March 4, 2014

MEMORANDUM

TO: Bonnie Thornton Dill  
Dean, College of Arts and Humanities

FROM: Elizabeth Beise  
Associate Provost for Academic Planning and Programs

SUBJECT: Proposal to Modify the Master of Fine Arts in Dance (PCC log no. 13039)

The proposal to modify the Master of Fine Arts in Dance has been administratively approved. A copy of the approved proposal is attached.

The change is effective Fall 2014. Please ensure that the change is fully described in the Graduate Catalog and in all relevant descriptive materials, and that all advisors are informed.

MDC/
Enclosure

cc: Marilee Lindemann, Chair, Senate PCC Committee  
Sarah Bauder, Office of Student Financial Aid  
Reka Montfort, University Senate  
Erin Howard, Division of Information Technology  
Pam Phillips, Institutional Research, Planning & Assessment  
Anne Turkos, University Archives  
Linda Yokoi, Office of the Registrar  
Alex Chen, Graduate School  
Alene Moyer, College of Arts and Humanities  
Leigh Wilson Smiley, School of Theatre, Dance, and Performance Studies
THE UNIVERSITY OF MARYLAND, COLLEGE PARK
PROGRAM/CURRICULUM/UNIT PROPOSAL

Please email the rest of the proposal as an MSWord attachment to pcc-submissions@umd.edu.

Please submit the signed fonti to the Office of the Associate Provost for Academic Planning and Programs, 1119 Main Administration Building, Campus.

College/School: ARHU
Please also add College/School Unit Code-First 8 digits: 01202700
Unit Codes can be found at: https://hyperprod.umd.edu/Html_Reports/units.htm

Department/Program: School of Theatre, Dance, and Performance Studies
Please also add Department/Program Unit Code-Last 7 digits: 1276501

Type of Action (choose one):
X Curriculum change (including informal specializations) New academic degree/award program
Curriculum change for an LEP Program New Professional Studies award iteration
Renaming of program or formal Area of Concentration New Minor
Addition/deletion of formal Area of Concentration Request to create an online version of an existing program
Suspend/delete program

Italics indicate that the proposed program action must be presented to the full University Senate for consideration.

Summary of Proposed Action:

To add one new required course, and one new optional course to MFA in Dance curriculum

Justification/Reason:

THE MFA in Dance would like to add two new classes to the curriculum – DANC647 – Movement Practice and DANC678 – Individual Movement Practice. DANC647 will be a required course for first year graduate students in their first semester of course work and will take the place of DANC648 – Advanced Modern Dance Technique. DANC678 will be offered as a course option in students second semester throughout the remainder of their program.

The addition of these classes will:

• Provide a shared technique experience for first year MFA students in their first semester.

• DANC647 will better support the choreographic process for new graduate students. Our graduate students come in with varying amounts of experience in their technical training, all are advanced movers but we have discovered that one size does not fit all. This course will not be based on a particular technique or style but will be more of an investigation of all of the movement possibilities in movement vocabulary.

• DANC678 will be a repeatable course to individualize the technical training. It is an individual course supervised by one faculty member who will regularly meet with the student to discuss goals, lessons, and progress throughout the semester. The student will self evaluate their progress, learning, and goals along with the professor throughout the course.

• Both courses serve the same LOAs but with different approaches. In DANC678 each graduate student sets their own pace and will challenge themselves in individual ways. DANC647 will a shared experience with all first year graduate students.
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<td>1</td>
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<td>Susan Miller</td>
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<td>2</td>
<td>Department Chair</td>
<td>Leigh Wilson</td>
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<td>College/School PCC Chair</td>
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<td>Senior Vice President and Provost</td>
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**Departmental/Unit Contact Person for Proposal:**

**APPROVAL SIGNATURES - Please print name, sign, and date. Use additional lines for multi-unit programs.**
**Current Curriculum -**

