budget for their project, under the guidance of a faculty mentor. Dance students have received awards for summer study at the Bates Dance Festival, the American Dance Festival, Broadway Dance Center, Jacob's Pillow, and other prestigious summer programs, and have applied the skills and methodologies learned at those festivals to choreograph original dance works which are presented at UMBC on Undergraduate Research and Creative Achievement Day each April.

Summer Dance Research and Study Award

This award is specific to the dance department and is available to Dance Majors who are current sophomores and juniors who have demonstrated excellence in performance and/or choreography and who have strong potential for success as professional dance artists. The award is designed to support students who wish to engage in summer study at an established summer dance program or through a self-designed program of study at a nationally recognized dance center with professional teachers. Funding may be used to cover tuition, travel, and room and board up to a maximum award of \$2,500. Students must submit an application form and budget. This award may be received in addition to any other summer research awards offered by UMBC, such as the Undergraduate Research Award and Linehan Summer Award.

Advising

You are responsible for knowing what classes you need to take and when those classes are offered. Consult the *Pathways to the B.A. in Dance* in the Appendix of this handbook as you plan your journey toward your degree. Your advisor can assist you in planning your schedule and graduation requirements. Successful completion of all course work is ultimately your responsibility. Changes in your journey such as a change of major, leave of absence, academic probation, are also your responsibility. Prepare for advising meetings by checking your Degree Audit through *myUMBC*, and the online Class Schedule. Many courses are not offered every semester. Students must consider “fall-only” or “spring-only” in their plans, and work with their advisor to ensure that they are on track to complete the degree.

An advisor will be assigned to each dance major during the pre-registration/advisement period. All dance majors are responsible for understanding the requirements of the dance major program. All courses offered by the Department of Dance have a prefix of DANC. Most dance courses have prerequisites and require permission of the department. No student can enroll in a permission-required course without having been pre-cleared by a dance advisor. Students with questions regarding class permissions and registrations for dance courses should first consult their advisor. Check the table below to find your advisor.

Advisors for 2019 – 2020

Class Standing	Advisor	Office
Freshmen and Sophomores	Shaness Kemp	PAHB 349
New Transfer Students and Juniors	Doug Hamby	PAHB 345
Rising Seniors, Seniors Dance Education Students	Carol Hess	PAHB 344
Dance Minors	Sandra Lacy	PAHB 348

APPENDIX A: B.A. Degree Requirements

The requirements for the Bachelor of Arts in Dance consist of a minimum of 58 credits. Preparatory Courses may include DANC 110, DANC 116 and/or DANC 220

Dance Techniques (minimum 20 credits)

A minimum of 12 credits in modern dance technique, which must include the following courses:

- DANC 310 Intermediate Contemporary Dance Technique I (3)
- DANC 320 Intermediate Contemporary Dance Technique II (3)
- DANC 410 Advanced Contemporary Dance Technique I (3)
- DANC 420 Advanced Contemporary Dance Technique II (3)

A minimum of 8 credits in ballet technique (including repeatable courses) from the following:

- DANC 216 Ballet II Intermediate Ballet (2)
- DANC 316 Ballet III High Intermediate Ballet (2)

Note: Students entering the program at a higher level of ballet may apply DANC 416 Ballet IV Advanced Ballet to the above requirement.

Choreographic Process (10 credits)

- DANC 230 Improvisation (3)
- DANC 290 Independent Projects in Choreography (1)
- DANC 330 Dance Composition I (3)
- DANC 331 Dance Composition II (3)

Dance History (6 credits)

- DANC 201 Dance History I Cultural and Classical Forms (3)
- DANC 202 Dance History II Contemporary Forms (3)

Dance and Related Disciplines (11 credits)

- DANC 240 Music for Dance (2)
- DANC 315 Beyond Technique: The Body and Motion (3)
- DANC 325 Dance and the Contemporary Arts (3)
- DANC 340 Dance and Technology (3)

Technical Theater (3 credits)

- DANC 399 Dance Practicum (3)

Capstone Experience (3 credits)

- DANC 475 Senior Projects (3)

APPENDIX B: Dance Minor Requirements

Revised Fall 2019

The Dance Minor consists of a combination of core and elective courses for a total of 19 credits.

