

HANDBOOK

BACHELOR OF FINE ARTS IN DANCE

Boyer College of Music of Dance

Temple University
Philadelphia, Pennsylvania

Revised Summer 2005

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Mission Statement of the Department of Dance

The Temple University Department of Dance is committed to artistic and academic excellence in a socially inclusive environment that affirms dance as central to society and culture. We value dance as a performing art manifested artistically, culturally and personally, and we embrace dance as a vehicle for social change. The department's artistic, scholarly and educational work is based on the premise that the physical dimensions of human experience are indivisible from their intellectual and spiritual counterparts.

The four degree programs in dance aim to:

- Guide students toward a balance of cognitive, analytical, intuitive and creative skills;
- Aid students in the development of their creative potential through technique, choreography, performance, research and other creative media;
- Educate students about the various forms and premises of dance within their historical, social and cultural contexts;
- Provide intensive training in a range of dance techniques and styles as represented by the faculty and selected guest artists; and,
- Prepare students for professional careers as performing artists, choreographers, teachers, researchers, scholars, and informed and responsible leaders in academic and non-academic settings.

Creating a Culture of Learning and Achievement Temple University Department of Dance

The Temple University Department of Dance seeks to create an environment in which each individual strives for high standards in scholarly and artistic achievement. These expectations are built on respect for the individual and the community as demonstrated in meetings, classes, rehearsals and performance as well as everyday interactions within the department. In an environment such as ours in which highly gifted, motivated and creative people strive for excellence, disagreements will surely arise. Discussion, debate and experimentation are at the core of learning; questioning and presenting alternative ideas are part of creating new knowledge and invigorating artistic and scholarly experience. These also must consistently exist within a culture of highly professional conduct on the part of students, faculty and staff. Even in the most strident disagreement, all members of the Temple Dance Community are expected to contribute to a common culture of learning and achievement which is built on the following:

- Recognition of the value, goals and roles of each individual within the community;
- Acknowledgement of procedures for process which allows time to accomplish tasks;
- High expectations of self as well as others and the department and university;
- Empathy and respect for those who hold differing opinions;
- Open and continuing exchange, discussion and debate on issues based on an understanding that not all problems have immediate solutions;
- Fairness is at the heart of decisions; and,
- There is no perfect world, and we are all trying our best.

Temple University

Temple University is a comprehensive public research university with more than 30,000 students. It has a distinguished faculty in 17 schools and colleges, including schools of Law, Medicine, Pharmacy, Podiatry, and Dentistry, and a renowned Health Sciences Center. Temple is one of Pennsylvania's three public research universities, and is the 36th largest university in the United States.

Temple is an urban and a suburban university. Temple has five regional campuses, including the flagship Main Campus, Health Sciences Campus, and Center City Campus in Philadelphia; a major suburban campus -- Temple University at Ambler; and a suburban art campus -- Tyler School of Art in Elkins Park. The University has an education center in Harrisburg and Fort Washington, and international campuses in Tokyo, Rome, and London. Temple also offers educational programs in the People's Republic of China, Israel, Greece, Great Britain, France and other countries throughout the world.

Through its various schools and colleges, Temple University offers academic programs in 2 associate degree areas, 119 bachelor degree areas, 121 master degree areas, 55 doctoral degree areas, and 5 first professional degree areas. Eleven schools and colleges provide baccalaureate degree programs. The Graduate School offers masters and doctoral programs in cooperation with schools and colleges within the University. Professional degrees are offered in law, medicine, dentistry, podiatry, and pharmacy.

The Middle State Association of Colleges and the Schools Commission on Higher Education accredits Temple University. Some of Temple's schools and colleges have received additional accreditation from other agencies that are listed under each individual school and college description. The National Association of Schools of Dance accredits the Department of Dance.

A 36-member Board of Trustees governs Temple, which is a member of the Commonwealth System of Higher Education in Pennsylvania. The University is supported by annual appropriations from the Commonwealth; student tuition; federal grants; gifts from alumni, corporations, and friends; and income from an endowment. Replacing Peter J. Liacouras who recently retired in the year 2000, David Adamany is the University's eighth president.

The University is organized into colleges headed by Deans and a Provost. The Department of Dance is an academic unit with the Boyer College of Music and Dance. In recent appraisals of the various programs of the University, the arts have been identified as among the most distinguished. A new period of interaction and visibility for the arts at Temple is being realized.

The Temple University Department of Dance is a fully accredited member of the National Association of Schools of Dance and a regular participant in the American College Dance Festival Association.

Dance at Temple University

History

Originally a key part of the “Physical Culture” emphasis within 1920s Physical Education course offerings, dance at Temple has a long history within the university. During the 1930s and 1940s, a strong Orchestral Club planted the early seeds of dance performance on campus. In the mid-1950s, the first faculty member was hired in the College of Education to teach all the dance-related courses within Physical Education, in addition to directing a dance concert each semester. In 1967 and 1968, the Department grew in conception and resources with the hiring of Edrie Ferdun and Helmut Gottschild. In 1969, the first graduate teaching assistant was hired (Sarah Alberti). Performances during the late 1960s occurred on the third floor of Mitten Hall and thereafter in the McGonigle Arena. During the 1970s, the Health, Physical Education, Recreation and Dance faculties successfully transitioned out of the College of Education to form an independent unit. The College of Health, Physical Education, Recreation and Dance (HPERD) was established July 1, 1974. Degrees related to dance that were implemented in this new college included the Bachelor of Science, Master of Education, and the Doctor of Education in Dance. The Department of Dance was granted full departmental status within this new college.

