

2025-2026

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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Welcome, Dancers!

Introduction

This 2025-2026 handbook is a valuable resource for new and returning students intending to complete the B.A. or Minor in Dance at UMBC. Read it to familiarize yourself with information about department policies, classes, productions, studio access, and other areas. Please contact Mary Branning, Program Management Specialist (maryb3@umbc.edu) or Professor Elizabeth Johnson, Dance Department Chair (elizabj2@umbc.edu) if you have any questions.

During your time at UMBC, you will advance your knowledge of dance as you study new techniques, perform new choreography, and create your own works. We encourage you to take advantage of our many opportunities to perform in both fall and spring semesters. If you are enrolled in a technique course, you are eligible to audition for our concerts. We hope you will make the most of your time here. Work hard, work smart, 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 you to perform to your fullest potential, to test your limits as choreographers, and to question and think critically about dance.

The department provides 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.

Faculty and Staff

Full-Time Faculty and Staff

<p>Elizabeth Johnson Associate Professor and Department Chair PAHB 344 410-455-3886 elizabj2@umbc.edu</p>	<p>Shaness D. Kemp Associate Professor PAHB 349 410-455-6280 skemp@umbc.edu</p>
<p>Ann Sofie Clemmensen Associate Professor PAHB 347 410-455-2952 asclem@umbc.edu</p>	<p>Brandon Perry Russell Lecturer PAHB 351 410-455-2179 bprussell@umbc.edu</p>
<p>Carol Hess Professor PAHB 353 410-455-2951 hessvait@umbc.edu</p>	<p>Brian Jones Technical Director PAHB 354 410-455-3772 jonesb@umbc.edu</p>
<p>Sandra Lacy Full-Time Instructor PAHB 348 410-455-2980 lacy@umbc.edu</p>	<p>Mary Branning Program Management Specialist PAHB 342 410-455-2179 maryb3@umbc.edu</p>
<p>Doug Hamby Associate Professor Emeritus hamby@umbc.edu</p>	

Part-Time (Adjunct) Faculty

PAHB 351

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Courses of Study: B.A. in Dance, Minor in Dance, Education Certificate

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 several disciplines and related subject matter. The department offers a variety of approaches to the choreographic process and to performance. Intermediate and advanced dance majors study with a variety of guest instructors in our master class series.

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, except for 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 in higher level technique courses. 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. An 18-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 (undergraduate and graduate tracks)

Through its relationship with the Dance Department, UMBC’s Education Department offers undergraduate and graduate programs of study leading to K-12 dance teacher initial certification by the Maryland State Department of Education and recognized in 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 certification. If you are considering pursuing certification, contact Carol Hess and see https://education.umbc.edu/wp-content/uploads/sites/106/2024/08/Dance_BA_Ed_Advising_Form.pdf.

The UMBC Graduate School offers a Masters in Teaching (MAT) in K-12 Dance through UMBC’s Department of Education leading to dance teacher initial certification by the Maryland State Department of Education and recognized in other states. Applicants must be accepted to the UMBC Graduate School and to the Department of Education. Qualified undergraduates may apply to the program in their junior year, and begin to take MAT graduate course work in their senior year. After completing their senior year and B.A. in Dance, students normally complete all remaining requirements for MAT with initial teacher certification one year after receiving the B.A. .For more detailed information about the MAT requirements see UMBC’s Department of Education website, <https://education.umbc.edu/12-month-mat/>.

Electives, Repeatable Courses, Co-Requisite Courses

Elective Courses

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

- DANC 301 Special Studies in Dance is usually offered in Spring semesters, in areas such as pointe, tap, jazz, or hip-hop, on a rotating basis.
- DANC 356 Special Studies in Ballet provides high intermediate and advanced ballet students the opportunity to learn and perform ballet choreography. Admission to the course is by invitation or audition.
- DANC 400 Independent Study in Dance is recommended for students interested in independent or self-directed research projects of their own design, in consultation with a faculty mentor. DANC 400 is recommended for students who seek opportunities to choreograph beyond the required “first works” course, DANC 335 Independent Projects in Choreography.
- DANC 406 Teaching Dance Techniques is a pedagogy course focused on building skills for teaching dance in a studio setting. It is required for students interested in achieving education certification for teaching in the public school system and highly recommended for student planning to teach dance in a private studio.

Repeatable Courses for Credit

Students may be required to remain at a level of technique before advancing to the next. All technique courses are repeatable for credit to support students in gaining and maintaining the skills they need to progress. Each level of contemporary dance technique is repeatable two times for credit. Each level of ballet is repeatable four times for credit. Additional courses are repeatable, including DANC 356 Studies in Ballet, DANC 450 Repertory, DANC 400, DANC 390, DANC 301, and others.

Co-requisite Courses

The cornerstone of dance training is the technique class. Students are expected to approach their dance studies with a strong work ethic, including regular practice. Consistent training deepens learning, develops artistry, and maintains or increases strength and flexibility, reducing risk of injury. Students in improvisation, dance 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 280	Practicum credit for performance participation
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 Pointe),
DANC 310, DANC 316, DANC 320, DANC 410, DANC 416, DANC 420

Course Policies:

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, practice, progress, and accomplishment over the entire course. Regular attendance is essential to the development of a dancer, and is expected as a basic requirement; however, perfect attendance does not guarantee a grade of "A" in a dance technique course. 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 should plan to arrive in the studio ahead of time, ready to begin class on time. Students who are 10 minutes late or more will not be permitted to join the class but are expected to observe the class so they do not fall behind. 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, but must observe the class, take notes, and hand in their notes at the end of class.

