OPTIONAL RESPONSE
For
Winthrop University
701 Oakland Ave.
Rock Hill, SC 29733
Tony DiGiorgio, President

Department of Theatre and Dance
Andrew Vorder Bruegge, Ph.D.
Department Chair

4 Year Bachelor of Arts Dance Program
(Dance, Dance with Teacher Certification)

NASD Visit Dates
5-8 November 2008

Submitted to

NATIONAL ASSOCIATION OF SCHOOLS OF DANCE
11250 Roger Bacon Dr., Suite 21
Reston, Virginia 20190
A. Purposes
Page 1, paragraph 1: “It is recommended that the wording of the mission be revised to better reflect dance at Winthrop within the context of a liberal arts degree, and to also highlight the major strengths of their specific program. (NASD Handbook 2007-2008, Second Edition, II.A.1.e (2)-(3)).”

REPLY:

Dance faculty members have been working on revision of the mission and goals for the program since the summer of 2008. That work has continued during the past academic year, and we expect to finalize a new, concise mission statement and program goals before the end of the fall 2009 semester. (Draft of revised, working document of mission and goals attached.) SACS reaffirmation of the university is also driving this work. In revising the dance program mission and goals, we are sensitive to the importance of creating mission and goals that are assessable.

B. Size and Scope:
1. Appropriate Number of Faculty and Other Resources
Page 3, paragraph 1: “The Self-Study (p. 16) articulates the need to convert the one-year full-time faculty position into a tenure track position. The site visitors agree that this is important for the future of the dance program. Assuring ongoing resources for this position is necessary in order to provide a workable nucleus of faculty to support the program’s size and scope (NASD Handbook 2007-2008, Second Edition, II.B.1.a, and II.F.2.a.).

REPLY:

For two years now, the dean and department chair have done their best to preserve the current full-time, non-tenure track position in dance. Maintaining this fourth instructional position in dance has been especially difficult, given the budgetary challenges we continue to face. The university’s administration concurs with the site visitors’ analysis about the vital importance of a fourth full-time, tenure-track position, but we cannot commit to creating a new tenure track line at this time. We recognize the need to hire a full-time faculty member with the appropriate credentials to teach courses such as modern and ballet technique, jazz technique and choreography at all levels. (The person currently in the full-time, non-tenure track position is teaching this array of courses.) See also reply under E. Faculty and Staff, Page 8, paragraph 2 below that acknowledges the additional need for full-time, tenure track dance faculty to teach the core academic curriculum, including courses such as dance history and kinesiology.

The present staffing situation deserves some context. Two years ago, there existed three full-time, tenure track instructional positions in dance. The CVPA dean quickly found the resources to add a full-time, non-tenure track accompanist and a full-time, non-tenure track instructor in dance. These additions to the faculty have had a
tremendously positive impact on the program. They represent concrete progress towards achieving broad staffing goals that NASD has recommended—four full-time, tenure track instructional positions and accompanists for all technique classes.

B. Size and Scope:

1. Appropriate Number of Faculty and Other Resources

Page 3, paragraph 3: “The site visitors concur that a studio suitable for tap dance and other dance forms requiring shoes is a future need for the program. However, it appears access to a larger dance studio outlined in the NASD Handbook of 2400 square feet, 100 feet per dancer, for dance major technique classes and rehearsals may be a higher priority (NASD Handbook 2007-2008, Second Edition, II.F.1.g.). (This issue was also cited on Page 10, paragraph 3 under Section F. Facilities, citing the (NASD Handbook 2007-2008, Second Edition, II.f.1.e. and g(1).)

REPLY:

Studio suitable for tap (and other ancillary dance forms): The academic vice president and the dean of the college are exploring options among campus facilities to identify an appropriate space for a “shoe studio” for instruction of courses like social dance, hip-hop, tap, early dance, and jazz. As several new buildings are completed for the Fall 2010 semester, we expect to be able to come to a decision about selecting a specific space for this purpose.