Between 1974 and 1976 efforts were made to change the Bachelor of Science to a Bachelor of Fine Arts. Fran Bowden successfully completed this change in the Department. Soon after, Sarah Hilsandager (formerly Alberti and then Chapman) and the dance faculty successfully implemented the Master of Fine Arts degree program that began accepting its first majors in 1982. At this time, the department secured the fifth floor of Conwell Hall and converted the space to a studio theater for performances and classes. Nanette Hudson-Joyce was hired as technical director. During that time, the B.F.A. and M.F.A. degree programs were shaped under the artistic direction of Gottschild (who directed the Zero Moving Dance Company), Eva Gholson (who directed Sybil), John Gamble (who directed Seminole Works) and Ann Vachon (who directed Dance Conduit). The work of Brenda Dixon Gottschild during the 1980s and 1990s continued to strengthen the doctoral program.

The B.F.A., M.F.A. and Ed.M. and Ed.D. programs received full national accreditation status in the formal review years of 1980, 1985, 1990, and 2002. In 1997, the M.F.A. program was expanded to include 60 credit hours of intensive course work and the Ed.D. was converted to the Ph.D.

On July 1, 1998 the College of HPERD was dissolved and for the following three years the Department of Dance acted as an independent unit within the University, with a loose affiliation with music. On July 1, 2001, the Boyer College of Music and Department of Dance was officially established. On July 1, 2002, Dr. Robert T. Stroker became the first permanent Dean of this new unit. On July 1, 2004, the official name of the college was changed to the Boyer College of Music and Dance. In April 2005, the Department of Dance celebrated its 30th Anniversary.

The Department

The Department of Dance, with its three studios, rehearsal room, Pilates/Dance Medicine Clinic, black box theater and assorted classrooms, embraces a broad array of activities. The people engaged in dance are seeking better, fuller, and more powerful ways of approaching dance as artists, teachers, and scholars. Faculty and students, graduates and undergraduates, are involved in this on-going creative and scholarly process.

On the faculty are people who combine specific commitments to performance, teaching, choreography, research, and writing. Each course in the curriculum reflects a particular stance and perspective on dance. The wide, rich, and unique range of resources that each faculty member brings to the department informs this diverse environment. Faculty and students connect with each other and to the dance activities of the Philadelphia community in many ways. Many alumni and numerous students perform with Philadelphia-based companies both as company members and as independent artists. These interactions provide exciting exchanges between the Philadelphia cultural community and our department.

Within the usual program of full-time study, a student can expect to become acquainted with new resources for dance, develop academic and artistic work in dance, and shape her or his particular interest into a form that can be shared with other artists and/or scholars and the wider society. Students produce concerts, conferences, curricula, community projects, major papers, and research as they define their goals in dance studies.

The Department of Dance's studio and office spaces are located in a one-block triangular pattern between Cecil B. Moore and Montgomery on Broad Street. Pearson Hall houses a large facility, complete with a gymnasium, pool, and weight training rooms. The three studios, rehearsal room, and Pilates/Dance Medicine Clinic are located on the second floor of Pearson Hall. Across the street from Pearson is Conwell Hall, built a century ago when Temple College was a dream yet to be fulfilled by its founder, Russell Conwell. This building houses University administration offices, including Admissions, Bursar, Financial Aid, Academic Records, and The Graduate School. On the fifth floor of Conwell Hall is the Conwell Dance Theater. This is a black-box theater that seats 160 people. It is used for department-sponsored performances nearly every weekend from September through May. On the sixth floor are dressing rooms and the sound/lighting booth. Tomlinson Theater, a 450-seat proscenium stage, is also made available to the Department of Dance for concerts on a limited basis. One block down the street is Vivacqua Hall, where the Department of Dance offices are located. Classrooms and conference rooms are also located there.

The dance-related resources of the city and the excellence of alumni strengthen the department. Long recognized as a cultural arts city, Philadelphia has increased this image through theater renovation, alternative theater spaces, new museums and galleries and support from major foundations. In addition to the well-known Philadelphia Orchestra, the Pennsylvania Ballet Company, and the Philadelphia Dance Company (Philadanco), various faculty and alumni-directed companies including Kariamum and Co: Traditions, Melanie Stewart Dance Theater and c o u r t have achieved local, national and international prominence. On most weekends there are numerous dance performances from which to choose and always artistic and cultural activities throughout the city.