1st Year Fall:
DANC648 – Advanced Modern Dance Technique I (2)
DANC608 – Choreography I (3)
DANC600 – Introduction to Graduate Studies in Dance
DANC604 – Pedagogy (2)

1st Year Spring:
DANC649 – Advanced Modern Dance Technique II (2)
DANC708 – Choreography II (3)
DANC611 – Dance Technology and Media (3)
DANC766 – Movement Observation/Analysis (2)

2nd Year Fall:
DANC648 – Advanced Modern Dance Technique I (2)
DANC608 – Choreography I (3)
DANC600 – Introduction to Graduate Studies in Dance
DANC604 – Pedagogy (2)

1st Year Spring:
DANC649 – Advanced Modern Dance Technique II (2)
DANC708 – Choreography II (3)
DANC611 – Dance Technology and Media (3)
DANC766 – Movement Observation/Analysis (2)

2nd Year Spring:
DANC648 – Advanced Modern Dance Technique I (2)
DANC610 – Workshop in the Direction of Dance Production (3)
DANC705 – Arts Education (3)

3rd Year Fall:
DANC799 – Master’s Thesis Research (1-6)
OR
DANC777 – Internship (6)
DANC788 – Master’s Tutorial (1-3)
OR
DANC789 – Directed Study in Dance Theory (1-3)

3rd Year Spring:
DANC799 – Master’s Thesis Research (1-6)
OR
DANC777 – Internship (6)
DANC788 – Master’s Tutorial (1-3)
OR
DANC789 – Directed Study in Dance Theory (1-3)

**New Curriculum -**

1st Year Fall:
DANC647 – Movement Practice (2) (New)
DANC608 – Choreography I (3)
DANC600 – Introduction to Graduate Studies in Dance
DANC604 – Pedagogy (2)

1st Year Spring:
DANC648 – Advanced Modern Dance Technique I (2)
OR
DANC649 – Advanced Modern Dance Technique II (2)
OR
DANC678 – Individual Movement Practice (2) (New)
DANC708 – Choreography II (3)
DANC611 – Dance Technology and Media (3)
DANC766 – Movement Observation/Analysis (2)

2nd Year Fall:
DANC648 – Advanced Modern Dance Technique I (2)
OR
DANC678 – Individual Movement Practice (2) (New)
DANC649 – Advanced Modern Dance Technique II (2)
OR
DANC678 – Individual Movement Practice (2) (New)
DANC610 – Workshop in the Direction of Dance Production (3)
DANC705 – Arts Education (3)

2nd Year Spring:
DANC649 – Advanced Modern Dance Technique II (2)
OR
DANC678 – Individual Movement Practice (2) (New)
DANC610 – Workshop in the Direction of Dance Production (3)
DANC705 – Arts Education (3)

3rd Year Fall:
DANC799 – Master’s Thesis Research (1-6)
OR
DANC777 – Internship (6)
DANC788 – Master’s Tutorial (1-3)
OR
DANC789 – Directed Study in Dance Theory (1-3)

3rd Year Spring:
DANC799 – Master’s Thesis Research (1-6)
OR
DANC777 – Internship (6)
DANC788 – Master’s Tutorial (1-3)
OR
DANC789 – Directed Study in Dance Theory (1-3)
Proposed Course: DANC 647 Movement Practice
2 Credits
Professor Karen Bradley, kbradley@umd.edu 301.405.0387
CSPAC 1939
Office Hours: TBD

Course Description: A first-semester experiential studio–based class that generates common movement vocabulary and improvisations around that vocabulary in a shared, faculty-led exploration of movement for the purpose of generating movement for technique, choreography, and pedagogy applications. Class meets four hours per week for the semester.

Course Goals: By the end of this course students can expect to be able to be able to utilize movement practices selected from the following list:

- Technically challenging dance phrases and improvisational techniques, utilizing key concepts such as:
  - breath support,
  - clarity of expression,
  - musicality,
  - body level connectivity,
  - rotation,
  - pelvic support,
  - weight shifts in various directions,
  - level changes,
  - spirals,
  - clear phrasing,
  - access to space,
  - organization in the body and space.