Core Courses

- DANC 230 Improvisation (3)
- DANC 310 Intermediate Contemporary Dance Technique I (3)

One course in the history of dance:

- DANC 201 Dance History I: Cultural and Classical Forms (3)
Or
- DANC 202 Dance History II: Contemporary Forms (3)

One course in ballet technique from the following:

- DANC 116 Ballet I – Elementary Ballet (2)
- DANC 216 Ballet II – Intermediate Ballet (2)
- DANC 316 Ballet III – High Intermediate Ballet (2)

PLUS six credits in dance electives from the following:

- An additional course in ballet (DANC 216, DANC 316, or DANC 416) (2)
- DANC 220 Beginning Contemporary Dance Technique II* (2)
- DANC 260 Introduction to African Dance (3)
- DANC 301 Special Studies in Dance (1-3)
- DANC 315 Beyond Technique (3)
- DANC 320 Intermediate Contemporary Dance Technique II (3)
- DANC 330 Dance Composition I (3)
- DANC 331 Dance Composition II (3)
- DANC 350 Dance Workshop (3)
- DANC 399 Dance Practicum (3)
- DANC 390 Dance Production Workshop (3)
- DANC 450 Repertory (3)

** Prerequisite for DANC 310, which may be waived based on the student's dance background and experience.*

APPENDIX C: Performer Contract

UMBC Department of Dance PERFORMER CONTRACT (revised 6/19)

Semester _____ Name _____

Choreographer Name _____

Check one: ☐ Senior Concert ☐ First Works ☐ DANC 400/Showcase
Check one: ☐ I am ☐ I am not enrolled in DANC 399 this semester

This contract applies to ALL students who perform in Dance Department productions. Students enrolled in DANC 280 may have additional requirements.

YOU ARE ELIGIBLE TO BE CAST IN DANCE DEPARTMENT PRODUCTIONS IF:

- You are registered in a dance technique course FOR CREDIT
- You are not on artistic probation
- You have signed this contract

AGREEMENT

I, _____, verify that I am eligible to perform. If I am cast in a piece choreographed by a student, faculty member, visiting artist or guest choreographer, I will follow the policies set forth below.

REHEARSALS AND SHOWINGS

- I will be on time, warmed up and ready to rehearse at all scheduled rehearsal times set by the choreographer.
- I will participate in scheduled pre-show warm-ups.
- If I do not attend warm-up, I will not be allowed to perform.
- I will acknowledge all calls and directions from the Concert Director, Technical Director, stage crew and stage manager with a polite "Thank you."
- I will maintain the integrity of the production by avoiding changes to the movement, timing, costumes, or roles, once the choreographer and designers have set them.
- I will inform the choreographer and Concert Director of any injuries, illness, or incapacity.
- If I cannot perform due to illness/injury, I will teach my part to my replacement.

PERFORMANCES

- I will be on time for all performance calls.
- I will participate in scheduled pre-show warm-ups.
- If I do not attend warm-up, I will not be allowed to perform.
- I will acknowledge all calls and directions from the Concert Director, Technical Director, stage crew and stage manager with a polite "Thank you."
- I will maintain the integrity of the production by avoiding changes to the movement, timing, costumes, or roles, once the choreographer and designers have set them.
- I will inform the choreographer and Concert Director of any injuries, illness, or incapacity.
- If I cannot perform due to illness/injury, I will teach my part to my replacement.

COSTUMES AND MAKEUP

- I am responsible for supplying my own stage make-up and appropriate undergarments for my costumes.
- I will wear complete costumes during all technical rehearsals, dress rehearsals and performances, unless otherwise directed by the Concert Director.
- I will return all department costumes promptly after the last performance.

By signing below, I verify that I have read the Performer Contract and I agree to its terms. If I do not comply with the requirements of this contract, I risk being placed on artistic probation, and will not be permitted to perform in or choreograph for Dance Department productions for a full semester. This may mean that I do not graduate on time.

Print name

Signature

Date

APPENDIX D: Choreographer Contract

UMBC Department of Dance CHOREOGRAPHER CONTRACT

Semester _____ Name _____

Check one ☐ Senior Concert ☐ First Works ☐ DANC 400/Showcase

This contract applies to ALL students who choreograph for Dance Department productions. Students enrolled in DANC 400 may have additional requirements.

YOU ARE ELIGIBLE TO SUBMIT CHOREOGRAPHY FOR DANCE DEPARTMENT PRODUCTIONS IF:

- You have taken DANC 290 Independent Projects in Choreography.
- You have registered for DANC 400 Independent Studies in Dance, or you have obtained faculty permission to submit a piece.
- You are not on artistic probation.
- You have signed this contract.

AGREEMENT

I, _____, verify that I am eligible to choreograph, and agree to follow the policies for student choreographers set forth below.