Departmental Structure

Full-Time Faculty: Karen Bond, Eva Gholson, Philip Grosser, Luke Kahlich, Kun-Yang Lin, Joellen Meglin, Merián Soto, Keith Thompson, Ann Vachon, and Kariamum Welsh

Technical Theater Director: Nanette Hudson Joyce

Office Manager: Lynne Schaefer

Secretary: Cheryl Cummings

Dance Admissions Coordinator: TBA

Faculty Biographies

Karen Elizabeth Bond, Associate Professor and Coordinator of the Master of Education, joined the Dance Department in Fall 2000. She was formerly Senior Lecturer and Coordinator of Dance Education and Research at the University of Melbourne, Australia, where she developed Australia's first Master's level courses in dance. Dr. Bond received her Ph.D. in Dance Education from La Trobe University in Melbourne. A recipient of the Graduate Research Award, Congress on Research in Dance (CORD), she is known internationally for her research into the experience and meanings of dance for participants from a range of populations and settings encompassing education, community arts, performance and therapy. Dr. Bond is Associate Director of the NDEO/ Temple University Center for Research in Dance Education. She is widely published in journals and conference publications, and has presented papers and workshops in Australia, Brazil, Canada, Finland, Japan, New Zealand, Saipan, Singapore, and the U.S.A. She is Research Associate for Merián Soto's latest performance project, *La Maquina del Tiempo*. Dr. Bond is currently serving a three-year term as Chair of Dance and the Child International (daCi), affiliated with UNESCO. DaCi is the only organization devoted to promotion of dance for children and youth on a global scale. At Temple she teaches graduate courses in dance education ('Higher Education Teaching Seminar,' 'Dance Teaching Apprenticeship'), and qualitative research methods ('Meaning in Dance,' 'Dancer & the Dance Medium'). She also teaches 'Dance, Movement, and Pluralism,' a University core course for undergraduates.

Eva Gholson, a Professor, received her MFA from Sarah Lawrence College. In addition, she has studied at the Dalcroze School of Music in New York City. She teaches modern technique, composition, jazz, and music-related courses such as Rhythm: Performance, Analysis and Composition and Sound and Movement Partnerships. Her work reflects her Cunningham, Africanist and musical backgrounds. She is the former director and choreographer for the Sybil Dance Company. She has conducted workshops in modern dance, jazz and choreomusical analysis in Greece, Germany, Hong Kong and Taiwan, and her work has been aired on television in Athens. A recipient of grants from the Philadelphia Foundation, The City of Munich, Pew Charitable Trusts and the prestigious Temple Research Incentive Fund, Prof. Gholson is known as a master teacher of dance technique and choreographic invention. She is an innovator in choreomusical research and she continues to be a guest teacher and choreographer for several Philadelphia dance companies, including the Philadelphia Dance Company (Philadanco). Prof. Gholson has created several works in collaboration with video artists and her most recent multi-year Pew-funded project integrates dance, music, and video. Last year she completed her book entitled *Image of the Singing Air* on choreographic and musical collaboration. She was recently invited to the Laban Institute in London to present several workshops on choreomusical analysis.

Philip Grosser, Professor and BFA Coordinator, has been involved in dance nationally and internationally as a teacher, performer and choreographer. He received his BFA from the State University of New York, College at Purchase and his MA from Teachers College, Columbia University. His areas of expertise include the teaching of modern dance technique, composition and choreography. In his modern dance classes, he synthesizes the movement theories of Rudolf Laban with his own strongly physical, spatially intricate sense of dance. He also draws upon his years of study of the techniques of Martha Graham, Jose Limon and Merce Cunningham. A former performer with the companies of Martha Graham and Pearl Lang, he has taught, presented and performed his choreography throughout the United States and England. He has been a choreographer in residence for American Ballet Theater's Emerging Artist Project, at The Yard in Martha's Vineyard, Massachusetts and at American Dance Festival in Durham, North Carolina. In 1998, Grosser's work was featured in the Philadelphia Fringe Festival. In 2000/2001, his choreography was supported by grants from Temple University and Dance Advance, a grant program funded by the Pew Charitable Trusts. He is a 2004 recipient of a Fellowship from the Pennsylvania Council on the Arts, of a Summer Research Fellowship from Temple University, and a

Dean's Grant from the Boyer College of Music and Dance, Temple University. Philip has been studying ceramics for the past ten years. He is an associate artist at The Clay Studio in Philadelphia, and in 2003 was awarded a ceramics fellowship from the New Jersey Council on the Arts. He is also a student at Zen Mountain Monastery, Mt. Tremper, NY.

Luke Kahlich, Professor and the Department of Dance Chairperson, holds a B.A. in Latin American Studies, M.A. in Theatre Arts/Dance, and the Doctorate in Dance. A nationally recognized educational consultant in dance, his special interests are technology applications for dance, movement theory, curriculum/pedagogy, performance aesthetics, and musical theater. Dr. Kahlich has worked as a reviewer for states arts councils in Kansas, New York, Arizona and Washington, D.C. as well as critic for the NYC trade paper *Showbusiness*. He has served on various state, regional, and national boards, was a charter member of the Kansas Dance Network, the International Association for Dance Medicine and Science and the National Dance Education Organization as well as a consultant for the Kennedy Center Alliance for Arts Education, the U.S. Department of Education, the National Endowment for the Arts, the SUNY-College at Cortland, the Getty Center for Arts in Education, and the D.C. Commission on the Arts. He has taught, performed, presented and choreographed throughout the U.S. in numerous regional festivals of the American College Dance Festival Association and outdoor drama and in professional meetings in the U.S. and Great Britain. Dr. Kahlich was the first full-time Executive Director of the National Dance Association from 1989-91. He has served as a member of the Dance Standards Committee of the National Dance Association as part of the America 2000 Arts Partners program, the Young Audiences National Certification Team, on the Board of the American College Dance Festival Association (current President), and was founding editor of *IMPULSE: The International Journal of Dance Science, Medicine and Education* and founding Editor in Chief of the *Journal of Dance Education*. Dr. Kahlich authored the dance entry for the Encyclopedia of American Studies. He was awarded the first "Leadership Award" from the National Dance Education Organization in 2002. Before joining Temple in fall 1997, he was a member of the Kansas State University dance and faculty, where he served as Director of Dance from 1982-1989 and again from 1993-1997.