Second large studio for major technique courses and rehearsals: The Problem: Since the Fall 2007 semester, the dance program has had limited access to a 3000 sq. ft. dance studio and a 1200 sq. ft. dance studio in the new West Center on campus—a space perfectly suited for modern technique courses and rehearsals. The bureaucratic process for scheduling those spaces had put the dance program at a low priority. The Solution: The university administration has revised the process for scheduling space in the West Center. Effective in summer 2009 there exists a central office that schedules classes in all academic spaces on campus. The dance program now has full access to the use of the dance studios in the West Center. As planning for the Spring 2010 semester has begun as this document is being crafted, the department chair has been able to request spaces in the West Center and get immediate attention and priority use of the West Center dance studios from the centralized scheduling office. Full access to these studios—in combination with the two studios in Johnson Hall—now provides the dance program with sufficient studio space for major technique courses and rehearsals.

B. Size and Scope:

1. Appropriate Number of Faculty and Other Resources

Page 3, paragraph 4: “Currently it appears at least one full-time faculty member shares an office with more than a dozen part-time faculty members in theatre and dance. The visiting team concurs with the Self-Study (p. 15 and 16)
REPLY:

Effective with the beginning of the Fall 2009 semester, Zin Bronola and Meg Griffin (both are full-time instructors of dance) are relocated to share one office in Johnson Hall. Part-time instructional staff continue to share another office in Johnson Hall. (See attached department roster showing office assignments.) The department chair and CVPA dean are in continuous dialogue with the administration about faculty office space. In the fall 2010 semester, the completion of new buildings on campus will create an opportunity to claim some more faculty office spaces in a building next door to Johnson Hall—office spaces for part-time and full-time faculty.

C. Finances:

Page 5, paragraph 1: “Concerns over the cleanliness of the dance studios were brought up in the Self-Study (p. 41), and by several people who met with the site visitors. Upper administration is aware of the situation and is working to identify resources to maintain cleanliness in the dance studios to avoid potential health and safety issues (NASD Handbook 2007-2008, Second Edition, II.C.2.a.).

REPLY:

During the Spring 2009 the Vice-President for Academic Affairs worked with the Director of Facilities Management to assign a janitorial crew to clean the studios every night with appropriate hygienic cleaning agents. The studios are now cleaned on a daily basis.

C. Finances:

Page 4, paragraph 1: “In these times of an uncertain economy, . . . additional efforts and strategies must be employed to offset a lack of budget increase (for example, possible strategies may include an increase/implementation of students fees, a concerted effort to fund raise, and engagement in grant writing through internal and external funding sources). (NASD Handbook 2007-2008, Second Edition, II.C.1.c.).

REPLY:

Lab Fees: In the Spring 2009 the department requested student lab fee increases for all the major technique courses. The justification for this request was the salary for additional accompanists. Also, the department requested student lab fee increases for DANT 205 and DANT 372. The justification for this request was the cost of specialized computer lab software essential for these courses. Additionally, the department requested student lab fee increases for all dance pedagogy courses. The justification for this request was to cover the cost of consumable materials used in the
classes. Finally, the department requested student lab fee increases for DANA 443 and DANA 444. The justification for this request was the production expenses associated with these courses. All the above fees were approved, effective Fall 2009. (See attached document).

Fund raising: As the department was planning its 2009-2010 production season, the faculty carefully considered ways to generate more revenue through the box office. This led to a decision to increase the number of performances of certain productions, specifically to include matinee performances for area K-12 students. We expect this to generate up to $4000 in additional revenue. The department intends to expand its outreach to K-12 schools in 2010-11 to include touring productions to the schools. These touring productions will generate extra revenue. Also, the department has very carefully selected production content, guest artists and performance dates to increase box office revenue. For example, the university moved its annual Homecoming celebration to November, so the department purposefully is aligning performances of the Winthrop Dance Theatre (WDT) concert with that event. The director of WDT expects to include and alum of the program as a guest choreographer for that concert. Such connections to the Homecoming event should promote greater patronage. The department hopes to host an ACDF regional festival within the next couple of years. This initiative could generate as much as $10,000 in revenue for the dance program. The faculty is looking at the calendar for the next five years and evaluating the optimal years that we would be able to do this.

