May 15, 2009

MEMORANDUM

TO: James Harris
   Dean, College of Arts & Humanities

FROM: Phyllis Peres
       Associate Provost for Academic Planning and Programs

SUBJECT: Proposal to modify the curriculum of the M.F.A. in Dance (PCC log no. 08060)

At its meeting on today, the Senate Committee on Programs, Curricula and Courses approved your proposal to modify the curriculum of the M.F.A. in Dance. A copy of the approved proposal is attached.

The changes are effective Fall 2009. The College should ensure that the changes are fully described in the Graduate Catalog and all relevant descriptive materials, and that all advisors are informed.

CWR/

Enclosure

cc: Carmen Balthrop, Chair, Senate PCC Committee
    Sarah Bauder, Office of Student Financial Aid
    Reka Montfort, University Senate
    Barbara Hope, Data Administration
    Denise Nadasen, Institutional Research & Planning
    Anne Turkos, Archives
    Linda Yokoi, Office of the Registrar
    Thomas Castonguay, Graduate School
    Elizabeth Bergmann Loizeaux, College of Arts & Humanities
THE UNIVERSITY OF MARYLAND, COLLEGE PARK
PROGRAM/CURRICULUM PROPOSAL

DIRECTIONS:
- Provide one form with original approval signatures in lines 1-4 for each proposed action. Keep this form to one page in length.
- Early consultation with the Office of the Associate Provost for Academic Planning & Programs is strongly recommended if there are questions or concerns, particularly with new programs.
- Please submit the signed form to Claudia Rector, Office of the Associate Provost for Academic Planning and Programs, 1119 Main Administration Building, Campus.
- Please email the rest of the proposal as an MSWord attachment to pcc-submissions@umd.edu.

DATE SUBMITTED

COLLEGE/SCHOOL: ARHU

DEPARTMENT/PROGRAM: DANCE, MFA

PROPOSED ACTION (A separate form for each) ADD____ DELETE____ CHANGE_X____

DESCRIPTION (Provide a succinct account of the proposed action. Details should be provided in an attachment. Provide old and new sample programs for curriculum changes.)

Changes in the MFA degree program in Dance with additional coursework required, and the addition of a pedagogy component and internship requirement. We will define the revised MFA as a program in Choreography and Performance, with an emphasis on developing Teaching Artists

JUSTIFICATION/REASONS/RESOURCES (Briefly explain the reason for the proposed action. Identify the source of new resources that may be required. Details should be provided in an attachment.)

The current MFA degree program was designed in 1989 and implemented in 1999. In the field of dance, the MFA degree is valued, but is no longer sufficient for hiring at the more prestigious institutions which now require professional experience, preferably with a highly-reputed company or venue, and a well-developed portfolio. In addition, most practicing artists are also teaching artists. The proposed revisions would create an innovative MFA that trains teaching artists and takes advantage of the University of Maryland’s position near Washington, D.C. to give students the kind of top-tier experience they need.

No additional resources beyond those already planned (new hires in World Dance cultures, Choreography, Dance Technology, and Technique are already slated) are required. Searches for World Dance and Choreography are currently being conducted.

APPROVAL SIGNATURES - Please print name, sign, and date

1. Department Committee Chair
   Stanley K. Browley, 3/13/09

2. Department Chair
   Daniel MacLean Wagner, 3/16/09

3. College/School PCC Chair
   3/16/09

4. Dean
   Elizabeth B. Loeffler, 3/16/09

5. Dean of the Graduate School (if required)
   5/8/09

6. Chair, Senate PCC
   Carmen Patterson, 5/15/09

7. Chair of Senate

8. Vice President for Academic Affairs & Provost
   Alyxia Perez, 5/15/2009

VPAAP 8-05
Rationales for Changes in the MFA in Dance

This proposed revisions of the MFA in Dance are aimed at: 1) developing a unique program to train teaching artists; 2) taking further advantage of our location near Washington, DC by building professional work with DC dance organizations into the MFA curriculum; 3) strengthening training in the creation of new work; 4) requiring course work in World Dance in accordance with the campus strategic plan’s emphasis on education for a global era, in collaboration with the Clarice Smith Performing Arts Center’s (CSPAC) innovative programming in World dance and theatre, and in response to developments in the field of dance. The new MFA in Dance is a program in performance and choreography for the teaching artist.