Kun-Yang Lin, Assistant Professor, received his BFA from the National Institute of the Arts in Taiwan, a diploma in Dance Theatre from the Laban Center in London and his MFA in dance from NYU, Tisch School of the Arts. He is a three year Guest Resident Choreographer at The Yard, is the current Artistic Director of Kun-Yang Lin/Dancers and known as a proven dancer, a gifted choreographer and a master teacher. He was selected by *Backstage* as the Most Outstanding Choreographer of 2001, and has received numerous awards in Taiwan including the Outstanding Artist Award from the NEA of Taiwan. Mr. Lin has been fully trained in Chinese dance styles (Wu Gong, Shen Dune, Tai Gi, and folk dance), as well as ballet and the American modern dance techniques of Graham, Humphrey-Limon, Cunningham, and Anthony. His influences have extended from his early training into the far reaches of postmodern dance; including working with Rui Horta, Trisha Brown, and Bill T. Jones. His wide ranges of performance experiences are evident in his choreography, helping to create a unique teaching method and choreographic style. He has choreographed and taught for different organizations in Europe, Asia, as well as in the USA. In the US, Kun-Yang has performed as a principal dancer and served as an associate artistic director in the Mary Anthony Dance Theatre. He has performed diverse styles with numerous companies including the Martha Graham Co., Doris Humphrey Repertory Co., Anna Sokolow's Players Project, Jennifer Muller/The Works, Kevin Wynn Collection, Paula Josa-Jones, Janis Brenner & Dancers and has participated in different improvisation venues with Marlon Barrios Solano, John Zorn, and Lynn Shapiro. New York Times has described, "Mr. Lin is an extraordinary dancer, whose blend of tautness and buoyancy is not only exciting but also suggestive of the clarity and immediacy with which dance can communicate deep, conflicting emotions."

After receiving her MFA from New York University School of the Arts, **Joellen Meglin** taught modern dance on the faculties of Creighton University, University of Oregon, and Franklin & Marshall College, receiving critical acclaim for her choreography. She went on to earn her doctorate at Temple University, later joining the faculty there where she currently teaches dance research, dance history, and dance science and serves as Coordinator of Doctoral Studies in Dance. She is Artistic Director of *Sprezzatura*, which offers students opportunities to perform and to reconstruct dances from the Baroque and the Renaissance periods, performing most recently for the *Dance & the City* 2002 international conference of the Society of Dance History Scholars. Argentine tango is another passion, and in 2003 she choreographed *A Tango for Stefan*, which premiered at the International Stefan Wolpe Centennial in Philadelphia and Long Island. Her research on the 18th and 19th century French ballet has been published in *Dance Chronicle* and the Studies in Dance History monograph, *Rethinking the Sylph: New Perspectives on the Romantic Ballet*, as well as presented nationally and internationally. She has been the recipient of research/teaching fellowships from the National Endowment for the Humanities (Summer Seminar), Temple University, University of Oregon, Creighton University, and Franklin & Marshall College; most recently, she was awarded a full year of research/study leave for 2002-3 from Temple University to work on a book on the Romantic ballet. Her reconstructions of 20th century modern dances have included Doris Humphrey's *Shakers* and *Water Study*, and excerpts of Anna Sokolow's *Rooms*; 19th century ballets, Anton Dolin's *Pas de Quatre* and Fanny Elssler's *Cachucha*, which was performed in Tokyo at the Japan-Asia Dance Event. She has served on the Society of Dance History Scholars Board since 1997, the Graduate Board of Temple University since 1998, and as Reviews Editor of *Dance Research Journal* (1995-8).

Merián Soto Award winning choreographer Merián Soto has been creating and presenting solo, group, and collaborative pieces in her native Puerto Rico, across the US and internationally since the mid-seventies. She has collaborated extensively with MacArthur award-winning visual artist Pepón Osorio on critically acclaimed works such as *Historias* (1992) and *Familias* (1995). As Artistic Director of the Bronx-based Latino arts organization, Pepatián, she has developed and curated national and international projects featuring Latino new dance and performance artists including *¡Muévete!* and *Rompeforma: Maratón de Baile, Performance & Visuales*, the international Latino artists' festival in Puerto Rico; and the first Bronx Dance Fest at the Hostos Center for Arts & Culture in New York City in 1999. Ms. Soto is the recipient of six Choreographers Fellowships from the National Endowment for the Arts, an Artist Fellowship by New York Foundation for the Arts and numerous project grants from institutions such as the Rockefeller Foundation, The Lila Wallace Arts Partners Program, the New York Foundation for the Arts, the New England Foundation for the Arts, and the Harkness Foundation for Dance. Her writings on dance have been published in *Heresies Magazine* and *Movement Research Journal*. In September 2000 Ms. Soto received a New York Dance and Performance Award "BESSIE" for sustained choreographic achievement. The latest artistic works of Merián Soto center on the use of salsa - the dance and music of Pan-Latino collective experiences - as choreographic source. Her recent works include *Así se baila un Son* (How to Dance a Son Montuno) commissioned by Central Park SummerStage in 1999, and *Prequel(a): Deconstruction of a Passion for Salsa*, commissioned by the Joyce Theater in 2002, and *La Máquina del Tiempo* (The Time Machine), an evening length work that explores the historicity of the body and popular forms in dance and music improvisation. *La Máquina del Tiempo* premiered at Temple University in March 2004 and will be followed by national touring.