The College of Visual and Performing Arts (CVPA) Dean’s office has initiated several projects during the summer of 2009 that could bring revenue to the program. First, the college has begun marketing our arts programming (including dance) on this area’s classical music public radio station. Second, the dean has brought together several of our departments to submit a proposal for a Creative Campus grant. This is a fairly new granting opportunity for arts programs within higher education.

Grantwriting: A subcommittee of dance faculty members in the department has been formed in the summer of 2009 and given the charge to explore granting opportunities for the program. We expect this subcommittee to generate recommendations of grants to pursue before the end of the Fall 2009 semester.

D. Governance and Administration
4. Communication

REPLY:
The academic vice president, the CVPA dean, the department chair and the director of dance have made a decision to suspend the director of dance position temporarily, primarily because there is confusing overlap of supervisory responsibilities with the department chair and with the director of Winthrop Dance Theatre. Moreover, we realized that we need to implement a process for evaluating the person holding the position of director of dance. There will be discussion among the dance faculty about the duties of the director of dance so that problems identified by the NASD visitors can be addressed. The director of dance duties will be rebuilt—based on these discussions—and the position will be reactivated. We expect to have the director of dance position operational with a new set of position responsibilities by January 2010.

E. Faculty and Staff
Page 8, paragraph 1: “Since it is difficult at this time to cover all dance courses, it is recommended that dance faculty members refrain from teaching outside the department unless the course is directly related to the dance curriculum (NASD Handbook 2007-2008, Second Edition, II.E.4.a. (1)).

REPLY:

After the Fall 2009 semester no full-time member of the dance faculty will be teaching academic courses outside the dance program as part of their regular teaching duties. The department chair will monitor individual faculty members’ professional development and university service plans to insure that their teaching in the department remains top priority.

E. Faculty and Staff
Page 8, paragraph 2: “Additionally, a full-time position will eventually be needed to cover dance kinesiology and dance history.”

REPLY:

In the next few years we anticipate a) retirements, and b) some realignment of duties for current dance faculty as they mature. With these personnel changes, we will be able to shape at least one of our tenure-track faculty lines to provide instruction in these vital areas. We will conduct a national search to recruit someone with the necessary expertise/interest.

E. Faculty and Staff
Page 8, paragraph 4: “Creative scheduling should be done so that [the staff accompanist] can accompany as many of the dance major technique classes possible (this may require going to a M/W/F schedule for modern dance and a T/TR schedule for ballet).”

REPLY:
Effective with the Fall 2009 semester all dance technique courses for dance majors will have a professional accompanist. The department chair and department accompanist have identified, interviewed and hired several part-time professional accompanists. The university approved the department’s request to raise the lab fees in the dance technique courses (effective with the Fall 2009 semester) in order to pay the salaries for these additional accompanists. (See attached document.)

H. Recruitment, Admission-Retention, Record Keeping and Advisement
   1. Recruitment, Admission, Retention
   Page 11, paragraph 1: “Once the program clearly defines its mission and goals, it may be beneficial to visit the idea of an audition for admission to the dance program for several reasons: to be able to practice enrollment management; to pursue quality over quantity (Self-Study, p. 49); and to accept students who have an excellent chance at success and matriculation in the program (NASD Handbook 2007-2008, Second Edition, II.H.1.b.and d.).”

   REPLY:
   The dance faculty will discuss this idea during the Fall 2009 semester and reach a decision concerning this recommendation.

H. Recruitment, Admission-Retention, Record Keeping and Advisement
   2. Record Keeping
   Page 12, paragraph 1: “File content appeared to be inconsistent, with some files missing a degree audit and some missing advising sheets. There was also a check-list in each student’s folder that should be updated to be degree specific. Additionally, dance major tracing sheets should be updated to show that technique classes are required for each semester (NASD Handbook 2007-2008, Second Edition, II.H.1.h.).”