I. The Teaching Artist
The revised MFA in Dance will eliminate separate tracks in performance and choreography since graduates need to be accomplished in both, and will add an emphasis on training the “teaching artist”. We take our definition of the teaching artist from Eric Booth, consultant and author of The Everyday Work of Art: Awakening the Extraordinary in Your Daily Life: “A teaching artist (artist educator) is a practicing professional artist with the complementary skills and sensibilities of an educator, who engages people in learning experiences in, through, and about the arts.”

Because most dance performers are also teachers, the need for coursework and practice in pedagogy is as critical to the graduates of the MFA in Dance as are the study and practice of professional dance performance and dancemaking. The National Association of Dance (NASD) standards for the MFA include, though do not require, pedagogy courses. Whether the teaching artist will train professional dancers, teach dance practices to aspiring college students, introduce dance to K-12 learners, engage in community-based and community-building dance programs, or prepare, deliver, or evaluate high quality dance programming, the understanding and analysis of best practices in teaching and learning will be required.

Therefore, we propose adding a course in the first semester of the first year in which curriculum development, assessment of learning in dance, standards and practices will be studied, practiced, and observed. In the second year, we will offer an elective course in Arts Education which will address issues in K-12 public education, including national and state policies. The elective course will be open to graduate students in the other arts departments and will count as a core discipline-based course for the College of Education’s certification process, currently being developed.

II. Building the Professional Resume
In the field of dance, the MFA degree is valued, but by itself is no longer sufficient for hiring at the more prestigious institutions. One must have a professional resume, preferably with a highly-reputed company or venue, and one must have the portfolio to back up any claims. The addition of a new internship in the third year of the MFA program will take advantage of the University of Maryland’s location and relationship to nationally-recognized venues, agencies, and institutions. The Internships will provide additional expertise, experience, and most importantly, a unique portfolio for our graduates. The new Strategic Plan for the campus directly recommends such approaches as well.

Examples of Internships that will enrich the portfolios of the MFA graduates include: dance ethnology research projects at the Smithsonian, dance policy initiatives at the National Endowment for the Arts or DANCE USA, dance development experience at Dance Place, the Kennedy Center, or the Washington Performing Arts Society, performance with professional companies such as Liz Lerman’s Dance Exchange, choreography on professional companies in the area, arts education projects at the Kennedy Center and/or Wolf Trap, dance history studies at the Library of Congress, and others.

These experiences in such nationally-recognized organizations will open up the possibilities for our graduates to influence the future of the discipline in powerful ways, and will create outstanding professional applicants for prestigious positions.
Finally, the revisions we propose will allow us to implement an online portfolio building project; one that allows the graduate students to produce and select artifacts for public, departmental, and private access. The public portfolio will provide potential employers a view of their work and practices. The departmental portfolio will provide materials for program evaluation and individual assessment, something it is difficult to do with such a small and individualized sample size, but which we feel we can do with depth and authenticity through the portfolios. The private portfolio assures that the student is considering the quality of his/her work, and provides the opportunity for ongoing revision and development of ideas. We are extremely excited about the potential for engaged and empowered learning that such an addition provides.

III. Creation of New Work

The Choreography sequence in the MFA program will be shifted from the current two-course sequence, consisting of creative projects done by individual artists into a three-course sequence. The first course will focus on the individual artist’s choreographic “voice” or style, and will be a shared atelier with fellow first-year students. The second course will be based in collaborative work, and will access creative artists from across campus as part of those collaborations. Because so much contemporary dance builds on historical and cultural knowledge, the third course will be “research-based” choreography, requiring the MFA candidates to investigate a topic or trend and to create works based on active investigations and explorations. Examples of “research-based” choreography include recent projects on Butoh-based work, African ritual, the music of Nina Simone, Jungian dream analysis, oral histories of female ancestors. It is our hope that the projects that emerge from the series of courses will constitute inventive, rich, and edgy thesis concerts, and will provide the groundwork for far-reaching careers as creative artists for each of our graduates.