IF YOU ARE FEELING SICK, STAY HOME! NOTIFY YOUR INSTRUCTOR

Absences

Absences beyond what is allowed below will affect the final grade.

- For classes meeting 1x a week, 1 absence without penalty is allowed.
- For classes meeting 2x a week, 2 absences without penalty are allowed.
- For classes meeting 3x a week, 3 absences without penalty are allowed.
- For classes meeting 3x a week with two instructors, 2 absences from Monday/Wednesday classes are allowed, and 1 absence from a Friday class is allowed.

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 a 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.

Touch Policy

The Department of Dance is committed to fostering a safe and respectful learning environment. Given the necessity of physical contact in dance courses, we adhere to a touch policy that emphasizes consent and respect. At the start of each term, instructors will discuss how they use touch, or no touch, in a way that respects autonomy and facilitates learning in the studio. Students must communicate with instructors if their personal boundaries at any time are not aligned with the instructor's approach. This policy helps maintain a positive and supportive atmosphere conducive to effective learning.

Health, Safety and Injury Prevention

You are a dancer. Your body is your instrument. Know it, and learn to take care of it.

Nutrition

Proper nutrition will help you reach your full potential as a dancer. Poor nutrition can affect your ability to reach your full potential. Eat a nutritious meal before class or rehearsal. On days when you know you will be doing a lot of dancing it may be best to eat small portions several times over the course of the day. Carbohydrates (fruit and grains) are easy to digest and can energize you. Foods that contain protein (yogurt, nuts, eggs, chicken, cheese) are excellent choices after practice, to help repair and build muscle tissue. Pack foods like nuts, fruit, vegetables, lean protein, and carbs such as whole grain bread, pasta or crackers, and nut butters. Avoid foods that are sugary, high in fat or salt, and soda.

Remember to drink water during the day. Proper hydration is essential. Have a reusable water bottle with you.

For more information about nutrition, check <https://myplate.gov> where you can take a quiz to learn about your eating habits and how to make improvements.

Sleep

Sleep is your body's way of recovering from the physical work of dance, and allows your brain to synthesize what you have learned so your skills can develop and improve. It's important to have a regular and consistent sleep routine. Your likelihood of injury increases when you don't get enough sleep.

Sore Muscles

As your body adapts to learning new dance skills, or new choreography in rehearsals, you may experience soreness and muscle fatigue, just as an athlete would. Learn your body's responses to new activity and increased activity. Delayed onset muscle soreness may appear 24 to 48 hours after engaging in physical activity beyond what you are accustomed to, and can last up to a week. As new skills become more familiar, the soreness should lessen. Develop a pre-class or pre-rehearsal warm-up and self-care routine. Self-massage can be accomplished with equipment as simple as a tennis ball, or foam roller, which are available in the Dance Department.

Stretching

The best time to stretch is after class. Stretching is not a warm-up activity. Stretch when your muscles are warm from having taken class. Stretching can help your muscles to release from working hard, and restore balance to your body from the demands of class. Stretch calmly, breathe deeply as you stretch, and hold each stretch for at least 15 seconds. Do not push your stretching to the point of pain. You should experience the stretching sensation in the "belly" of the muscle, not at the joints. Develop an after-class stretching routine tailored to the needs of your own body.

Hot or Cold?

Heat or ice can aid in healing, but it's important to know which to use when. Normally, cold (ice) is used as a first responder, when there is a sudden pulled muscle, sudden traumatic injury or acute pain. Ice constricts the blood vessels, reducing inflammation and swelling. Do not apply heat immediately after an injury. Heat is normally used later, to increase blood flow and promote healing. Heat can help loosen tight muscles and reduce muscle spasms.

Neither hot nor cold should be used for a prolonged period of time. 15-20 minutes is the maximum, with an equally long break in between. Always have a barrier between ice or heat, and your body, such as a towel or cloth. It's best to consult a medical professional such as a doctor or physical therapist about using ice or heat during rehabilitation of an injury.

First Aid Supplies, Heat and Ice.

The Dance Department has **first aid kits** near or within every dance studio. There is an **ice machine** on the third floor of the Performing Arts and Humanities Building, across the hall from the dressing rooms. There are plastic bags in the drawer above the ice machine. Do not eat the ice! Should the ice machine not be working for some reason, there are cold packs that can deliver cold by following the directions on the pack. **Heat packs** are also available and can be heated (very briefly) in the microwave above the ice machine. Check how hot the pack is before applying it to your body.

Emergencies

In case of an emergency, call campus police first at (410) 455-5555.

Retriever Integrated Health (RIH), and Center for Well-Being

The Center for Well-Being; Center Road, across from Erickson Field

The RIH is a resource for all students, with health services and counseling available. All counseling services are free and confidential. If you feel overwhelmed or anxious, you can talk one-on-one with a counselor, or a group, or get assistance to connect with other campus resources. Go to health.umbc.edu for more information about the center, or call **410-455-2542** if you need assistance.