- Students continually develop more musicality, expressive range, transitions in movement, spatial clarity, use of focus, and access to kinetically challenging and dynamic sequences.

- Students evaluate their progress and prescribe activities to address their individual goals.

Learning Outcomes:

Students can perform technically challenging dance phrases, utilizing key concepts such as breath support, clarity of expression, musicality, body level connectivity, rotation, pelvic support, weight shifts in various directions, level changes, spirals, access to space, organization in the body and space. Students continually develop more musicality, expressive range, transitions in movement, spatial clarity, use of focus, and access to kinetically challenging and dynamic sequences. Students evaluate their progress and prescribe activities to address their individual goals. Students can devise original choreographic works, analyze and describe the works, provide an appropriate title for the work, rehearse and revise the work, and produce a dance work in an appropriate environment.

Required Texts and Technology: selected readings and video viewings from an annually revised list of current articles and books on best practices in dance technique and creative processes. EXAMPLES include:
Elms site or Course webpage

LOGGING INTO Canvas:

- Click on Login on the far left side of the page
- Type in your ID in the box labeled Username
- Enter your Directory password in the Password box
- In the top of the page, under the heading “Courses & Groups,” there should be a link for this course
- Click on that link
- Important announcements will appear on Canvas, so be sure to check it daily.

Expectations and Grading Procedures:

50% class participation, assessed through discussions of progress as defined by the teacher and the student
25% in-class co-teaching and coaching of each other, reflective essays
25% portfolio presentation, consisting of video clips and reflective essays

Final Project: A series of filmed clips from the class, with an essay evaluating the progress towards the outcomes listed above, will be developed on the portfolio website, and presented to the class at the end of the semester.

A reflective essay on the student’s progress towards personal goals includes an overview of initial objectives and a recounting of experiences throughout the semester that inform the achievement of those objectives. Insights from the readings and videos should also be included. Conclusions and next steps are also a part of the essay.

The essay will be an item in the student’s assessment portfolio.
A+ = 4.0
A = 4.0,
A- = 3.7
B+ = 3.3,
B = 3.0,
B- = 2.7,
C+ = 2.3,
C = 2.0,
C- = 1.7,
D+ = 1.3,
D= 1.0,
D- = 0.7,
F = 0.

The University's present marking system defining the standards for letter grades is retained under the new plus/minus policy. The present marking system is as follows:

- **A+, A, A-** denotes excellent mastery of the subject and outstanding scholarship
- **B+, B, B-** denotes good mastery of the subject and good scholarship
- **C+, C, C-** denotes acceptable mastery of the subject
- **D+, D, D-** denotes borderline understanding of the subject, marginal performance, and unsatisfactory progress toward a degree
- **F** denotes failure to understand the subject and unsatisfactory performance

Students are required to earn a grade of at least C-in their major and have a minimum 2.0 Cumulative GPA in their major in order to graduate. [http://www.testudo.umd.edu/plusminusimplementation.html](http://www.testudo.umd.edu/plusminusimplementation.html)

**Course Procedures and Policies**

**Attendance and absences:** Attendance is required for this course. In the case of injury, adaptations can be made, but attendance is still required for full credit.

For medical emergencies, missed assignments, extended absences, etc. students are expected to inform the instructor in advance of medically necessary absences, and present a self-signed note documenting the date of the missed class(es) and testifying to the need for the absence. This note must include an acknowledgement that (a) the information provided is true and correct, and (b) that the student understands that providing false information to University officials is a violation of Part 9(h) of the Code of Student Conduct. The university’s policies on medical and other absences can be found at: [http://www.umd.edu/catalog/index.cfm/show/content.section/c/27/ss/1584/s/1540](http://www.umd.edu/catalog/index.cfm/show/content.section/c/27/ss/1584/s/1540)