Keith Thompson, Assistant Professor, was born in Mississippi and began his performing arts training at the late age of 19 at Ohio State University. Mr. Thompson was a founding member of the modern and jazz repertory company Zenon Dance Company in Minneapolis. During his 8 years with Zenon, he created original roles with Bebe Miller, Doug Varone, Danny Buraczeski, Mark Dendy, Lynn Simonson, Victoria Marks, and Stephanie Skura, to name a few. Also during this time, Mr. Thompson served as both Scholarship Director and Rehearsal Director for Zenon, teaching all levels of modern and jazz classes within the Zenon School. Thompson was also a member of JAZZDANCE by Danny Buraczeski the last three years in Minneapolis before moving to New York City. In 1991, Mr. Thompson moved to New York where he branched out by working with Dan Wagoner & Dancers, Jacob's Pillow Men Dancers, and Creach/Koester Company. He danced internationally for Trisha Brown Company from 1992-2001, served as Trisha's Rehearsal Assistant from 1998-2001, and continues to represent TBC in the sharing of Technique and Repertory both at the Trisha Brown Studio in New York City as well as festivals, schools, and workshops around the world. Keith has continued to perform nationally and internationally as a dancer for Creach/Company; directed and choreographed Heiner Muller's *Hamletmachine*; taught beginning through professional master classes in Contemporary Technique for the International Dance Festival in Kyoto, Japan, was on faculty at the 2003 Florida Dance Festival, held workshops of technique and repertory at the Tanzwerkstatt Europa Festival in Munich, and immersing himself in the creation of his own work globally. Mr. Thompson completed his MFA Research Fellowship in Dance from Bennington College in 2003, and for spring 2004 served as guest artist in the Conservatory at Shenandoah University. Keith latest work was presented and selected for the 2005 ACDF Mid Atlantic Regions Gala performance.

Ann Vachon, Professor of Dance, also serves as Director of the Limón Institute. A graduate of the Juilliard School, she performed with the José Limón Dance Company from 1958 until 1975. She joined the Temple University dance faculty in 1978, and two years later founded Dance Conduit, a Philadelphia-based company for which she choreographed, commissioned guest choreographers, and directed historic reconstructions, including Limón's *Mazurkas* and Doris Humphrey's *Dawn in New York*. In 1993 the company was disbanded, and Dance Conduit began a series of special projects under her direction, including a reconstruction of Limón's *Symphony for Strings*. She is the producer of the award winning documentary film, *Limón: A Life Beyond Words*, released in 2003. Another recent project was a multi-media production of *Pierrot Lunaire* in February 2001, which involved six choreographers, video projections, and a live performance of the Schoenberg music. She has presented several papers on Limón at conferences, and contributed to the International Dictionary of Modern Dance, *José Limón: the Artist Re-Viewed*, and the International Encyclopedia of Dance. Smithsonian Institution Press published her book *Poland, 1946: the Photographs and Letters of John Vachon* in 1996.

Kariamuwelsh, a Professor, received her Doctors of Arts from New York University and her MA.H. from the State University of New York at Buffalo. Widely published in both scholarly journals and book length studies, she is a scholar of cultural studies including performance and culture within Africa and the African Diaspora. Dr. Welsh serves as the Director of the Institute for African Dance Research and Performance. She is the author of two recently published books by Africa World Press, Trenton, NJ: *Zimbabwe Dance: Rhythmic Forces, Ancestral Voices* and *An Aesthetic Analysis and Umfundalai: An African Dance Technique*. She is the editor of *The African Aesthetic: Keeper of Traditions* (Greenwood Press, 1994) and *African Dance: An Artistic, Historical and Philosophical Inquiry* (Africa World Press, 1996). She co-edited *African Culture: Rhythms of Unity* (Africa World Press, 1985). Dr. Welsh is the artistic director of Kariamuwelsh & Co.: Traditions. Kariamuwelsh is the recipient of numerous fellowships, grants and awards including a National Endowment for the Arts Choreography Fellowship, the Creative Public Service Award of NY, a 1997 Pew Fellowship, a 1997 Simon Guggenheim Fellowship, a 1998 Pennsylvania Council on the Arts grant, and three Senior Fulbright Scholar Awards. She is the founding artistic director of the National Dance Company of Zimbabwe in southern Africa. Dr. Welsh is the creator of the Umfundalai dance technique, a Pan African contemporary technique that has been in existence for over thirty-three years.

Nanette Hudson Joyce is the Technical Director, Production Manager, and Lighting Director for Conwell Dance Theater. She trains and supervises work-study student workers as well as graduate and undergraduate dance majors in operation of the theater. Nanette teaches Lighting Design for Dance and graduate and undergraduate production courses. Nanette has a BFA in painting from the University of the Arts and an Ed.M. in Arts Education from the Tyler School for the Arts. She has created lighting designs for Group Motion Dance Theater, Zero Moving Dance Company, Ann Vachon Dance Conduit, Melanie Stewart Dance, Steve Kreickhaus, Philadelphia Civic Ballet, Trapezium Aerial Dance Company, Freedom Theater, and Dans Project 4 among many others. She has been designing lighting professionally for the over twenty years.