Concert Schedule and Production Policies: Auditions, Casting, Performance Opportunities

Freshmen may perform in a maximum of 3 student-choreographed pieces in their first semester, and no more than 3 student-choreographed pieces in any one concert. Non-freshmen may perform in a maximum of 4 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 at the end of the semester in which they are taking the course.**

During 2025-2026, the department will present the following concerts:

FALL 2025:

- **BAYE and ASA** (October 16 and 17) @7:30PM in the DANCE CUBE. This New York dance company will perform and show a short film. They will also teach master classes for DANC 310, 320 and 410 students. Supported by UMBC's Arts+ Initiative. Find out about them. Student tickets available for \$7.00.
- **FIRST WORKS CONCERT** (November 14) 8PM in the DANCE CUBE, features first pieces by choreographed by students enrolled in DANC 335 Independent Projects in Choreography and works in progress by other students. Choreographers are limited to 2-3 dancers in each work.
- **SENIOR DANCE SHOWCASE** (December 5 and 6) @ 8 PM in the PROSCENIUM THEATRE, features capstone works choreographed by senior students enrolled in DANC 475 Senior Projects, a new Repertory (DANC 450) work choreographed by Professor Ann Sofie Clemmensen, and certain DANC 400 Independent Studies works selected by audition. Senior choreographers are limited to 5 dancers in each work.

SPRING 2026:

- **BALTIMORE DANCE PROJECT** (February 6 and 7) featuring faculty and guest performances
- **FIRST WORKS CONCERT** (April 24) See FIRST WORKS CONCERT above.
- **ORANGE GROVE DANCE PROJECT** (dates TBA), a site-specific work created with/for UMBC Students by Orange Grove Dance and presented outdoors on campus.
- **SENIOR DANCE SHOWCASE** (May 8 and 9) See FALL SENIOR SHOWCASE above.

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/>

Ticket Policy

Declared dance majors may be invited to attend the dress rehearsal of a dance student performance in which they themselves are not participating, or receive free admission to one student performance in which they are not themselves participating per semester (Senior Concert, Senior Showcase or Dance Showcase.) Students who give away their free ticket will be prohibited from receiving free admission in the future. Tickets can be purchased at tickets.umbc.edu.

Auditions to Perform in Student Works

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 2025 – 2026

FALL 2025	SPRING 2026
Wednesday, September 3 For Senior Projects and DANC 400 12:00 – 1:00PM in PAHB 337	Senior Concert Audition TBA
Friday, September 5 For First Works Pieces 12 :00 – 1:00PM in PAHB 337	First Works Audition TBA

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. Please read it carefully!
- 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. Not all courses are offered every 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 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 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, when offered, 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.
- DANC 450 Repertory challenges students to learn new or repertory work by a faculty member or visiting artist. Prerequisite: DANC 320.

General Information for Student Performers and Choreographers

Student Performer Information (See APPENDIX C)

- 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. Students interested in performing in a dance concert must attend the audition for that concert.
- Cast lists will be posted within 3 business days following the audition.
- Student performers must be able to attend all rehearsals, showings, tech rehearsals, performance warm-ups, performances, and technical strike to accept casting.
- Students cast in a piece should register for DANC 280 immediately.
- Students must complete all assignments for DANC 280 to receive credit.
- Performers must be enrolled in a technique course for credit.
- 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 in which they take the course.

Student Choreographer Information (see APPENDIX D)

Student choreographers must be enrolled in a course (DANC 335, DANC 400 or DANC 475) to choreograph a piece.

- All student choreographers are required to sign the CHOREOGRAPHER CONTRACT and agree to abide by the responsibilities described therein.
- First-time student choreographers are required to take DANC 335 Independent Projects in Choreography. Contact your advisor for permission if you meet the prerequisite.
- Student choreographers who have completed DANC 335 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 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.
- Choreographers are expected to:
 - 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 their faculty mentor.
- Costumes should not be purchased until the performance list is posted.

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 knowledgeable resource who can steer student choreographers toward researching, exploring and selecting music. Guidelines for music choice may vary among courses (DANC 335, 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 choose alternate selections

of music 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).
- Streaming links 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. The Department will support music rights licensing fee up to \$50 maximum per senior work.

- 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 upload visual documentation of all borrowed costumes, following the directions of the QR Poster displayed on the costume closet doors.
- 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 Department Policies: Studio Use, Rehearsals, Lockers, First Aid

Use of Studios and Studio Rules

Studio use is restricted to Faculty Research and Dance Majors or Minors who are choreographing for a department concert. All student choreographers have swipe access to the dance studios and all dance majors and minors have swipe access to the dressing rooms via their campus card and may use studios if available. If the campus card does not work, please notify the Dance Office. Apart from 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 feel uncomfortable, CALL SECURITY 55555 or 53136

Studio Scheduling and Rehearsal Time:

Three studios – FA 317, PAHB 337 (The Dance Cube), and PAHB 231 (Dance Technology Studio) are available for regular weekly-reserved rehearsal times for student choreographers enrolled in:

1. DANC 475 Senior Projects - two 2-hour rehearsals per week
2. DANC 335 Projects in Choreography (“First Works” choreographers)- one 2-hour rehearsal per week or two 1-hour rehearsals per week
3. DANC 400 Independent Studies in Dance – maximum of 4 rehearsal hours per week
4. URA Awardees and others as available

Students in these courses will reserve their weekly rehearsal times with their instructor or URA mentor.

Lockers

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

- Students must present their Campus ID 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.

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 Campus Police at 410-455-5555. 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.