IV. World Dance

No one in the field exists in the single-minded conservatory approach of Euro-centric dance anymore. Contemporary artists draw from the well of the planet, and they operate globally as well. It is not unusual for dance residencies and exchanges to occur with formerly remote cultures and distant lands, and one can only hope that trend will continue, at the same time honoring the particularities of each culture. Our graduate students need to be both aware of and sensitive to the richness of the world, and to develop personal and artistic practices that honor and sustain diversity. The department has hired a specialist in World Dance who will begin in Fall 2009.

V. Movement Observation for the Teaching Artist

All of the course revisions proposed provide the kind of graduate program that will entice serious and curious teaching artists to the campus, but the addition of a movement observation course that includes dance theory, communications theory, anthropological and ethnographic analysis, and observation practices is unique and takes advantage of the background of the current faculty as well as the interests of the campus in regard to bridging to such diverse arenas as leadership studies, aesthetics, learning theory, forensics, alternative health practices, and human ecology. Training dancers, choreographers, and educators to see the details of movement, and to utilize a system of analysis and synthesis to improve student performance is a crucial component of training artist teachers. MFA graduates will utilize the skill of observation in every aspect of their work: to create choreography from a more comprehensive vocabulary, to coach dancers in refining the movement, to draw from a complete picture for dance experiences in the studio classes, to observe developmental issues in students of all ages, etc.

The proposed program takes advantage of several, perhaps, unfair assets:
1. The location of the university in relation to federal agencies, top notch arts venues, and national organizations

2. A state that actually has K-12 certification in dance, as an option for MFA students who wish to teach in public schools. The College of Education is currently developing a certification program in dance education for the University. We have been working with them on this.

3. Several international connections, including with the LABAN school in London, the Laban/Bartenieff Institute of Movement Studies in NYC (over 1000 international movement analysts), and Laban programs in Germany and Canada

4. Potential full support for MFA candidates, teaching experience in a variety of courses, access to world-class dance artists and the opportunity to present in the Clarice Smith Performing Arts Center.

We are already attracting some exceptional candidates to the MFA program, simply on the promise of the above.

The proposed program will leap-frog the program to taking full advantage of the above assets and will attract the highly qualified, mature, and curious artists who have been, and will remain, our target student population. No other MFA program is taking advantage of any of the above, much less all of them.

Note on Financial Support for MFA Students

Beginning for Fall 2009, the Smith family gift to the performing arts departments will allow us to offer competitive support packages to incoming and continuing graduate students, and thereby significantly increase the quality of the students we are able to attract to this revised program.
OLD MFA/DANCE (60 credits)
(Courses required for students in both performance and choreography concentration marked “Core” or “Required.” Others required as noted. All students enroll in 10 credits per semester.)*

1st Year:

FALL:

DANC 648: Advanced Modern Dance Technique I
(2) Professional level training in contemporary dance techniques. Required.
DANC 608 Choreography for Groups (3) An advanced course emphasizing the exploration of choreographic methods for handling larger groups, and ideas and procedures appropriate to this skill. CORE
DANC 600 Introduction to Graduate Studies in Dance (3) Supervised writing of reports and articles on selected dance subjects. Preparation for written documentation of thesis project. Study of library resources and interviewing techniques. CORE
DANC 605 Seminar: Dance in Higher Education (2) Overview of program planning, curriculum development, promotion and tenure and other issues in higher education in the field of dance.

SPRING:

DANC 649 Advanced Modern Dance Technique II
(2) Continuation of DANC 648. Required.
DANC 708 Seminar in Choreography (1-3 repeatable to 6) Required of students in choreography emphasis only.+
DANC 410 Technical Theater Production for Dance (3) A study of the theoretical principles relative to the areas of production which support the theatrical presentation of dance works. CORE
DANC 679 Graduate Dance Performance (1-3 repeatable to 6) Supervised performance experience for advanced dancers. Required of students in performance emphasis only.##

NEW MFA/DANCE (60 credits)
(All courses are required, except where noted, and will be taken in sequence. Students enroll in 10 credits per semester.)