CASTING AND SCHEDULING

- I may use no more than the maximum number of dancers permitted for my concert.
- I may not use any dancers who are unavailable for all of my scheduled rehearsals.
- If I am enrolled in DANC 475, I may not perform in my piece.
- I will not schedule events that conflict with production rehearsals and performance dates.
- I will inform the Concert Director at the beginning of the semester, of any university class conflicts during production/tech week.

REHEARSALS AND SHOWINGS

- I will establish a rehearsal schedule for the semester, reserve rehearsal space online, and I will notify my DANC 400 Faculty Advisor and/or the Concert Director, and my dancers well in advance of rehearsals.
- I will schedule sufficient rehearsal time (approved by the Concert Director) to complete and polish my piece.
- I will be on time, warmed up and prepared at all scheduled rehearsal times.
- If I anticipate being late or missing a rehearsal, I will notify my dancers in advance.
- I will arrive at scheduled photo shoots on time with necessary costumes.
- I will arrive at the performance venue at the announced call time for all scheduled tech and dress rehearsals.
- I will remain at tech and dress rehearsals until released by the Concert Director.
- I will make sure that my dancers know the schedule for rehearsals, photo shoots, showings, tech rehearsals, dress rehearsals, and performances.
- I will treat my dancers, Concert Director, Technical Director, and technical crew with respect.

SHOWINGS/AUDITIONS

- I will be on time for all scheduled auditions or showings of my piece.
- My piece must be completed (a "first draft") by the date of the first showing/audition. Incomplete pieces will not be considered for the Showcase.

- The week after the first showing, I will be notified as to whether my piece has been accepted into the Showcase, ranked as “Provisional” for the Showcase, or scheduled into the First Works Concert.
- If my piece is ranked “Provisional,” I must improve or re-work sections of the piece and re-submit the piece by showing it at a later date, to be announced by the Concert Director.

MUSIC AND PROGRAM INFORMATION

- I will submit all required music information to the Music Coordinator no later than 7 weeks before the concert.
- I will submit all program information to the Concert Director and Technical Director no later than four weeks before the concert.

FEEDBACK SESSIONS

- I will arrange for the Concert Director to attend one or two rehearsals in order to obtain feedback and critique the progress of my piece.
- I will maintain a positive, open attitude and encourage my dancers to do the same.

PERFORMANCES

- I will be on time for all performance calls.
- My dancers are required to participate in scheduled pre-show warm-ups. If my dancers do not attend warm-up, they will not be allowed to perform.
- I will acknowledge all calls and directions from the Concert Director, Technical Director, stage crew and stage manager with a polite “Thank you.”

REQUIRED PRODUCTION HOURS

- I sign up for and complete 3 production hours during the semester, and perform the duties assigned by the Technical Director.
- I will adhere to the policy on choreographer production hours.

MAKEUP AND COSTUMES

- Costumes should not be purchased until the concert list is posted.
- Use of unusual makeup, body paint, costume or sets must be cleared with the Concert Director at least three weeks prior to the concert date.
- I will return costumes, sets, props and equipment owned by the Dance Department, immediately after the last performance.

OTHER PRODUCTION ELEMENTS (SETS, VIDEO, SLIDE PROJECTIONS, LIVE MUSIC, ETC.)

- All production elements must be approved by the Concert Director before beginning work on the piece.
- All production elements must be shown in progress, at the scheduled showing date.
- I will arrange for set up of projectors, microphones or any other elements prior to the showing.
- I will assist with set up and strike of other production elements during production rehearsals and performances.

By signing below, I verify that I have read the Choreographer Contract and I agree to its terms. If I do not comply with the requirements of this contract, I risk being placed on artistic probation, and will not be permitted to perform in or choreograph for Dance Department productions for a full semester. This may mean that I do not graduate on time.

Print name

Signature

Date

APPENDIX E: Proficiency Standards for Ballet Technique Classes

UMBC DEPARTMENT OF DANCE

Proficiency Standards for Ballet I – IV

The following chart represents the skills taught at each level of ballet. Students must meet proficiencies before advancing to the next level of study. Students are graded on their progress toward attaining the proficiencies appropriate to their level. They are expected to know the French terms taught at each level. As they progress through the levels, students are asked to perform at increasingly higher degrees of skill, with attention to the nuances and subtleties of alignment, coordination, use of weight, qualities and dynamics, musicality, work habits, complexity, and vocabulary.