Study Abroad Opportunities

DANC 299 Dance Denmark is a three-week faculty-led study abroad course in which students learn about Danish culture while studying dance intensively. Dance Denmark was suspended during COVID-19 and is expected to resume in summer 2027. 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 a stipend 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. Student research is 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 and include a 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

Students are responsible for knowing what classes they need to take and when those classes are offered. Consult the degree requirements and spring/fall only course list 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 2025 – 2026

Class Standing	Advisor	Office
Freshmen and New Transfers	Ann Sofie Clemmensen	PAHB 347
Sophomores and Juniors	Shaness Kemp	PAHB 349
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 23 credits)

A minimum of 15 credits in modern dance technique, which must include the following courses:

- DANC 275 Introduction to Umfundalai-African Contemporary (3)
- DANC 310 Intermediate Contemporary Dance Techniques I (3)
- DANC 320 Intermediate Contemporary Dance Techniques 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)
- DANC 416* Ballet IV Advanced Ballet (2)

** Enrollment in Ballet IV is by invitation or audition.*

Choreographic Process (9 credits)

- DANC 230 Improvisation (2)
- DANC 330 Dance Composition I (3)
- DANC 331 Dance Composition II (3)
- DANC 335 Independent Projects in Choreography (1)

Performance (3 credits)

- DANC 450 Repertory (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 2021

The Dance Minor consists of a combination of core and elective courses for a total of 18 credits.

Core Courses (10 - 12 credits)

- DANC 230 Improvisation (2)
- DANC 310 Intermediate Contemporary Dance Techniques I (3)

One course in the history of dance (3 credits):

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

1 – 2 courses in ballet technique (2 – 4 credits):

- DANC 116 Ballet I – Elementary Ballet (2)
- DANC 216 Ballet II – Intermediate Ballet (2)
- DANC 316 Ballet III – High Intermediate Ballet (2)
- DANC 416* Ballet IV – Advanced Ballet (2)

** Enrollment in Ballet IV is by invitation or audition.*

PLUS 6 - 8 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 Techniques 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 Techniques II (3)
- DANC 330 Dance Composition I (3)
- DANC 331 Dance Composition II (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

Semester _____ Name _____

Choreographer Name _____

Check one: ☐ Senior Concert; ☐ First Works; ☐ DANC 400; ☐ Other _____

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 enrolled in a dance technique course FOR CREDIT | DANC _____
- You are not on Artistic Probation

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.

CASTING

- I understand I may not be cast in more than **THREE** student-choreographed pieces in one concert. Pieces performed as part of a class (for instance, DANC 450, or a special topics course) do not count against this limit.
- I understand this limit is **ONE** student-choreographed piece if I am enrolled in DANC 399.
- I will not accept any role if I cannot attend all rehearsals, including during tech week, all mandatory warm up sessions, and performances. If I have evening classes that conflict with tech week I will make the choreographer, Concert Director, and Technical Director aware of these conflicts when I accept the role.

REHEARSALS

- I will be on time, warmed up and ready to rehearse at all scheduled rehearsal times set by the choreographer.
- I will inform the choreographer and the appropriate Course Instructor of any injuries, illness, or incapacity.
- If I cannot continue the rehearsal process due to illness/injury, I will teach my part to my replacement.
- I understand that there are different ways to run a rehearsal process. Some choreographers may bring in a set phrase and teach that to the dancers; some choreographers may choose to develop material on the spot and/or in partnership with the dancers. Improvisation is another tool that choreographers can choose to use. All these processes require the dancers to be open and ready to invest.
- If I have any concerns regarding the rehearsal process, I can reach out to the course instructor.

ATTENDANCE

- As a dancer in a student-led choreographic project regular attendance is essential and missing rehearsals impairs the creative process. **INITIALS** _____
- Attendance also includes being on time for rehearsals, being present and engaged during the rehearsal (not on your phone) and treating the student choreographer with respect.
- In case of inconsistent attendance by a student dancer, the course instructor in conversation with the student choreographer will determine if the dancer under consideration will be allowed to continue the process.

Inconsistent attendance includes consistently arriving late and/or leaving early without prior knowledge and agreement of the choreographer.

- Poor attendance can result in Artistic Probation for the following semester.
- If the decision is made that you should not continue the rehearsal process, you will be expected to teach your track to your replacement dancer.
- If a student wants to leave a student-led choreographic process, they must communicate this desire directly to both the choreographer and course instructor. Leaving a piece after the second week of rehearsal for reasons except injury, illness, or serious circumstances approved by the course instructor will result in Artistic Probation. If enrolled in DANC 280 leaving a student-led project will result in a W/withdrawal. You will also be expected to teach your track to your replacement dancer for the following 2-3 rehearsals **INITIALS** _____

SHOWINGS

Showings occur when the course instructor visits rehearsals to provide feedback to the student choreographer.

- I will be available for in-person showings.
- I understand that the student choreographer will notify me when showings are scheduled.
- I understand that a showing can take place during a free hour.
- The number of showings depends on the course requirements [DANC335, 400, 475].
- DANC 400: I understand I will be given at least two weeks notice of the adjudication showing.

ADJUDICATION (DANC400)

- A DANC 400 work must be adjudicated to be accepted for showcase/concert.
- I understand that an adjudication can take place during a free hour.
- I understand I will be given at least two weeks' notice prior to the adjudication.
- I understand that the piece that I am a part of may not be selected to be part of a concert.

TECH WEEK

- I will be on time for all tech calls.
- I understand that I must make my schedule open for tech week (Monday - Thursday) from 5:30-10:30pm.
- I am responsible for reaching out to the student choreographer to get the dates / times for tech week.
- Warm up is mandatory for Dress Rehearsal (Thursday) 6-6:50pm.