1st Year:

FALL:

DANC 648 Advanced Modern Dance Technique I (2)
Professional level training in contemporary dance techniques.
DANC 608 Choreography I (3) Revised Developing and defining individual choreographic voice and vision in a shared studio setting.
DANC 600 Introduction to Graduate Studies in Dance (3) Overview of dance program planning, campus cultures and policies in higher education, research content and issues in dance scholarship, methodologies, and style requirements for writing about dance at a graduate level.
DANC 604 Pedagogy (2) [NEW] Curriculum writing, lesson planning, class structure, assessment/grading, and practice in dance pedagogy. Includes preparation of syllabi and studio teaching practice. This course counts towards teacher certification in the State of Maryland.

SPRING:

DANC 649 Advanced Modern Dance Technique II (2) Continuation of DANC 648.
DANC 708 Choreography II (3) Revised Collaborative work
DANC 611 Dance Technology and Media (3) [NEW] Project-based development of media and technological support for dance performance, archiving, and portfolio design, development and implementation.
DANC 766 Movement Observation/Analysis (2) [NEW] Aspects of cultural and nonverbal analysis, developmental movement, kinesiological analysis, Laban Movement Analysis, with the goal of developing the student/teacher’s ability to observe macro and micro levels of detail.
2nd Year:

FALL:

**DANC 648 Advanced Modern Dance Technique I**
(2) Required.

**DANC 610 Workshop in the Direction of Dance Production**
(3) A lecture/laboratory course dealing with the relationship of the director to all of the activities involved in the presentation of a dance concert. CORE

**DANC 689 Special Topics in Dance**
(1-3 repeatable to 9) Special topics in dance research or creative projects. ELECTIVE(s) (1-4 credits)

SPRING:

**DANC 649 Advanced Modern Dance Technique II**
(2) Continuation of DANC 648. Required.

**DANC 782 Historical Perspectives in Dance**
(3) An advanced survey of the development of theatrical dance in the Western world with a special emphasis on the relationship between dance and the other performing arts. CORE

ELECTIVES/INDEPENDENT STUDY (5 credits)

2nd Year:

FALL:

**DANC 648 Advanced Modern Dance Technique I**
(2)

OR Proposed Dance Technique other than Modern Dance

**DANC 719 Choreographic Project**
(3) [NEW] Research-based choreographic projects

**DANC 784 Seminar: Dance in Global Context**
(3) [NEW] Analysis of and research into world dance Elective, 2 cr.

SPRING:

**DANC 649 Advanced Modern Dance Technique II**
(2) OR Proposed Dance Technique other than Modern Dance OR Repertory

**DANC 610 Workshop in the Direction of Dance Production**
(3) A lecture/laboratory course dealing with the relationship of the director to all of the activities involved in the presentation of a dance concert.

OPTIONAL: **DANC 705 Arts Education**
(3) [NEW] Overview of policy and research in arts education, counts towards certification in the State of Maryland ELECTIVE/Project: 2-5 cr.
3rd Year:

FALL:

**DANC 648: Advanced Modern Dance Technique I**
(2) Professional level training in contemporary dance techniques. Required.

**DANC 799 Master’s Thesis Research** (1-6)
**DANC 788 Master’s Tutorial** (1-6)
Elective: 2-4 credits

**SPRING:**

**DANC 649 Advanced Modern Dance Technique II**
(2) Continuation of DANC 648. Required.

**DANC 783 Current Trends in Dance** (3) A survey of current trends in dance, with an emphasis on developments in the United States covering choreographic and performance practice, theory and criticism, education, economics, and the mass media.

**DANC 799 Master’s Thesis Research** (1-6)
Elective: 2-4 credits

* Note: It is difficult to represent the old major in relation to the new major because the way we’ve mapped the requirements differs (Core, required technique classes, required choreography or performance classes and thesis credits vs. schedule by semester.) For the purposes of clarity here, we’ve listed the old requirements semester by semester.