   REPLY:
   During the summer of 2009 the department chair and administrative specialist reviewed the folder of every active dance major. They created new, degree-specific checklists (BA in Dance and BA in Dance Education) and placed the appropriate checklist in each student’s folder. Also, the administrative specialist updated the activity checklist for every student (service, production participation, etc.). The department chair revised the academic tracking sheets to show that technique courses are required for every semester. (See attached documents.)

H. Recruitment, Admission-Retention, Record Keeping and Advisement
   2. Record Keeping
   Page 12, paragraph 2: “There is a desire to enroll students in technique classes by year, but it may be more effective to enroll them in the levels based on technical proficiency, regardless of their year.”
Effective with the beginning of the Fall 2009 semester, the dance faculty will evaluate all new students (first-time students as well as transfers) during orientation week or in the first week of the semester. This evaluation will allow the faculty to place these students at the appropriate technique level in modern and ballet.

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

Record Keeping

Page 12, paragraph 3: “...the dance faculty members are encouraged to establish effective communication to ensure that all dance education majors receive College of Education requirement and information (NASD Handbook 2007-2008, Second Edition, II.H.1.j.). This may be solved by creating a timeline/check list of all requirements, deadline dates, and student responsibilities, and by holding a freshman orientation to the dance education degree.”

REPLY:

Every student folder now contains a checklist of requirements and deadline dates. (See attached document.) When a faculty advisor meets each student for advising, that faculty advisor can review the checklist with the student to insure that she/he is on track with processes in the College of Education. Dance education students currently receive information about the College of Education requirements and the timelines for fulfilling them in several venues within the College of Education and the Department of Theatre and Dance. In the College of Education students receive information about a mandatory orientation they must attend during their first semester of study. (Attendance at this session is a requirement within a course they take in their first semester—EDUC 110: Teachers, Schools and Society.) This orientation session introduces them to the process of applying to the College of Education. The dance education professor also reviews with first-year dance education majors the timelines for applying to the College of Education in both the weekly dance forum meetings (DANT 190—a course required for all dance majors) and group advising sessions. (See attached syllabus of DANT 190.) In addition, when dance education majors are submitting their applications for admission to the Teacher Education program in the College of Education (typically at the end of their second year), the dance education professor reviews with them the process of applying for field experience and internship—the two student-teaching practica that students complete during their studies at Winthrop. While dance education timelines are discussed within the venues mentioned above, the dance education professor will take the following action to provide closer advising information to dance education majors—especially first-year students. The dance education faculty member is planning to introduce the aforementioned information in a departmental meeting for all majors that occurs at the beginning of the academic year. Specifically, there will be a breakout session for the dance education majors after the larger departmental meeting. In
addition, periodic additional dance forum meeting times will be dedicated to dance education business.

H. Recruitment, Admission-Retention, Record Keeping and Advisement
3. Advisement
Page 13, paragraph 1. “The dance faculty members should solicit feedback from the students regarding the group advisement sessions.”

REPLY:

The Director of Dance conducted a survey in the Spring 2009 that gathered student feedback about group advising. During the beginning of the Fall 2009 semester the dance faculty will review this data and evaluate the effectiveness of group advising. This evaluation will lead to a decision in the Fall 2009 semester to a) make substantial changes in the group advising process or b) eliminate of this practice.

I. Published Materials and Web Sites
Page 13, paragraph 1: “Course descriptions appear to be unclear and should be rewritten by the dance faculty members. A clear progression is needed for the dance technique course sequences.”

REPLY:

Two members of the dance faculty are now working as a team to review all dance course descriptions and present to the faculty updated course descriptions by 1 October 2009. These revisions should be able to move through the university curriculum process and be in place by the fall 2010 semester.