1. ALIGNMENT: Ability to maintain clarity of alignment in stillness and in motion.

Ballet I	Ballet II	Ballet III	Ballet IV
<input type="checkbox"/> Demonstrates developing skill in the mechanics of turnout	<input type="checkbox"/> Incorporates the use of symmetry in turnout in barre and center work with reminders	<input type="checkbox"/> Demonstrates increasing strength in turnout, and clearly understands their individual turnout	<input type="checkbox"/> Consistently works with individual maximum turnout
<input type="checkbox"/> Demonstrates developing skill at maintaining skeletal alignment at the barre, particularly in movements à terre	<input type="checkbox"/> Consistently maintains skeletal alignment at the barre, particularly in movements à terre	<input type="checkbox"/> Demonstrates “oppositional” alignment energy - “lift and elongation” with increasing attention to joint articulation and refinement of “line”	<input type="checkbox"/> Consistently performs with excellent “line,” and moves freely with clear articulation of the joints
<input type="checkbox"/> Demonstrates developing skill at maintaining alignment in center practice, with reminders	<input type="checkbox"/> Shows developing ability to carry proper alignment principles from the barre to center practice	<input type="checkbox"/> Demonstrates consistent proper skeletal alignment in all parts of the class	<input type="checkbox"/> Maintains alignment and nuanced “line” in positions and in motion through space
<input type="checkbox"/> Consistently shows improvement in developing flexibility	<input type="checkbox"/> Demonstrates increasing strength and placement with legs en l’air	<input type="checkbox"/> Demonstrates both stability and fluidity of motion with legs en l’air and in relevé	<input type="checkbox"/> Maintains fluidity of motion in upper and lower body throughout class
<input type="checkbox"/> Challenges oneself to increase stamina	<input type="checkbox"/> Maintains energy throughout simple combinations	<input type="checkbox"/> Shows increased flexibility, strength and stamina in complex combinations	<input type="checkbox"/> Shows increased stamina in longer combinations and can sustain positions with legs en l’air
<input type="checkbox"/> Applies corrections when they are given. Frequently demonstrates the ability to apply corrections from one skill to another, with reminders	<input type="checkbox"/> Maintains some corrections from one class to the next, with some reminders	<input type="checkbox"/> Maintains most corrections from one class to the next and applies most to other skills in class, with few reminders	<input type="checkbox"/> Maintains corrections from one class to the next and applies them throughout and beyond the class with very few reminders

2. COORDINATION: Ability to coordinate upper and lower body, and to move with the full involvement of the body.

Ballet I	Ballet II	Ballet III	Ballet IV
<input type="checkbox"/> Coordinates basic positions of the feet and arms	<input type="checkbox"/> Demonstrates arm positions and port de bras with basic barre and center vocabulary	<input type="checkbox"/> Demonstrates fluid use of upper body, epaulement, and developing use of head	<input type="checkbox"/> Applies epaulement, head positions and harmonious upper body in all parts of the class
<input type="checkbox"/> Performs simple movements in combination	<input type="checkbox"/> Performs basic vocabulary in simple combinations with use of arm positions	<input type="checkbox"/> Incorporates upper and lower body fluidly in increasingly complex combinations	<input type="checkbox"/> Articulates subtleties of detail in upper and lower body
<input type="checkbox"/> Demonstrates developing skill in moving across the floor with large movements	<input type="checkbox"/> Consistently moves across the floor with full involvement of the body	<input type="checkbox"/> Maintains fluidity with port de bras in large movements across the floor with changes of direction	<input type="checkbox"/> Performs complex grand allegro with connectedness throughout the body

3. USE OF WEIGHT: Ability to shift and transfer weight with fluency and resiliency between movements across the floor and in jumping.

Ballet I	Ballet II	Ballet III	Ballet IV
<input type="checkbox"/> Demonstrates proper jumping technique in simple jumps, singly	<input type="checkbox"/> Consistently uses proper jumping technique in simple combinations	<input type="checkbox"/> Demonstrates proper use of jumping, landing in clean positions and consistently makes fluid changes of direction in more sophisticated center combinations	<input type="checkbox"/> Shifts weight with confidence and applies proper jumping technique in clean positions with increasing speed in complex combinations
<input type="checkbox"/> Consistently uses the plié in making transitions from one movement to another.	<input type="checkbox"/> Demonstrates fluid shifts of weight and use of plié from one movement to another throughout center combinations, and in turning	<input type="checkbox"/> Demonstrates developing skill in using the plié consistently in large jumps and turns, developing sense of ballon	<input type="checkbox"/> Uses plié well to make transitions, to change direction, and to propel the body with strength in grand allegro

4. QUALITIES AND DYNAMICS: Ability to recognize and perform a range of dynamic qualities.

Ballet I	Ballet II	Ballet III	Ballet IV
<input type="checkbox"/> Demonstrates developing ability to change qualities and speeds	<input type="checkbox"/> Demonstrates changes of quality and speed in simple combinations	<input type="checkbox"/> Demonstrates different qualities, speeds, and dynamics with some range, and developing artistry	<input type="checkbox"/> Consistently demonstrates a wide range of qualities, speeds and dynamics from more sustained adagio work to faster allegro work, with artistry

5. MUSICALITY AND PHRASING: Ability to perform movement sequences with rhythmic clarity and beginning to investigate phrasing in movement combinations.