PERFORMANCES

- I will be on time for all concert/performance calls.
- I will be onstage, ready for the 6:00pm mandatory pre-concert warm-up for all dress rehearsals and performances.
- If I do not attend the mandatory warm-ups (Dress + Concerts), I will be placed on Artistic Probation, which means I will not be permitted to perform in a student-choreographed work in the following regular semester.
- 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 to the costume rack.

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 will be placed on Artistic Probation, which means I will not be permitted to perform in student-choreographed works for a full semester, nor choreograph under DANC 400 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 Works; ☐ First Works; ☐ DANC 400

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 registered for DANC 335
- You have registered for DANC 475*
- You have registered for DANC 400*
- You are not on artistic probation.

* Prerequisite: DANC 335

AGREEMENT

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

AUDITION

- I will be on time for the scheduled dancer audition specific to the course I have registered for.
- I will come prepared to the audition.

CASTING

- 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 my scheduled rehearsals.
- As a student choreographer, I may not perform in my own work.

SCHEDULING

- Rehearsal scheduling will be coordinated during the first class - sessions for DANC 335/475 and for DANC 400 via email or in-person meeting with the course instructor.
- I will notify my dancers of my rehearsal schedule when I have confirmed my complete cast list with the course instructor.
- I will not schedule events that conflict with production rehearsals and performance dates.
- I will inform the course instructor at the beginning of the semester of any university class conflicts during production/tech week.

REHEARSALS

- I will not hold rehearsals outside of my arranged time, either on- or off-campus, without the approval of my instructor/advisor. Additional rehearsals will be allowed only in rare circumstances, such as an injury or extended illness.
- I will be on time, warmed up and prepared for all scheduled rehearsal times.
- If I anticipate being late or missing a rehearsal, I will notify my dancers in advance and my course instructor.

MIDWAY SHOWINGS

- DANC 335/475: I will adhere to the showing guidelines specified in the course syllabus.
- DANC 400: A date for preview showing will be provided by the course instructor a minimum 14 days in advance.
- DANC 400: invited faculty members will review a cohesive “first draft” / I am responsible for being prepared to talk about the work to the guests.
- DANC400: I will be notified as to whether my work has been accepted into the Showcase, ranked as “Provisional” for the Fall Showcase, or scheduled into the First Works Concert (Spring) or an informal showing (Fall).
- DANC 400: If my work is ranked “Provisional,” I must improve or re-work sections of the work and re-submit the work by showing it at a later date, to be determined by the Concert Director.

MUSIC AND PROGRAM INFORMATION

- I understand that I must obtain the appropriate music rights for all music used in my work.
- If I need assistance from the Music Coordinator such as help with locating artist contact information, I must do so no later than 6 weeks prior to tech week.
- I will submit all program information to the course instructor and Technical Director no later than four weeks before the concert.
- I will upload all my music files in high-quality or CD-quality formats (at least 44.1 sample rate and .AIF, .WAV or AAC) as specified by the Technical Director, to the designated production drive folder provided by the Technical Director.
- The department supports music licensing fee for senior works only, and for amounts no greater than \$100.

FEEDBACK SESSIONS

- I will arrange for the course instructor to attend one or two rehearsals (as specified in the course syllabus) to provide feedback and critique the progress of my work.
- I will maintain a positive, open attitude and encourage my dancers to do the same.

TECH & PERFORMANCES

- I understand that if I have a crew role, I must attend all tech rehearsals, not just my own.
- I will arrive at the performance venue at the announced call time for all scheduled tech and dress rehearsals.
- I will bring all costumes to my tech rehearsal and hang them on the show costume rack. Costumes must remain on the rack until after the final performance. Department-owned costumes must be hung on the rack after the final performance. Items that are not owned by the department can be taken home following the final performance ONLY. INITIALS_____
- 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 remain at tech and dress rehearsals until released by the Concert Director.
- I will make sure that my dancers know the schedule for rehearsals, showings, tech rehearsals, dress rehearsals, and performances.
- I will treat my dancers, Concert Director, Technical Director, and technical crew with respect.
- I will remind my dancers that they are required to participate in scheduled warm-ups (dress + concerts).

REQUIRED PRODUCTION HOURS

- I will sign up for and complete required production hours during the semester as specified in the course syllabus– and perform the duties assigned by the Technical Director.
- I will adhere to the policy on choreographer production hours.
- DANC 475: I understand I will be part of the concert run crew and have a role assigned by the Technical Director.

MAKEUP AND COSTUMES

- Costumes should not be purchased until communicated by course instructor (DANC 475 only)