Along with standardizing the syllabi for all dance courses, the dance faculty has created templates for the ballet and modern technique courses that include detailed information about the content covered at each level. The content is sequenced to create a progressive escalation of expectations about technical proficiency at each level. (See information under Section I, Paragraph 14 below and see attached documents.)

I. Published Materials and Web Sites
Page 13, paragraph 3: “. . . other published materials (posters, programs, and other materials that go before the general public), do not appear to accurately reflect the dynamics of the dance program. The department is encouraged to invest in a professional photo shoot for expert photos, and to utilize designs that appeal to a broad audience and show the program in its best light. The visitors suggest using more than a one-color design.”

REPLY:
During the Spring 2009 the department chair interviewed several professional photographers, and then selected one of them to photograph all dance productions, beginning with the 2009-10 season. The dance faculty will work with our contracted graphic artist to enhance the marketing image of the program. Correction of error of fact: The posters for Winthrop Dance Theatre have been designed in multi-color format for at least four years. Posters for the two student choreography showcases have been designed in one-color format. There should be no additional expense or designer challenge to making our poster designs for the student showcases multi-color. We will implement this change in the poster design for the student showcases effective with the 09-10 season.

I. Published Materials and Web Sites

Page 14, paragraph 1: “Attention should be given to syllabi, which appear to be done in many different ways and do not seem to contain consistent information. For example, course descriptions and course outcomes differ depending on who is teaching the course. These statements should be uniform throughout and match what is in the University Catalog. . . . It might be best to establish a uniformed look for all faculty members to follow, particularly the part-time people.”

REPLY:

During the summer of 2009 the university’s Vice-President for Academic Affairs directed the deans of the colleges to develop a standard template for all syllabi across the university. The dance program will use this template beginning with the Fall 2009 semester. (See attached documents.) Moreover, the dance faculty has created a syllabus template specifically for every course in the modern and ballet technique curriculum (sixteen courses in all). The template provides a standardized format for the layout of the syllabus and insures that all required (by accrediting organizations, by the state and by the university) information appears on the syllabus. Moreover, these technique syllabi include information about sequencing of content from the beginning level through to the fourth year advanced level technique courses. The department chair will insure that these templates are disseminated every semester to all major technique instructors.

N. Programs, Degrees, and Curricula

1. Specific Curricula:
   a. General Content and Competency Standards

Page 15, paragraph 4: “. . . technique level classes higher than level I were populated with such a wide range (of) technical skill levels that it was very difficult to distinguish a technical progression from level I-IV.”

REPLY:

As mentioned in Section H.2. p. 12. Paragraph 2 above, effective with the Fall 2009 semester, the dance faculty will place first-year students at the appropriate level in
modern and ballet technique classes. This will represent a first step towards addressing this concern about the skill level of students in the first and second year technique courses.

The dance faculty will review course syllabi and content for all the technique courses. Changes to address this concern could include: audition for enrollment in 300 and 400 level technique courses; curricular revisions to the courses to add content to 300 and 400 level courses. Any recommended revisions would need to move through the university curriculum process, so that implementation would come in the Fall of 2010 at the earliest.

N. Programs, Degrees, and Curricula
1. Specific Curricula:
   a. General Content and Competency Standards

Page 16, paragraph 1: “...the visiting team recommends the faculty revisit the new proficiency standards...to revise the language so that it is consistent with the expectations of a BA program (guarding against language such as ‘professional level technique’ at the highest levels). It is suggested that these standards be incorporated into all syllabi and into the assessment processes.”

REPLY:

The faculty has reviewed all course syllabi, course objectives, proficiency evaluation forms, and course sequencing charts and eliminated language that is not consistent with the expectation of a BA program. Language such as “professional level” has been replaced with descriptions such as “advanced” on syllabi and sequencing charts and “outstanding” on proficiency evaluation forms. (See attached documents.)