+ Students in the choreography emphasis take a total of 9 credits in the variable credit courses 708 and 788: Master’s Tutorial (both 1-3, repeatable up to 6 credits)

# Students in the performance emphasis take a total of 9 credits in the variable credit courses 679 and 788: Master’s Tutorial (both 1-3, repeatable up to 6 credits)

3rd Year:

FALL:

**DANC 799 Master’s Thesis Research** (1-6)
OR
**DANC 777 Internship** (6) [NEW] Internship in dance advocacy, administration, education, community building, choreography or performance with an agency off campus and with a national or international profile.

**DANC 788 Master’s Tutorial** (1-3 repeatable to 6) Prerequisite – permission of the instructor. Supervised production and presentation of a significant choreographic project.
OR
**DANC 789 Directed Study in Dance Theory** (1-3 repeatable to 6) Directed study in dance history or criticism.

**SPRING:**

**DANC 799 Master’s Thesis Research** (1-6)
OR
**DANC 777 Internship** (6) [NEW] Internship in dance advocacy, administration, education, community building, choreography or performance with an agency off campus and with a national or international profile.

**DANC 788 Master’s Tutorial** (1-3 repeatable to 6) Prerequisite – permission of the instructor. Supervised production and presentation of a significant choreographic project.
OR
**DANC 789 Directed Study in Dance Theory** (1-3 repeatable to 6) Directed study in dance history or criticism.

TOTAL CREDITS: 60

RED= New course
NO PREQUISITES ARE REQUIRED, EXCEPT FOR GRADUATE STATUS

**DANC 604 Pedagogy**, (3) [NEW] Curriculum writing, lesson planning, class structure, assessment/grading, and practice in dance pedagogy. Includes preparation of syllabi and studio teaching practice. This course counts towards teacher certification in the State of Maryland. OPEN TO ALL MFA CANDIDATES IN DANCE

**DANC 766 Movement Observation/Analysis**, (2) [NEW] Aspects of cultural and nonverbal analysis, developmental movement, kinesiological analysis, Laban Movement Analysis, with the goal of developing the student/teacher’s ability to observe macro and micro levels of detail. OPEN TO ALL GRADUATE STUDENTS ON CAMPUS.

**DANC 719 Choreographic Project**, (3) [NEW] Research-based choreographic projects OPEN TO ALL MFA CANDIDATES IN DANCE

**DANC 777 Seminar: Dance in Global Context** (3) [NEW] Analysis of and research into world dance OPEN TO ALL GRADUATE STUDENTS ON CAMPUS.

**DANC 611 Dance Technology and Media** (3) [NEW] Project-based development of media and technological support for dance performance, archiving, and portfolio design, development and implementation. OPEN TO ALL MFA CANDIDATES IN DANCE

OPTIONAL: **DANC 705 Arts Education** (3) [NEW] Overview of policy and research in arts education, counts towards certification in the State of Maryland OPEN TO ALL GRADUATE STUDENTS ON CAMPUS.

**DANC 777 Internship**, (6) [NEW] Internship in dance advocacy, administration, education, community building, choreography or performance with an agency off campus and with a national or international profile. OPEN TO ALL MFA CANDIDATES IN DANCE
OLD MFA/DANCE (60 credits)
(Courses required for students in both performance and choreography concentration marked “Core” or “Required.” Others required as noted. All students enroll in 10 credits per semester.)*

1st Year:

FALL:

DANC 648: Advanced Modern Dance Technique I (2) Professional level training in contemporary dance techniques. Required.
DANC 608 Choreography for Groups (3) An advanced course emphasizing the exploration of choreographic methods for handling larger groups, and ideas and procedures appropriate to this skill. CORE
DANC 600 Introduction to Graduate Studies in Dance (3) Supervised writing of reports and articles on selected dance subjects. Preparation for written documentation of thesis project. Study of library resources and interviewing techniques. CORE
DANC 605 Seminar: Dance in Higher Education (2) Overview of program planning, curriculum development, promotion and tenure and other issues in higher education in the field of dance.