Ballet I	Ballet II	Ballet III	Ballet IV
<input type="checkbox"/> Keeps time to maintain tempo, with musical accompaniment	<input type="checkbox"/> Maintains rhythm within the musical framework, and demonstrates simple phrasing	<input type="checkbox"/> Consistently demonstrates rhythmic clarity, with developing nuances of musical phrasing	<input type="checkbox"/> Consistently performs with rhythmic acuity, with greater sophistication of phrasing

6. LEARNING MOVEMENT SEQUENCES: Ability to acquire and perform movement sequences of increasing complexity and length.

Ballet I	Ballet II	Ballet III	Ballet IV
<input type="checkbox"/> Performs basic vocabulary singly with repetitions, and in very simple combinations with repeated demonstration	<input type="checkbox"/> Perform simple combinations at the barre. and in center work. Performs allegro combinations at slow to moderate tempos with explanation and demonstration	<input type="checkbox"/> Accurately performs combinations of increasing length and complexity with explanation, but little demonstration	<input type="checkbox"/> Performs complex combinations with little explanation or demonstration. Is able to acquire new material with some explanation and very little demonstration

7. WORK HABITS: Acquisition of mature work ethics, habits, and attitudes consistent with the dance profession. At all levels, students are expected to demonstrate strong work habits.

<input type="checkbox"/> Superior 4 Consistently arrives on time, has excellent attendance and excellent classroom etiquette	<input type="checkbox"/> Very Good 3 Consistently arrives on time, has very good attendance, and frequent good classroom etiquette	<input type="checkbox"/> Average 2 Sometimes arrives late, has good attendance, and often shows good classroom etiquette	<input type="checkbox"/> Below Average 1 Consistently arrives late, and has poor attendance or does not understand good classroom etiquette	<input type="checkbox"/> Failure 0 Consistently arrives late, or misses class often, or does not show good classroom etiquette
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8. VOCABULARY AND SKILLS: General list of techniques and vocabulary for each level.

BALLET I: An introduction to basic positions and vocabulary:

Barre	Center: Adagio, Petit Allegro and Turning)	Grand Allegro	Other
<i>Plié</i> in first, second and third positions, <i>Battement tendu</i> from first or third position, <i>Battement dégagé</i> from first or third position <i>Rond de jambe à terre</i> <i>Battement frappé</i> <i>Developpé</i> <i>Grand battement</i>	Simple <i>port de bras</i> <i>Temps lié</i> <i>Chassé</i> 1 st and 2 nd <i>arabesque</i> <i>Passé</i> <i>Développés en face</i> <i>Balancé</i> Introduction to <i>croisé</i> <i>Simple glissade</i> Basic jumps: <i>Sauté</i> in first, second, <i>Changement</i> <i>Échappé changé</i> <i>Pas de bourrée</i> <i>Assemblé over</i> <i>Jeté (ordinaire) derriere</i> <i>Pas de chat</i> Introduction to <i>turning (chainé)</i>	<i>Chassé coupé</i> <i>Temps levé</i> in different positions <i>Grand jeté</i> Simple combinations of traveling vocabulary	Simple balances on one leg Spotting technique for turning Stretching techniques

BALLET II: Builds on and includes vocabulary in Ballet I plus the following:

Barre	Center: Adagio, Petit Allegro and Turning)	Grand Allegro	Other
<i>Demi and grand plié</i> in first, second and fifth <i>Battement tendu</i> from first and fifth, <i>en croix</i> , <i>Battement dégagé</i> from first or fifth Simple combined movements at the barre <i>Battement frappé</i> <i>Petit battement sur le coup de pied</i> <i>Relevé passé/retire</i> <i>Stretches at the barre</i> <i>Battement fondu</i>	Use of eight body directions <i>Pirouette en dehors</i> <i>Pique pirouette en dedans</i> <i>Échappés</i> in different directions <i>Sissonnes</i> <i>Failli</i> <i>Soutenu</i>	<i>Piqué arabesque</i> and <i>attitude</i> Incorporate center vocabulary and simple connecting movements in combination across the floor	More work at the barre from 5 th position Increased use of <i>relevé</i> at the barre Shift of weight in simple combinations Increased speed Increased coordination of arms with vocabulary