N. Programs, Degrees, and Curricula
1. Specific Curricula:
   a. General Content and Competency Standards

Page 16, paragraph 2: “Practices in dance training recommend classes be 90 minutes in length...adding more time on task in the technique curriculum would have a significantly positive impact on the dance major’s ability to develop technical skills in the course of their four years at Winthrop University.”

REPLY:

The department’s faculty has developed a scheduling template that calls for technique classes to be offered five days per week for a total of 4 hours per week (either MWF for 80 minutes each or TR for 120 minutes each). This will add 90 minutes of time in the studio every week for every major technique course. The plan will add 50 minutes of time in the studio every week for every elective technique course (such as Jazz, Hip-Hop, Social Dance, etc.) The faculty members will be discussing this template with the dean and senior administrators, because it has repercussions on
curriculum, resources, faculty teaching duties, accompanists, etc. If this scheduling model (and the curriculum revisions involved) gains support all along the process, we can expect this all to be in place for the beginning of the Fall 2010 semester. (See attached documents.)

N. Programs, Degrees, and Curricula
1. Specific Curricula:
   a. General Content and Competency Standards
   Page 16, paragraph 3: “The biggest concern about both degrees is the need for a continuous nucleus of full-time faculty teaching the dance majors . . . Faculty continuity is lacking in required courses . . .”

REPLY:

As noted in the Self-Study and in the visitors’ report, the dance program at Winthrop needs to add one or two full-time tenure-track positions. The senior administration is developing strategies to address this personnel issue (see optional response reply to issues in Section B. above). Until that time, part-time and non-tenure track faculty will teach required courses in the dance curriculum. Within that context, the department chair and director of dance have made consistent assignment of courses to the faculty members with the best expertise. For example, one faculty member has been teaching DANT 372 (Kinesiology) for at least the past four years. Two faculty members have divided responsibility for teaching the two semesters of dance history since the 2007-08 academic year. One faculty member has taken responsibility for teaching DANA 258: World Dance Forms (and has enhanced the focus and academic substance of that course). One faculty member (specifically hired because of her expertise) has been teaching the bulk of the dance pedagogy curriculum (courses with the DCED prefix) since the Fall 2007 semester. She has been supported in teaching that curriculum by a full-time colleague who also is credentialed to teach pedagogy courses. One faculty member has been assigned to teach DANT 110 since the Fall 2007 semester. Supervision of the student choreography showcases (embedded in DANA 442 and DANT 301) has been assigned to the same two faculty members since the Fall 2008 semester. The same faculty members have been team-teaching DANT 205: Music for Dance since the Fall 2008 semester. These teaching assignments will continue in the 2009-10 academic year (and beyond), and we should see individual faculty members truly taking ownership of particular courses.

Additional note: The beginning of the 2009-2010 academic year will mark the first time in over five years that the program has NOT experienced personnel changes among the full-time dance faculty. This stability in personnel will facilitate this effort to assign faculty members to specific courses year after year.

N. Programs, Degrees, and Curricula
1. Specific Curricula:
   b. Individual Curricula:
   (3) Title Content and Consistency:
Page 18, paragraph 1: “Considering the broad based nature of the degree, the title ‘BA in Dance Performance’ does not reflect the strengths of the program... The degree, as described in the curricular tables, and as observed in action during the visit, is a degree that provides performing and choreography opportunities within the context of a liberal arts education.”

REPLY:

The department chair and administrative specialist have reviewed all published and online information about the dance program. All references to the degree have been changed to “BA in Dance.” The faculty’s work on revision of the program’s mission—once completed—will align with the visitors’ insightful observation about the nature of the program.

N. Programs, Degrees, and Curricula
   1. Specific Curricula:
      b. Individual Curricula:
         (4) Student Work:
         Page 18, paragraph 1: “In technique classes observed, students appeared to be gaining an understanding of alignment principles, with a sense of shape and line. However they lacked confidence and physicality when moving through space.”