- Costumes can be checked out from department inventory. Please follow the guidelines displayed on the costume closet doors.
- 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 and Technical Director
- 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 my work not being presented in the concert. 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
☐ Demonstrates developing skill in the mechanics of turnout	☐ Incorporates the use of symmetry in turnout in barre and center work with reminders	☐ Demonstrates increasing strength in turnout, and clearly understands their individual turnout	☐ Consistently works with individual maximum turnout
☐ Demonstrates developing skill at maintaining skeletal alignment at the barre, particularly in movements à terre	☐ Consistently maintains skeletal alignment at the barre, particularly in movements à terre	☐ Demonstrates “oppositional” alignment energy - “lift and elongation” with increasing attention to joint articulation and refinement of “line”	☐ Consistently performs with excellent “line,” and moves freely with clear articulation of the joints
☐ Demonstrates developing skill at maintaining alignment in center practice, with reminders	☐ Shows developing ability to carry proper alignment principles from the barre to center practice	☐ Demonstrates consistent proper skeletal alignment in all parts of the class	☐ Maintains alignment and nuanced “line” in positions and in motion through space
☐ Consistently shows improvement in developing flexibility	☐ Demonstrates increasing strength and placement with legs en l’air	☐ Demonstrates both stability and fluidity of motion with legs en l’air and in relevé	☐ Maintains fluidity of motion in upper and lower body throughout class
☐ Challenges oneself to increase stamina	☐ Maintains energy throughout simple combinations	☐ Shows increased flexibility, strength and stamina in complex combinations	☐ Shows increased stamina in longer combinations and can sustain positions with legs en l’air
☐ Applies corrections when they are given. Frequently demonstrates the ability to apply corrections from one skill to another, with reminders	☐ Maintains some corrections from one class to the next, with some reminders	☐ Maintains most corrections from one class to the next and applies most to other skills in class, with few reminders	☐ 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
☐ Coordinates basic positions of the feet and arms	☐ Demonstrates arm positions and port de bras with basic barre and center vocabulary	☐ Demonstrates fluid use of upper body, epaulement, and developing use of head	☐ Applies epaulement, head positions and harmonious upper body in all parts of the class
☐ Performs simple movements in combination	☐ Performs basic vocabulary in simple combinations with use of arm positions	☐ Incorporates upper and lower body fluidly in increasingly complex combinations	☐ Articulates subtleties of detail in upper and lower body
☐ Demonstrates developing skill in moving across the floor with large movements	☐ Consistently moves across the floor with full involvement of the body	☐ Maintains fluidity with port de bras in large movements across the floor with changes of direction	☐ 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
☐ Demonstrates proper jumping technique in simple jumps, singly	☐ Consistently uses proper jumping technique in simple combinations	☐ Demonstrates proper use of jumping, landing in clean positions and consistently makes fluid changes of direction in more sophisticated center combinations	☐ Shifts weight with confidence and applies proper jumping technique in clean positions with increasing speed in complex combinations
☐ Consistently uses the plié in making transitions from one movement to another.	☐ Demonstrates fluid shifts of weight and use of plié from one movement to another throughout center combinations, and in turning	☐ Demonstrates developing skill in using the plié consistently in large jumps and turns, developing sense of ballon	☐ 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
☐ Demonstrates developing ability to change qualities and speeds	☐ Demonstrates changes of quality and speed in simple combinations	☐ Demonstrates different qualities, speeds, and dynamics with some range, and developing artistry	☐ 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
☐ Keeps time to maintain tempo, with musical accompaniment	☐ Maintains rhythm within the musical framework, and demonstrates simple phrasing	☐ Consistently demonstrates rhythmic clarity, with developing nuances of musical phrasing	☐ 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
☐ Performs basic vocabulary singly with repetitions, and in very simple combinations with repeated demonstration	☐ Perform simple combinations at the barre. and in center work. Performs allegro combinations at slow to moderate tempos with explanation and demonstration	☐ Accurately performs combinations of increasing length and complexity with explanation, but little demonstration	☐ Performs complex combinations with little explanation or demonstration. Can 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.

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

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>Développés</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> Simple <i>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) derrière</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</i> <i>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
☐ Demonstrates developing skill in the mechanics of alignment while seated, standing and in motion	☐ Shows continued developing skill in the mechanics of alignment while seated, standing, in motion and throughout simple locomotor patterns	☐ Frequently demonstrates the ability to maintain alignment while seated, standing, in both internal and external rotation, in motion, and moving through space	☐ 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	☐ Consistently maintains alignment, internal and external rotation, with an increased range of joint articulation in increasingly complex combinations	☐ Consistently integrates an awareness of alignment, joint articulation and internal and external rotation throughout complex combinations requiring greater ranges of motion
☐ Demonstrates developing flexibility and strength	☐ Continues to demonstrate increasing flexibility and strength	☐ Frequently demonstrates increasing flexibility and strength while maintaining alignment	☐ Consistently demonstrates increasing flexibility and strength while maintaining alignment through expansive movement	☐ Consistently demonstrates the use of alignment, flexibility and strength in increasingly complex combinations	☐ 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
☐ Demonstrates developing ability to move the body as a unit	☐ Demonstrates a developing ability to move with clear relationships between body parts	☐ Demonstrates the ability to use the upper body and torso and to incorporate basic spinal motions in combinations	☐ Frequently coordinates the upper body, lower body and spine in movement combinations of greater complexity	☐ Consistently integrates the upper body, lower body and spine with increasing power and control	☐ Consistently integrates the upper body, lower body and spine with power, control, and subtleties of detail
☐ Demonstrates developing skill in moving across the floor with large movements	☐ Consistently moves across the floor with full involvement of the body	☐ Maintains fluidity with large movements across the floor with changes of direction	☐ Consistently performs large scale movement across the floor, incorporating changes of direction with connectedness and efficiency	☐ Consistently performs large scale movement across the floor, incorporating changes of direction with connectedness, efficiency, and attention to detail	☐ 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
☐ Shows developing use of the plié in making transitions from one movement to another	☐ Continues to develop use of the plié in making transitions from one movement to another, through space and from floor to standing	☐ Frequently demonstrates success in transferring weight fully, and shows a developing sense of weightiness and groundedness	☐ Consistently demonstrates an awareness of the center of gravity and frequently shows an ability to mobilize the body through space	☐ Consistently incorporates shifts of weight, and fluid transitions in and out of the floor with a sense of weightiness, power and control	☐ 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
☐ Demonstrates proper jumping technique in simple jumps	☐ Consistently uses proper jumping technique in simple combinations	☐ Demonstrates proper use of jumping and landing, and consistently makes fluid changes of direction	☐ Demonstrates proper use of jumping and landing, and consistently makes fluid changes of direction in more complex combinations	☐ Demonstrates proper jumping technique with increased elevation, and clarity of line with more complex changes of direction	☐ Consistently demonstrates the ability to move fluidly maintaining line and clarity between extreme levels of elevation and the floor