The Dance Major

The Bachelor of Fine Arts in Dance emphasizes modern dance technique, performance and choreography. The program provides a sound preparation for students wishing to pursue further training or embark on a professional career. Within the curriculum, students may elect courses that prepare them for work and/or further study in the fields of physical therapy, dance/movement therapy, dance production, education and arts management. The BFA promotes the student's personal development within the dance process as well as the development of the technical skills demanded by the profession. Students are expected to demonstrate mastery of concepts related to dance technique, choreography, performance, production and other areas of knowledge in dance, and to gain meaningful experiences in the related arts, sciences, and humanities.

BFA Scholarships

All students admitted to the dance major program are eligible to be considered for scholarship awards designated for incoming students. Awards are granted each year and are based on demonstrated artistic talent and potential for artistic development. Students' completion of the audition process and the academic profile evident from the University application will also contribute to the award decision.

Students are also eligible for other scholarship awards during their academic study. Awards are granted each year and are based on demonstrated academic and artistic excellence in the dance major program. No application is necessary. Examples of past awards include:

BFA Performance Award: Honors a graduating BFA student who has demonstrated excellence in dance performance during the academic year.

BFA Choreography Award: Honors a graduating BFA student who has demonstrated excellence in choreography during the academic year.

BFA Scholar Award: Honors a graduating BFA student who has demonstrated excellence in overall academic achievement during the academic year.

Bachelor of Fine Arts Major Curriculum

The Bachelor of Fine Arts degree in Dance is conferred upon a student by recommendation of the faculty and upon the satisfactory completion of a minimum of 125 semester hours of credit and completion of the required dance and university core requirements. The Undergraduate Dance Curriculum includes approximately 84 semester hours of required dance courses. In addition, the University requires the completion of its University Core Curriculum, which ranges from 37 semester hours. The balance of semester hours in electives may be taken in dance or other fields.

Dance Curriculum

Core Dance Experience (9sh total)

0010 Movement Sources & Concepts (3sh)

0320 Creative Process (3sh)

W397 Senior Seminar (3sh)

Dance Techniques

Dance majors are required to take daily technique classes at the appropriate level, throughout their course of study. Freshmen are required to take at least one modern technique classes plus one ballet class during the first semester, and at least two modern classes plus one ballet class in their second semester. Sophomore dance majors are required to take modern technique classes at least four days a week. Junior and senior dance majors are required to take technique classes at least four days a week, with modern technique meeting at least two days a week. All dance majors are required to take one semester of African dance. All dance majors are required to take one year of ballet during the first year. Three semesters of concentration in a second technique, which could include: ballet, jazz dance, African, or improvisation is also required.

Modern Dance Level I-V (2-3sh)

Classical Ballet Level 1-IV (2sh)

Jazz Dance Level I-III (2sh)

African Dance I-II (2-3sh)

Improvisation and Composition (8sh total)

0070 Movement Improvisation I (2sh)

0072 Dance Composition I (2sh)

0073 Dance Composition II (2sh)

0074 Dance Composition III (2sh)

Choreography and Performance (9sh total)

0174 Freshman Repertory (3sh)

0374 Dance Repertory (3sh)

OR

0300 African Repertory (3sh)

0390 Senior Choreographic Project (3sh)

Historical and Cultural Perspectives (9sh total)

H195 Dance in Human Society (3sh)

W315 Dance Modernism in America, 1890s-1950s (3sh)

W316 Dance Post-modernism in America, 1950s-present (3sh)

Systems of Movement Analysis (3sh total)

0335 Laban Movement Analysis (3sh)

Music (3sh total)

0380 Rhythmic Analysis (3sh)

Dance Production (4sh total)

0340 Dance Production (1sh)

0350 Lighting Design for Dance (3sh)

Dance Major Electives

0058 Hatha Yoga (2sh)

0286 Field Experience in Dance (1-4sh)

0290 Independent Study in Dance (1-4sh)

0300 African Repertory (3sh)

0304 Dance and the Child (3sh)

- 0365 Dance Science and Somatics (3sh)
 0371 Movement Improvisation II (2sh)
 0375 Contact Improvisation (2sh)
 0396 Principles of Dance Technology (3sh)
 R280 Dance, Movement, and Pluralism (3sh)

NOTE: With permission of instructor, undergraduates may also be eligible to enroll in a selection of graduate level courses. Dance Majors are not permitted to register for C110 Entry to Dance as Art or C112 Pathways in American Dance to fulfill the University Art Core.

University Core Curriculum

The University Core offerings are listed by category at the beginning of the Class Schedule each semester and on the University Core web page. Within each category, students may select from many courses to meet the requirements. The University Core totals 40 credits.

http://www.temple.edu/bulletin/Academic_programs/core/generalinfo/core_generalinfo.shtm

- | | |
|-------------------------------------|--|
| C050 English Composition (3sh) | Quantitative Reasoning A-QA (3sh) |
| X051 Intellectual Heritage I (3sh) | Quantitative Reasoning B-QB (3sh) |
| X052 Intellectual Heritage II (3sh) | Science and Technology A-SA (4sh) |
| American Culture-AC (3sh) | Science and Technology B-SB* (3sh) |
| Arts-AR (3sh) | International Studies-IS (3sh) |
| Individual and Society-IN (3sh) | International Studies-IS non-western** (3sh) |
| Studies in Race and Racism-RS (3sh) | Library Skills Workbook (0sh) |

* This requirement can be satisfied by **0565 Dance Science and Somatics**.