REPLY:

During the 2009-2010 academic year the dance faculty will develop plans to enhance the level of physical engagement of students in all the technique courses. This planning began with a meeting of all dance faculty in early August 2009. This planning will occur in tandem with the discussions of auditions for upper-division technique courses, expansion of technique classes to five days per week and 120 minutes per week. Enhancements/revisions to the content of technique courses will be implemented no later than the fall 2010 semester.

N. Programs, Degrees, and Curricula
   1. Specific Curricula:
      b. Individual Curricula:
         (6) Overall Effectiveness:
         Page 20, paragraph 1: “A concerted effort must be made to recruit and train more mentor teachers (Self-Study, p. 72). This effort might have to include some innovative approaches (NASD Handbook 2007-2008, Second Edition, X.B.4 and C.5. c-e).

REPLY:

The dance education faculty member has recruited new mentor teachers at a rate of one or two per year. She expects to be able to continue this recruiting rate for the foreseeable future. This accomplishment is constantly undermined, though, by the
regular exodus of experienced teachers from their positions in area schools. In addition, the dance education faculty member recently became aware of longstanding tensions with the dance education program at the University of North Carolina at Charlotte (UNCC) regarding student-teaching placements in the Charlotte Mecklenberg School System (CMS) in Charlotte, NC. The dance education faculty member has consulted with faculty members at UNCC and has agreed to cease placing students in North Carolina in an effort to rebuild collegiality between the two programs. This means that the Winthrop program will be relying on a smaller pool of potential mentor teachers located in small, rural school districts in our neighboring South Carolina counties. To maximize those resources, the dance education faculty member has consulted with her peer at Columbia College in Columbia, SC to discuss the placement of Winthrop students in locations south of Rock Hill. In the best spirit of collegiality, they have come to an agreement about sharing the pool of mentor teachers in the school districts north of Columbia, SC. This will open up access to three or four more potential mentor teachers for the Winthrop program.

While there are currently a greater number of mentor teachers in the region than student teachers, the dance education professor is currently discussing some more flexible options for placing students with the College of Education Student Services staff. These options could include:

- placing more than one dance education student with one strong mentor for either the field experience (DCED 392) or the internship (EDUC 475: Internship in Reflective Practice),
- for the one-credit field experience placement (DCED 392: Field Experience in Teaching Dance) the student could accomplish the requirement by working the requisite hours in the school spread over a week instead of all in one full day per week,
- varying the day of the field experience placement (DCED 392) for the students enrolled in the course so that several students could work with one mentor teacher each week,
- placing student teachers in their field experience course (DCED 392) with high-quality mentor teachers during their third year of teaching instead of waiting until their fourth year.

We expect that implementation of some of these flexible options will increase the pool of potential mentor teachers in the region.

N. Programs, Degrees, and Curricula
1. Total Performance Program:
Page 21, paragraph 4: “It is highly recommended that dance major technique classes be lengthened to an hour and thirty minutes . . . (and) The dance schedule should also be developed so that students may take technique classes five days a week.”

REPLY:
The department’s faculty has developed a scheduling template that calls for technique classes to be offered five days per week for a total of 4 hours per week (either MWF for 80 minutes each or TR for 120 minutes each). This will add 90 minutes of time in the studio every week for every major technique course. The plan will add 50 minutes of time in the studio every week for every elective technique course (such as Jazz, Hip-Hop, Social Dance, etc.) The faculty members will be discussing this template with the dean and senior administrators, because it has repercussions on curriculum, resources, faculty teaching duties, accompanists, etc. If this scheduling model (and the curriculum revisions involved) gains support all along the process, we can expect this all to be in place for the beginning of the Fall 2010 semester. (See attached documents.)

Attachments:

- Dept faculty roster showing office assignments;
- Draft of new mission statement;
- BA in dance and BA dance ed student folder checklists;
- 09-10 checklists showing required technique every semester;
- lab fee decision;
- ballet and modern proficiency evaluations;
- university syllabus template;
- technique syllabus templates;
- syllabus for DANT 190;
- personnel request