BALLET III: Builds on and includes vocabulary in Ballet II plus the following:

Barre	Center: Adagio, Petit Allegro and Turning)	Grand Allegro	Other
<p>Increased complexity of combinations. Greater range of speed <i>Demi and grand plié</i> in all positions Circling <i>port de bras</i> <i>Battement frappé</i> - singles and doubles <i>Rond de jambe en l'air</i> <i>Grand rond de jambe</i></p>	<p>Longer adagio <i>Développés</i> in different body directions <i>3rd arabesque</i> <i>Fouetté</i> <i>Promenade in arabesque</i> Variations of basic vocabulary (<i>glissade, pas de bourée, assemblé, jeté</i>) Incorporation of turns in center combinations <i>Pirouettes en dehors</i> and <i>en dedans</i> from different positions Multiple <i>pirouettes Royale</i> <i>Entrechat quatre</i> <i>Grand battement</i></p>	<p><i>Emboité en tournant</i> <i>Fouetté sauté</i> <i>Grand jetés</i> in varying positions <i>Saut de basque</i> <i>Jeté entrelacé</i></p>	<p>Increased variations on basic vocabulary Use of <i>epaulement</i> Use of head Use of beats Increased use of balance in <i>relevé</i> Longer combinations</p>

BALLET IV: Builds on and includes vocabulary in Ballet III plus the following:

Barre	Center: Adagio, Petit Allegro and Turning)	Grand Allegro	Other
<p>Greater complexity of combinations Changes of weight</p>	<p>More sustained adagio work Five <i>arabesques</i> <i>Promenades in open positions</i> <i>Renversé</i> <i>Pirouettes in attitude, arabesque, and à la seconde,</i> <i>Fouettés en tournant</i> Reversals and variations of basic steps <i>Batterie</i> <i>Brisé, brisé volé</i></p>	<p>Jumping and turning in bigger positions <i>Petit tours en diagonal</i> <i>En manège</i> Danish <i>grand jeté in attitude</i></p>	<p>Continued refinement of technique Longer combinations requiring stamina and strength Attention to artistry</p>

APPENDIX F: Proficiency Standards for Contemporary Technique Classes

UMBC DEPARTMENT OF DANCE

Proficiency Standards for Contemporary Dance Technique Classes

The following charts represent skills taught at each level of Contemporary Dance. Students must meet proficiencies before advancing to the next level of study. Students are graded on their progress toward attaining these proficiencies and the specific techniques and principles of the style taught. As they progress through the levels, students are asked to perform at increasingly higher degrees of skill, with attention to the nuances and subtleties of alignment, coordination, use of weight, qualities and dynamics, musicality, complexity, and vocabulary. Students at all levels must demonstrate strong, consistent work habits.

1. ALIGNMENT: Ability to maintain clarity of alignment in stillness and in motion.

Beginning I	Beginning II	Intermediate I	Intermediate II	Advanced I	Advanced II
<input type="checkbox"/> Demonstrates developing skill in the mechanics of alignment while seated, standing and in motion	<input type="checkbox"/> Shows continued developing skill in the mechanics of alignment while seated, standing, in motion and throughout simple locomotor patterns	<input type="checkbox"/> Frequently demonstrates the ability to maintain alignment while seated, standing, in both internal and external rotation, in motion, and moving through space	<input type="checkbox"/> Consistently demonstrates the ability to maintain alignment in both internal and external rotation, and with increased range of joint articulation in stillness and moving through space	<input type="checkbox"/> Consistently maintains alignment, internal and external rotation, with an increased range of joint articulation in increasingly complex combinations	<input type="checkbox"/> Consistently integrates an awareness of alignment, joint articulation and internal and external rotation throughout complex combinations requiring greater ranges of motion
<input type="checkbox"/> Demonstrates developing flexibility and strength	<input type="checkbox"/> Continues to demonstrate increasing flexibility and strength	<input type="checkbox"/> Frequently demonstrates increasing flexibility and strength while maintaining alignment	<input type="checkbox"/> Consistently demonstrates increasing flexibility and strength while maintaining alignment through expansive movement	<input type="checkbox"/> Consistently demonstrates the use of alignment, flexibility and strength in increasingly complex combinations	<input type="checkbox"/> Consistently demonstrates the use of alignment, flexibility and strength in combinations requiring greater ranges of motion and complexity