SPRING:

DANC 649 Advanced Modern Dance Technique II (2) Continuation of DANC 648. Required.
DANC 708 Seminar in Choreography (1-3 repeatable to 6) Required of students in choreography emphasis only.+  
DANC 410 Technical Theater Production for Dance (3) A study of the theoretical principles relative to the areas of production which support the theatrical presentation of dance works. CORE
DANC 679 Graduate Dance Performance (1-3 repeatable to 6) Supervised performance experience for advanced dancers. Required of students in performance emphasis only.#

NEW MFA/DANCE (60 credits)
(All courses are required, except where noted, and will be taken in sequence. Students enroll in 10 credits per semester.)

1st Year:

FALL:

DANC 648 Advanced Modern Dance Technique I (2) Professional level training in contemporary dance techniques.
DANC 608 Choreography I (3) (Revised) Developing and defining individual choreographic voice and vision in a shared studio setting.
DANC 600 Introduction to Graduate Studies in Dance (3) Overview of dance program planning, campus cultures and policies in higher education, research content and issues in dance scholarship, methodologies, and style requirements for writing about dance at a graduate level.
DANC 604 Pedagogy (2) [NEW] Curriculum writing, lesson planning, class structure, assessment/grading, and practice in dance pedagogy. Includes preparation of syllabi and studio teaching practice. This course counts towards teacher certification in the State of Maryland.

SPRING:

DANC 649 Advanced Modern Dance Technique II (2) Continuation of DANC 648.
DANC 708 Choreography II (3) Revised Collaborative work
DANC 611 Dance Technology and Media (3) (NEW) Project-based development of media and technological support for dance performance, archiving, and portfolio design, development and implementation.
DANC 766 Movement Observation/Analysis, (2) [NEW] Aspects of cultural and nonverbal analysis, developmental movement, kinesiological analysis, Laban Movement Analysis, with the goal of developing the student/teacher’s ability to observe macro and micro levels of detail.
2nd Year:

FALL:

DANC 648  Advanced Modern Dance Technique I  
(2) Required.

DANC 610  Workshop in the Direction of Dance Production  
(3) A lecture/laboratory course dealing with the relationship of the director to all of the activities involved in the presentation of a dance concert. CORE

DANC 689 Special Topics in Dance  
(1-3 repeatable to 9) Special topics in dance research or creative projects. ELECTIVE(s) (1-4 credits)

SPRING:

DANC 649 Advanced Modern Dance Technique II  
(2) Continuation of DANC 648. Required.

DANC 782 Historical Perspectives in Dance  
(3) An advanced survey of the development of theatrical dance in the Western world with a special emphasis on the relationship between dance and the other performing arts. CORE

ELECTIVES/INDEPENDENT STUDY (5 credits)

2nd Year:

FALL:

DANC 648 Advanced Modern Dance Technique I  
(2) Required.

DANC 719 Choreographic Project  
(3) [NEW] Research-based choreographic projects

DANC 784 Seminar: Dance in Global Context  
(3) [NEW] Analysis of and research into world dance Elective, 2 cr.

SPRING:

DANC 649 Advanced Modern Dance Technique II  
(2) OR Proposed Dance Technique other than Modern Dance OR Repertory

DANC 610 Workshop in the Direction of Dance Production  
(3) A lecture/laboratory course dealing with the relationship of the director to all of the activities involved in the presentation of a dance concert.

OPTIONAL: DANC 705 Arts Education  
(3) [NEW] Overview of policy and research in arts education, counts towards certification in the State of Maryland ELECTIVE/Project: 2-5 cr.
3rd Year:

FALL:

DANC 648: Advanced Modern Dance Technique I  
(2) Professional level training in contemporary dance techniques. Required.
DANC 799 Master’s Thesis Research (1-6)  
DANC 788 Master’s Tutorial (1-6)  
Elective: 2-4 credits

SPRING:

DANC 649 Advanced Modern Dance Technique II  
(2) Continuation of DANC 648. Required.
DANC 799 Master’s Thesis Research (1-6)  
Elective: 2-4 credits

* Note: It is difficult to represent the old major in relation to the new major because the way we’ve mapped the requirements differs (Core, required technique classes, required choreography or performance classes and thesis credits vs. schedule by semester.) For the purposes of clarity here, we’ve listed the old requirements semester by semester.