**Absence due to religious observance** will not be penalized, however, it is the student’s responsibility to notify the instructors within the first three weeks of class regarding any religious observance absence(s) for the entire semester. The calendar of religious holidays can be found at: [http://faculty.umd.edu/teach/attend_student.html#religious](http://faculty.umd.edu/teach/attend_student.html#religious)

**Academic integrity:** The student-administered Honor Code and Honor Pledge prohibit students from cheating on exams, plagiarizing papers, submitting the same paper for credit in two courses without authorization, buying papers, submitting fraudulent documents and forging signatures. On every examination, paper or other academic exercise not specifically exempted by the instructor, students must write by hand and sign the following pledge:
I pledge on my honor that I have not given or received any unauthorized assistance on this examination (or assignment).

Allegations of academic dishonesty will be reported directly to the Student Honor Council:
http://www.shc.umd.edu

**Students with Disabilities:** The University of Maryland is committed to providing appropriate accommodations for students with disabilities. Students with a documented disability should inform the instructors within the add/drop period if academic accommodations are needed. To obtain an Accommodation Letter prepared by Disability Support Service (DSS), a division of the University Counseling Center, please call 301.314.7682, e-mail dissup@umd.edu, or visit the Shoemaker Building for more information.

**Copyright notice:** Class lectures and other materials are copyrighted and they may not be reproduced for anything other than personal use without written permission from the instructor.

**Emergency protocol** – In the event of a campus emergency, discussions and assignments will continue to be provided on ELMs.

**STATEMENT ON CIVILITY**
The College of Arts and Humanities is expected to be a diverse, open and tolerant arena within which all ideas, whether popular or not, may be freely discussed without rancor. The instructors of this course are committed to creating an open and accepting environment in which diversity, unique perspectives, and others’ worldviews are respected. Demeaning, intimidating or threatening behavior is unacceptable and contrary to our basic values. As citizens of the University, we take the lead in producing, and take pride in sustaining, an environment that is characterized by tolerance, respect and civility. This is the hallmark of a college that welcomes and values diverse perspectives, intellectual pluralism and the free and open exchange of ideas.
Proposed Course: DANC 678 Individual Movement Practice
2 Credits
Professor Karen Bradley, kbradley@umd.edu 301.405.0387
CSPAC 1939
Office Hours: TBD

Course Description: Each graduate student in dance, in consultation with the adviser, proposes a specific movement practice for each semester they are enrolled in the MFA in Dance program, and can select the practice from the range of technique offerings in the program. Additional work in documenting and providing evidence of growth towards individual outcomes is required. Will meet once a week.

Course Goals: By the end of this course students will be able to articulate and teach from the following list of movement areas of expertise:

- Technically challenging dance phrases and improvisational techniques, utilizing key concepts such as:
  - breath support,
  - clarity of expression,
  - musicality,
  - body level connectivity,
  - rotation,
  - pelvic support,
  - weight shifts in various directions,
  - level changes,
  - spirals,
  - clear phrasing,
  - access to space,
  - organization in the body and space.

- Students can create from and teach musicality, expressive range, transitions in movement, spatial clarity, use of focus, and access to kinetically challenging and dynamic sequences.

Learning Outcomes:

Students can perform technically challenging dance phrases, utilizing key concepts such as breath support, clarity of expression, musicality, body level connectivity, rotation, pelvic support, weight shifts in various directions, level changes, spirals, access to space, organization in the body and space. Students continually develop more musicality, expressive range, transitions in movement, spatial clarity, use of focus, and access to kinetically challenging and dynamic sequences. Students evaluate their progress and prescribe activities to address their individual goals.

* The student and faculty will complete the following steps prior to and during the semester:

1. Student will draft a proposal and a sample syllabus for the course.
2. A faculty member will work with the student to refine the proposal and syllabus.
3. Student will set goals for the semester and will meet with the faculty member regularly throughout the semester to discuss progress.
4. The student will complete a final portfolio presentation of work completed over the semester.
Elms site or Course webpage

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• Enter your Directory password in the Password box
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Required Texts and Technology: selected readings and video viewings from an annually revised list of current articles and books on best practices in dance technique and creative processes, developed in conjunction with whomever the student is being mentored by that semester. Specific materials will depend upon each student’s individual goals.