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
☐ Demonstrates developing ability to recognize and perform a moderate range of speeds and dynamics, and maintains focus in simple movement	☐ Recognizes and demonstrates an increased range of dynamic qualities and speeds in simple movements, and begins to maintain focus in simple combinations	☐ Frequently recognizes and performs an increased range of dynamic qualities and changes of focus in many aspects of class, and throughout combinations	☐ Consistently integrates a wide range of dynamic qualities and clear changes of focus in most aspects of class, and while moving through space	☐ Consistently integrates shifts of dynamics and focus at a wide range of speeds in most aspects of class, including complex combinations	☐ 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
☐ Frequently stays in time with musical accompaniment	☐ Maintains rhythm within the musical framework with developing ability to demonstrate simple phrasing	☐ Frequently recognizes tempo and musical phrasing, and performs with some attention to phrasing and transitions	☐ Consistently performs in time with musical accompaniment, and demonstrates rhythmic clarity with developing nuances of phrasing and transitions	☐ Consistently performs with rhythmic accuracy, and increasingly nuanced phrasing and transitions	☐ 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
☐ Demonstrates developing ability to acquire simple movements and combinations with repeated demonstration and detailed explanation	☐ Demonstrates ability to acquire simple movements and combinations with repeated demonstration and some explanation	☐ Frequently acquires combinations at slow to moderate tempos with limited demonstration and some explanation	☐ Consistently acquires new movement information and complex combinations with limited demonstration and some explanation	☐ Consistently acquires details of combinations of increasing length and complexity with limited demonstration and explanation	☐ 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
☐ Applies feedback when given. Begins to remember to apply feedback from one class to another, with consistent reminders	☐ Frequently remembers to apply feedback from one class to another, and begins to apply feedback from one skill to another, with consistent reminders	☐ Maintains most feedback from one class to the next and frequently applies most feedback to other skills in class, with few reminders	☐ Frequently retains feedback from one class to another, and consistently applies feedback to other skills in class with few reminders	☐ Consistently retains feedback from one class to the another and generalizes feedback to other skills in class and beyond, with few reminders	☐ 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
☐ Maintains energy throughout simple combinations	☐ Challenges oneself to increase stamina	☐ Shows increased stamina and energy in complex combinations	☐ Shows increased stamina and sustained energy in longer combinations	☐ Consistently shows stamina and sustained energy throughout most of the class	☐ 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
☐ Demonstrates ability to embody specific technical principles in basic movements	☐ Demonstrates ability to embody specific technical principles while moving through space	☐ Frequently embodies specific technical principles in simple combinations	☐ Frequently identifies and embodies specific technical principles throughout the majority of class	☐ Consistently identifies and embodies specific technical principles throughout the majority of class	☐ 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.

☐ Superior 4 Consistently arrives on time, has excellent attendance and excellent classroom etiquette	☐ Very Good 3 Consistently arrives on time, has very good attendance, and frequent good classroom etiquette	☐ Average 2 Sometimes arrives late, has good attendance, and often shows good classroom etiquette	☐ Below Average 1 Consistently arrives late, and has poor attendance or does not understand good classroom etiquette	☐ Failure 0 Consistently arrives late, or misses class often, or does not show good classroom etiquette
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APPENDIX G: Course Scheduling Planner/Spring and Fall Courses

Courses Offered in Both Spring and Fall Semesters	
Ballet Technique – All Levels DANC 116, 216, 316, 416	
Contemporary Dance Techniques DANC 110, 220, 310, 320	
DANC 335 Independent Projects in Choreography (First Works)	
DANC 399 Dance Practicum	
DANC 400 Independent Studies in Dance	
DANC 475 Senior Projects	
Courses Offered in Fall Semester Only	Courses Offered in Spring Semester Only
DANC 202 Dance History II Contemporary Forms (AH)	DANC 201 Dance History I Cultural and Classical Forms (AH or C)
DANC 230 Improvisation	DANC 240 Music for Dance
DANC 315 Beyond Technique	DANC 275 Introduction to Umfundalai
DANC 331 Composition II	DANC 325 Dance and Contemporary Arts Writing Intensive (WI)
DANC 340 Dance and Technology	DANC 330 Dance Composition I
DANC 410 Advanced Contemporary Dance Techniques I	DANC 420 Advanced Contemporary Dance Techniques II
DANC 450 Repertory (usually in Fall, but will be offered in Spring 2025, then in Fall 2026)	DANC 450 Repertory (in Spring 2025)
	DANC 301 Special Studies in Dance (TBA)
Not Required for Dance Major or Minor	
DANC 425 Teaching Methods for Dance	DANC 406 Teaching Dance Techniques
	DANC 260 cross-listed Intro African Dance
	DANC 356 Special Topics in Ballet (possibly in Spring 2025)

*DANC 301 Special Studies in Dance, if offered, will be announced to students prior to registration for the Spring 2025 semester.