2. COORDINATION: Ability to coordinate upper and lower body, and to move with the full involvement of the body.

Beginning I	Beginning II	Intermediate I	Intermediate II	Advanced I	Advanced II
<input type="checkbox"/> Demonstrates developing ability to move the body as a unit	<input type="checkbox"/> Demonstrates a developing ability to move with clear relationships between body parts	<input type="checkbox"/> Demonstrates the ability to use the upper body and torso and to incorporate basic spinal motions in combinations	<input type="checkbox"/> Frequently coordinates the upper body, lower body and spine in movement combinations of greater complexity	<input type="checkbox"/> Consistently integrates the upper body, lower body and spine with increasing power and control	<input type="checkbox"/> Consistently integrates the upper body, lower body and spine with power, control, and subtleties of detail
<input type="checkbox"/> Demonstrates developing skill in moving across the floor with large movements	<input type="checkbox"/> Consistently moves across the floor with full involvement of the body	<input type="checkbox"/> Maintains fluidity with large movements across the floor with changes of direction	<input type="checkbox"/> Consistently performs large scale movement across the floor, incorporating changes of direction with connectedness and efficiency	<input type="checkbox"/> Consistently performs large scale movement across the floor, incorporating changes of direction with connectedness, efficiency, and attention to detail	<input type="checkbox"/> Consistently performs large scale movement across the floor, incorporating changes of direction with connectedness, efficiency and stylistic details

3. USE OF WEIGHT: Ability to shift and transfer weight across the floor, from the floor to standing, and from standing to the floor, with fluency and resiliency, and in jumping.

Beginning I	Beginning II	Intermediate I	Intermediate II	Advanced I	Advanced II
<input type="checkbox"/> Shows developing use of the plié in making transitions from one movement to another	<input type="checkbox"/> Continues to develop use of the plié in making transitions from one movement to another, through space and from floor to standing	<input type="checkbox"/> Frequently demonstrates success in transferring weight fully, and shows a developing sense of weightiness and groundedness	<input type="checkbox"/> Consistently demonstrates an awareness of the center of gravity and frequently shows an ability to mobilize the body through space	<input type="checkbox"/> Consistently incorporates shifts of weight, and fluid transitions in and out of the floor with a sense of weightiness, power and control	<input type="checkbox"/> Consistently incorporates shifts of weight, and fluid transitions in and out of the floor with a sense of weightiness, power and control, in increasingly complex sequences
<input type="checkbox"/> Demonstrates proper jumping technique in simple jumps	<input type="checkbox"/> Consistently uses proper jumping technique in simple combinations	<input type="checkbox"/> Demonstrates proper use of jumping and landing, and consistently makes fluid changes of	<input type="checkbox"/> Demonstrates proper use of jumping and landing, and consistently makes fluid changes of	<input type="checkbox"/> Demonstrates proper jumping technique with increased elevation, and clarity of line with more	<input type="checkbox"/> Consistently demonstrates the ability to move fluidly maintaining line and clarity between extreme levels of

		direction	direction in more complex combinations	complex changes of direction	elevation and the floor
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4. QUALITIES, DYNAMICS AND FOCUS: Ability to recognize and perform a range of dynamic qualities, with focus.

Beginning I	Beginning II	Intermediate I	Intermediate II	Advanced I	Advanced II
<input type="checkbox"/> Demonstrates developing ability to recognize and perform a moderate range of speeds and dynamics, and maintains focus in simple movement	<input type="checkbox"/> Recognizes and demonstrates an increased range of dynamic qualities and speeds in simple movements, and begins to maintain focus in simple combinations	<input type="checkbox"/> Frequently recognizes and performs an increased range of dynamic qualities and changes of focus in many aspects of class, and throughout combinations	<input type="checkbox"/> Consistently integrates a wide range of dynamic qualities and clear changes of focus in most aspects of class, and while moving through space	<input type="checkbox"/> Consistently integrates shifts of dynamics and focus at a wide range of speeds in most aspects of class, including complex combinations	<input type="checkbox"/> Consistently integrates shifts of dynamics and focus at a wide range of speeds in all aspects of class, and throughout complex and challenging sequences

5. MUSICALITY AND PHRASING: Ability to perform movement sequences with rhythmic clarity and beginning to investigate phrasing in movement combinations.