** This requirement is satisfied by **H195 Dance in Human Society (required)**.

The International Studies requirement can be fulfilled in the following ways:

1. **Language option:** Successful completion of the third semester (C061 or Critical Languages equivalent) of a language.
2. **International Studies option:** Successful completion of two three-credit courses, at least one of which is a designated Non-Western/Third World course.
3. **Combination option:** Successful completion of the second semester (0052 or the Critical Languages equivalent) of a language and one three-credit International Studies course from the list below.
4. **Study abroad option:** Students may substitute an approved study abroad experience for one or both of the Core International Studies courses.

University Core Curriculum for Transfer Students

Transfer students with 45 or more credits are required to fulfill an abbreviated program of University Core courses. Within each category, students may select from many courses to meet their requirements. The University Core totals 25 credits, not including previous coursework transferred in from other colleges and universities.

The University Core offerings are listed by category at the beginning of the Class Schedule each semester and on the University Core web page.

http://www.temple.edu/bulletin/Academic_programs/core/transfer_programs/core_transfer_programs.shtm

C050 English Composition (3sh)
 Intellectual Heritage-IH 1 **or** IH 2 (3sh)
 Quantitative Reasoning-QA **or** QB (3sh)
 Science and Technology A-SA (4sh)
 Studies in Race and Racism-RS (3sh)
 Student selects two from the following three categories: (6sh)
 American Culture-AC; Art-AR; Individual and Society-IN
 International Studies-IS * (3sh)
 Writing Intensive Courses** (6sh)
 Library Skills Workbook (0sh)

* This requirement is satisfied by **H195 Dance in Human Society (required)**.

** This requirement is satisfied by **W315 Dance Modernism, W315 Dance Post-modernism, and W397 Senior Seminar**.

Typical Curriculum Outline, Freshman through Senior Years

Freshman Year

1st Semester		Credits	2nd Semester		Credits
0010	Movement Sources and Concepts	3cr	0070	Movement Improvisation	2cr
0174	Freshmen Repertory	3cr		Modern Dance Ballet Technique	4-5cr 2cr
0340	Dance Production Modern Dance Ballet Technique	1cr 2cr 2cr		Technique Elective	2-3cr
	CORE			CORE	
C050	Composition (CO)	3cr	C065	Math (QB)	3cr
C055	Math (QA)	3cr	X051	Intellectual Heritage I	3cr
	Total	17cr		Total	16-17cr

Sophomore Year

1st Semester		Credits	2nd Semester		Credits
0072	Dance Composition I	2cr	0073	Dance Composition II	2cr
W315	Dance Modernism Modern Technique	3cr 4-5cr	W316	Dance Post-modernism Modern Dance Technique Elective	3cr 4-5cr 2cr
	CORE			CORE	
X052	Intellectual Heritage II	3cr		Science B	3cr
	Science A	4cr		American Culture Core	3cr
	Total	16-17cr		Total	15-17cr

Junior Year

1st Semester			2nd Semester		
		Credits			Credits
0074	Dance Composition III	2cr	0320	Creative Process	3cr
0380	Rhythmic Analysis Modern Dance Technique Elective	3cr 2-4cr 2-4cr	0350	Lighting Design for Dance Modern Dance Technique Elective	3cr 2-4cr 2-4cr
	Art Core Individual & Society Core	3cr 3cr		International Studies Core Race Core	3cr 3cr
	Total	15-17cr		Total	16-18cr

Senior Year

1st Semester			2nd Semester		
		Credits			Credits
W397	Senior Seminar	3cr	0390	Senior Concert	3cr
0335	Laban Movement Analysis	3cr	0351 0374	African I Dance Repertory	3cr 3cr
H195	Dance in Human Society (IS)	3cr		Modern Dance	2-4cr
	Modern Dance Dance Electives	2-4cr 2-6cr		Dance Electives	2-4cr
	Total	13-17cr		Total	13-17cr

Undergraduate Dance Course Descriptions

0010 Movement Sources and Concepts

Experiences are designed to help dance majors identify the technical demands of dance in relation to themselves and to implement approaches that will support long range development as dancers.

0020 Modern Dance I

This course introduces the concepts and disciplines of modern dance. Basic movement experiences are used to promote understanding and cultivation of the body as an instrument for dance.

0030 Classical Ballet I

An introduction to the discipline of classical ballet, this course introduces skill in the basic vocabulary of ballet.

0040 Jazz Dance I

Jazz Dance I presents introductory experience in the movement vocabularies used in contemporary dance and theater.

0058 Hatha Yoga

This course promotes the health of the entire body through the performance of asanas or postures.

0070 Movement Improvisation I

This course provides experiences in the spontaneous use of movement structures derived from movement concepts, games, imagery, and media sources. It is designed to help students discover and develop their own movement potential.

0072 Dance Composition I

The fundamentals of choreography are analyzed and studied in this course. Solo studies based on elementary choreographic problems are presented and performed.