APPENDIX H: Four Year Pathways to the B.A. in Dance

FOUR YEAR PATHWAYS TO THE B.A. IN DANCE:

B.A. Dance Four Year Academic Plan 1 - Accelerated						
Year 1	Fall			Spring		
Benchmark Requirements DANC 230 in the first year, either Fall or Spring DANC 240 recommended in the first year Major Requirements: DANC 310, 320, 216/316, 201, 230, 240 University Requirements ENGL 100 (or equivalent) and a credit-bearing math course to be completed within the		Credits	Grade		Credits	Grade
	DANC 216 or 316	2	___	DANC 216 or 316	2	___
	DANC 230	2	___	DANC 201 (AH GEP)	3	___
	DANC 310	3	___	DANC 320	3	___
	ENGL 100	3	___	DANC 240 or 330	2-3	___
	Foreign Language 201	4	___	MATH	3	___
			___	C GEP	3	___
	<i>Total</i>	14		<i>Total</i>	16-17	
Year 2	Fall			Spring		
Benchmark Requirements *DANC 320, Gateway to the Major *DANC 275 DANC 330 is a prereq for required major courses Major Requirements: DANC 202, 316, 315, 330		Credits	Grade		Credits	Grade
	DANC 202 (AH)	3	___	DANC 275	3	___
	DANC 315	3	___	DANC 316	2	___
	DANC 316	2	___	DANC 240 or 330	2-3	___
	DANC 310 or 320 (Recommended elective)	3	___	DANC 335	1	___
	S non Lab GEP	3		AH GEP	3	
	SS GEP	3		C GEP	3	
	<i>Total</i>	17		<i>Total</i>	15-16	
Year 3	Fall			Spring		
Benchmark Requirements DANC 331 required for more advanced work DANC 340 required for more advanced work Major Requirements DANC 325, 331, 335, 340, 410, 420, 399,		Credits	Grade		Credits	Grade
	DANC 316 or 416 (rec. elective)	2	___	DANC 420	3	___
	DANC 410	3	___	DANC 325	3	___
	DANC 331	3	___	DANC 399	3	___
	DANC 340	3	___	S w/lab GEP	3	___
	SS GEP	3	___	DANC 400 (possible elective)	2-3	___
	Elective	3				
	<i>Total</i>	17		<i>Total</i>	14-15	
Year 4	Fall			Spring		
Major Requirements DANC 450 DANC 475 may be taken in either spring or fall		Credits	Grade		Credits	Grade
	DANC 410 or 316 (rec. elective)	2-3	___	DANC 420 (rec. elective)	3	___
	DANC 450	3	___	DANC 416 (rec. elective)	2	___
	DANC 475	3	___	Other Electives	9	___
	Elective	3	___			___
			___			___
			___			___
	<i>Total</i>	12		<i>Total</i>	14	
Total = 120						

[illegible]

B.A. in Dance Four Year Academic Pathway						
Year 1	Fall			Spring		
Benchmark Requirements DANC 230 is a prereq for the composition sequence Major Requirements: DANC 216, 201 University Requirements ENGL 100 (or equivalent) and a credit-bearing math course to be completed within the first year of academic study.		Credits	Grade		Credits	Grade
	DANC 110* or DANC 220*	2	—	DANC 110*, <u>220,*</u> or 310	2	—
	DANC 116*	2	—	DANC 116 or 216	2	—
	ENGL 100	3	—	DANC 201 (C)	3	—
	GEP Foreign Language 201	4	—	MATH GEP	3	—
	AH GEP	3	—	2 GEP's – AH and SS	6	—
	* preparatory courses		—	* preparatory courses		—
	Total	14		Total	16	
Year 2	Fall			Spring		
Benchmark Requirements DANC 240 is a prereq for upper level courses DANC 320 is the gateway course and requires "B" or better to major DANC 330 prereq . Major Requirements: DANC 216, 230, 310, 320, 202, 240, <u>316, 330</u>		Credits	Grade		Credits	Grade
	DANC 220 or 310	3	—	DANC 320 (Gateway Course) or 310 (elective)	3	—
	DANC 216	2	—	DANC 216 or 316	2	—
	DANC 202 (AH)	3	—	DANC 240	2	—
	DANC 230	2	—	DANC 330	3	—
	S non-lab GEP	3	—	SS GEP	3	—
	GEP - AH	3	—	C GEP	3	—
	Total	16		Total	16	
Year 3	Fall			Spring		
Benchmark Requirements DANC 335, 340 Major Requirements DANC 315, 335, 399, 275, 340, 399,		Credits	Grade		Credits	Grade
	DANC 316 (rec. elective)	2	—	DANC 275	3	—
	DANC 315	3	—	DANC 340	3	—
	DANC 335	1	—	DANC 399	3	—
	DANC 310 (rec. elective) or 320	3	—	DANC 320 (rec. Elective)	3	—
	S w/lab GEP	4	—	SS GEP	3	—
	Electives	2-3	—			—
	Total	15		Total	15	
	Fall			Spring		
Major Requirements 331, 410, 450. 420, 325, 475,		Credits	Grade		Credits	Grade
	DANC 410	3	—	DANC 420	3	—
	DANC 331	3	—	DANC 325	3	—
	DANC 450	3	—	DANC 475	3	—
	DANC 316 or 416 (rec. elective)	2	—	DANC 316 or 416 (rec. elective)	2	—
	DANC 400 (rec. elective)	2	—	Other Electives	3	—
	Electives	3	—			—
	Total	16		Total	14	
Total = 120						