+ Students in the choreography emphasis take a total of 9 credits in the variable credit courses 708 and 788: Master’s Tutorial (both 1-3, repeatable up to 6 credits)

# Students in the performance emphasis take a total of 9 credits in the variable credit courses 679 and 788: Master’s Tutorial (both 1-3, repeatable up to 6 credits)

3rd Year:

FALL:

DANC 799 Master’s Thesis Research (1-6)  
OR
DANC 777 Internship, (6) [NEW] Internship in dance advocacy, administration, education, community building, choreography or performance with an agency off campus and with a national or international profile.
DANC 788 Master’s Tutorial (1-3 repeatable to 6)  
Prerequisite – permission of the instructor. Supervised production and presentation of a significant choreographic project.
OR
DANC 789 Directed Study in Dance Theory (1-3 repeatable to 6) Directed study in dance history or criticism.

SPRING:

DANC 799 Master’s Thesis Research (1-6)  
OR
DANC 777 Internship, (6) [NEW] Internship in dance advocacy, administration, education, community building, choreography or performance with an agency off campus and with a national or international profile.
DANC 788 Master’s Tutorial (1-3 repeatable to 6)  
Prerequisite – permission of the instructor. Supervised production and presentation of a significant choreographic project.
OR
DANC 789 Directed Study in Dance Theory (1-3 repeatable to 6) Directed study in dance history or criticism.

TOTAL CREDITS: 60

RED= New course
NO PREQUISITES ARE REQUIRED, EXCEPT FOR GRADUATE STATUS

**DANC 604 Pedagogy**, (3) [NEW] Curriculum writing, lesson planning, class structure, assessment/grading, and practice in dance pedagogy. Includes preparation of syllabi and studio teaching practice. This course counts towards teacher certification in the State of Maryland. OPEN TO ALL MFA CANDIDATES IN DANCE

**DANC 766 Movement Observation/Analysis**, (2) [NEW] Aspects of cultural and nonverbal analysis, developmental movement, kinesiological analysis, Laban Movement Analysis, with the goal of developing the student/teacher’s ability to observe macro and micro levels of detail. OPEN TO ALL GRADUATE STUDENTS ON CAMPUS.

**DANC 719 Choreographic Project**, (3) [NEW] Research-based choreographic projects OPEN TO ALL MFA CANDIDATES IN DANCE.

**DANC 777 Seminar: Dance in Global Context** (3) [NEW] Analysis of and research into world dance OPEN TO ALL GRADUATE STUDENTS ON CAMPUS.

**DANC 611 Dance Technology and Media** (3) [NEW] Project-based development of media and technological support for dance performance, archiving, and portfolio design, development and implementation. OPEN TO ALL MFA CANDIDATES IN DANCE

OPTIONAL: **DANC 705 Arts Education** (3) [NEW] Overview of policy and research in arts education, counts towards certification in the State of Maryland OPEN TO ALL GRADUATE STUDENTS ON CAMPUS.

**DANC 777 Internship**, (6) [NEW] Internship in dance advocacy, administration, education, community building, choreography or performance with an agency off campus and with a national or international profile. OPEN TO ALL MFA CANDIDATES IN DANCE
To: University PCC  
From: Stephen Koziol, Jr.  
Associate Dean, College of Education  
Date: April 30, 2009  
Re: College of Education Collaboration with Department of Dance

The School of Education is planning to work with the Department of Dance to develop several options for MFA and BA dance students to become certified in dance K-12 in the State of Maryland. These initiatives would build on and use the curriculum frameworks of the undergraduate double major, the five year integrated option, and the one year MCert options already in place in such curricular areas as English, Mathematics, Physical Education, Art, and foreign languages. In advance of such a program, the Dance Department developed two of the planned three discipline-based courses for their proposed revised MFA program.