Expectations and Grading Procedures:

50% class participation, assessed through discussions of progress as defined by the mentor and the student
25% in-class experiences as determined by the faculty-mentor
25% portfolio presentation, consisting of video clips and reflective essays

Final Project: Continuing refinement of the online portfolio will occur at the end of each semester, assessed by the graduate faculty as a whole.

Course Procedures and Policies:

Attendance and absences: The student will be expected to comply with all requirements for the course as determined by the faculty-mentor for that course.

Academic integrity: The student-administered Honor Code and Honor Pledge prohibit students from cheating on exams, plagiarizing papers, submitting the same paper for credit in two courses without authorization, buying papers, submitting fraudulent documents and forging signatures. On every examination, paper or other academic exercise not specifically exempted by the instructor, students must write by hand and sign the following pledge:

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worldviews are respected. Demeaning, intimidating or threatening behavior is unacceptable and contrary to
our basic values. As citizens of the University, we take the lead in producing, and take pride in sustaining, an
environment that is characterized by tolerance, respect and civility. This is the hallmark of a college that
welcomes and values diverse perspectives, intellectual pluralism and the free and open exchange of ideas.
SAMPLE PROPOSAL for DANC678

Lynne Price
Movement Practice
Sharon F. Mansur, Faculty Advisor

For my movement practice in Fall Semester 2013, I would like to focus on Modern and Contact Improvisation. The practice will consist of:

- Participation in Patrik Widrig’s Modern Class at 11:00am on M/W/F
  - 4 hours weekly
- Participation in Sharon Mansur’s Contact Improvisation Class DANC 489C at 12:30 on M/W
  - 2.75 hours weekly
- Regular Journaling after each class
- Readings as suggested by Sharon and required for the CI class including reading 1-2 issues of Contact Quarterly, Sharing the Dance and Ideokinesis: A Creative Approach to Human Movement and Body Alignment
- Attendance at the Sunday Contact Jam at in DC once a month or four times total as well as any required for class
  - September 22
  - October 6
  - November 17
  - December 1

Goals:

- Deepen my CI practice and understanding of the form
  - Participation in DC-CI Sunday jams
  - Journaling
- Continue regular modern practice and experience different pedagogical approaches to teaching modern technique. Patrik’s extensive use of improvisation in technique class varies from my previous experience and more recent discoveries. I am looking to expand my idea of teaching dance.
- Assess the impact of CI experience on modern dance technique
  - I have been working in general since beginning my study of modern dance in 2007 to move entirely full-bodied but with as little effort as possible. I have always been a very powerful dancer but I have been interested in finding the same power with less effort for several years. I also tend to take control in improvisations and I have been working very hard to give up control while still contributing my voice. Based on my previous CI experience, I believe CI will be an important resource for both of these goals and would like to explore how this can happen while also considering why this is. I am also personally exploring the ability to move fully despite injuries and without furthering them.
- Continue to learn about CI theory
  - Sharing the Dance, Contact Quarterly
- Experience, Observe, and Reflect on Teaching Methods for Contact Improv and the effects of the somatic practice Ideokinesis
  - Journaling
    - Reading Ideokinesis: A Creative Approach to Human Movement and Body Alignment
Assessment:

Participation  40%
Progress       20%
Journal        20%
DC CI Jams     20%

CI Assessment meetings with Sharon:
Hand in Journal 4-5 days prior to meeting & discuss goals, progress etc. within Contact Improvisation.
Hand in Midterm journal on October 8th
Midterm meeting October 16th 2:30pm
Hand in Final journal on December 2nd
Final meeting December 4th 2:30pm

Modern Assessment: I will meet with Patrik separately and have him submit notes to Sharon.

Signed

Lynne Price: ____________________________________________

Sharon Mansur: _________________________________________