Beginning I	Beginning II	Intermediate I	Intermediate II	Advanced I	Advanced II
<input type="checkbox"/> Frequently stays in time with musical accompaniment	<input type="checkbox"/> Maintains rhythm within the musical framework with developing ability to demonstrate simple phrasing	<input type="checkbox"/> Frequently recognizes tempo and musical phrasing, and performs with some attention to phrasing and transitions	<input type="checkbox"/> Consistently performs in time with musical accompaniment, and demonstrates rhythmic clarity with developing nuances of phrasing and transitions	<input type="checkbox"/> Consistently performs with rhythmic accuracy, and increasingly nuanced phrasing and transitions	<input type="checkbox"/> Consistently performs with rhythmic accuracy, and sophistication of phrasing and transitions

6. LEARNING MOVEMENT SEQUENCES: Ability to acquire and perform movement sequences of increasing complexity and length.

Beginning I	Beginning II	Intermediate I	Intermediate II	Advanced I	Advanced II
<input type="checkbox"/> Demonstrates developing ability to acquire simple movements and combinations with repeated demonstration and detailed explanation	<input type="checkbox"/> Demonstrates ability to acquire simple movements and combinations with repeated demonstration and some explanation	<input type="checkbox"/> Frequently acquires combinations at slow to moderate tempos with limited demonstration and some explanation	<input type="checkbox"/> Consistently acquires new movement information and complex combinations with limited demonstration and some explanation	<input type="checkbox"/> Consistently acquires details of combinations of increasing length and complexity with limited demonstration and explanation	<input type="checkbox"/> Consistently acquires details of complex combinations with little demonstration and minimal explanation

7. APPLYING FEEDBACK: Ability to apply and integrate feedback from the instructor.

Beginning I	Beginning II	Intermediate I	Intermediate II	Advanced I	Advanced II
<input type="checkbox"/> Applies feedback when given. Begins to remember to apply feedback from one class to another, with consistent reminders	<input type="checkbox"/> Frequently remembers to apply feedback from one class to another, and begins to apply feedback from one skill to another, with consistent reminders	<input type="checkbox"/> Maintains most feedback from one class to the next and frequently applies most feedback to other skills in class, with few reminders	<input type="checkbox"/> Frequently retains feedback from one class to another, and consistently applies feedback to other skills in class with few reminders	<input type="checkbox"/> Consistently retains feedback from one class to the another and generalizes feedback to other skills in class and beyond, with few reminders	<input type="checkbox"/> Consistently retains feedback throughout and beyond the class with a developed sense of self-feedback

8. DEVELOPING ENERGY AND STAMINA: Ability to maintain energy throughout class and in combinations requiring endurance.

Beginning I	Beginning II	Intermediate I	Intermediate II	Advanced I	Advanced II
<input type="checkbox"/> Maintains energy throughout simple combinations	<input type="checkbox"/> Challenges oneself to increase stamina	<input type="checkbox"/> Shows increased stamina and energy in complex combinations	<input type="checkbox"/> Shows increased stamina and sustained energy in longer combinations	<input type="checkbox"/> Consistently shows stamina and sustained energy throughout most of the class	<input type="checkbox"/> Consistently demonstrates stamina and the use of sustained energy throughout the class

9. PRINCIPLES SPECIFIC TO THE TECHNIQUE STUDIED: Ability to perform elements of movement specific to the technique taught, and to apply principles of that technique, appropriate for the level of the class.

Beginning I	Beginning II	Intermediate I	Intermediate II	Advanced I	Advanced II
<input type="checkbox"/> Demonstrates ability to embody specific technical principles in basic movements	<input type="checkbox"/> Demonstrates ability to embody specific technical principles while moving through space	<input type="checkbox"/> Frequently embodies specific technical principles in simple combinations	<input type="checkbox"/> Frequently identifies and embodies specific technical principles throughout the majority of class	<input type="checkbox"/> Consistently identifies and embodies specific technical principles throughout the majority of class	<input type="checkbox"/> Consistently identifies, embodies, and integrates specific technical principles throughout entire class

10. WORK HABITS: Acquisition of mature work ethics, habits, and attitudes consistent with the dance profession. At all levels, students are expected to demonstrate strong work habits.

<input type="checkbox"/> Superior 4 Consistently arrives on time, has excellent attendance and excellent classroom etiquette	<input type="checkbox"/> Very Good 3 Consistently arrives on time, has very good attendance, and frequent good classroom etiquette	<input type="checkbox"/> Average 2 Sometimes arrives late, has good attendance, and often shows good classroom etiquette	<input type="checkbox"/> Below Average 1 Consistently arrives late, and has poor attendance or does not understand good classroom etiquette	<input type="checkbox"/> Failure 0 Consistently arrives late, or misses class often, or does not show good classroom etiquette
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