0073 Dance Composition II

This course addresses problems in presentation, form, design and content. Experiences include experimentation with musical settings, voice, spoken word, and duets.

0074 Dance Composition III

This course addresses various approaches to group composition. Each student has the opportunity to choose, structure, and direct movement materials for small groups of dancers.

0174 Freshman Repertory

This course for entering dance majors is designed to provide a structured rehearsal experience that culminates in performance in the fall.

0286 Field Experience in Dance

Opportunity for experience in dance (i.e.-teaching, internships, etc.)

0290 Independent Study in Dance

Students may propose individual projects in areas such as choreography, production, and history.

0300 African Repertory

Students learn selected neo-traditional dances and study the performance qualities of African dances. This course is the last in the series of Umfundalai dance studies.

0304 Dance and the Child

This course addresses theories of child development and learning as they relate to the teaching of dance in K-12 education. Content is organized around a series of questions that a dance teacher might have regarding how their students are experiencing dance in the school setting. Topics include developmental milestones and their impact on dance curriculum, integration of dance into the broader school curriculum, and cultural issues in dance education. Students will gain hands-on experience in a peer teaching setting and begin to build concrete resources for teaching dance in K-12 settings.

0320 Creative Process in Dance

This course explores the creative process, particularly as it applies to dance making. The course will focus on the development of skills that facilitate creative processes in art. We will look at our own ways of working as well as those of other artists. One objective of the course is for each student to further define his/her personal tastes, commitments, and passions within the field of dance, while also expanding current preferences and practices.

0321/322 Modern Dance IIA/II

This course addresses the development of basic movement skills and concepts as a means toward effective performance.

0323/324 Modern Dance III

This course addresses the extension of range, control, and clarity of performance for more complex dance sequences.

0325/326 Modern Dance IV

This course addresses increased technical accuracy, expression, and versatility of performance. The dance material offered covers a wide range of spatial, dynamic, and rhythmic qualities.

0327 Modern Dance V

This class seeks to train the student in a variety of fundamental issues in dance performance for the concert dance stage. Major emphasis is placed on embodying critical practices in performance.

0332 Classical Ballet II

This course provides further skills in basic classical ballet vocabulary and preparation for professional study at the intermediate level.

0333 Classical Ballet III

This course addresses increased vocabulary and skills for increasing demands of more complex combinations and sequences.

0334 Classical Ballet IV

This course provides movement experience to develop confidence and skill for an authoritative and expressive performance. The full range of classical ballet vocabulary is used.

0335 Introduction to Laban Movement Analysis

This course introduces the theoretical framework of Laban Movement Analysis as a system of movement description. It investigates application in the fields of dance, education, anthropology, and non-verbal communications research.

0340 Dance Production

This course provides dance majors with an introduction to the technical aspects of dance production. Students will gain practical experience in the theater, learning about the equipment and tasks necessary for effective dance production.

0342 Jazz Dance II

This course provides a more sophisticated approach to jazz dance vocabularies and sensitivities used in contemporary dance and theater.

0343 Jazz Dance III

This class provides a complete integration to the approach to jazz dance vocabularies and sensitivities used in contemporary dance and theater.

0350 Lighting Design for Dance

This course introduces concepts and techniques through lecture-demonstrations focusing on the impact of light as a supportive medium and a source for dance composition, problems and projects.

0351 African Dance I

This introductory studio course is a survey of core movements and rhythms from Africa and the Diaspora. Students learn the Umfundalai technique as a way to integrate song, dance and music into a meaningful and aesthetic experience.

0352 African Dance II

This is the second course in the series of Umfundalai dance studies. Students learn to recognize rhythms and movements by region, country and selected ethnic groups. More advanced studio work is performed as students develop their expressive voices via movement studies.

0365 Dance Science and Somatics

Six themes are interwoven through this course: physiological bases of dance training; conditioning to address individual needs in dance training; dance injuries—their causes, pathology, care rehabilitation, and prevention; dancers and wellness; application of motor learning and control to dance pedagogy; and mental imagery to enhance performance.

0371 Movement Improvisation II

Weight, speed, momentum, inertia, and relationships are explored through structural improvisational exercises. These techniques provide the basis for improvised duets and group dances. Issues of performance are also addressed.

0374 Dance Repertory

This course provides students with an opportunity to learn and perform a work by an established choreographer.

0375 Contact Improvisation

This course provides experience in improvisational dancing involving weight sharing, touch, lifting, carrying, and active use of momentum. Activities develop sensitivity to partnering and spontaneous creativity.

0380 Rhythmic Analysis

This course explores temporal and rhythmic organizations of movement and dance analyzed for the purpose of enhancing clarity in performance, choreography, and teaching. Elementary musical notation, scoring, and accompaniment skills are developed.

0390 Senior Choreographic Project

This course facilitates production of a major creative dance work that will be performed in the BFA Senior Concert. Prior to registration for this course students must meet with the BFA Coordinator to be formally approved for enrollment.

0396 Introduction to Dance Technology

This survey course introduces the roles of technology in relationship to dance and various applications to educational, scholarly, and creative work.

W315 Dance Modernism in America, 1890s-1950s

This course examines the philosophies and choreographic work of Duncan, St. Denis, Shawn, Holm, Tamiris, Graham, Humphrey, Weidman, Dafora, Dunham, Primus, Limon, Horton, and other vis-à-vis cultural, social and historical developments in the first half of the 20th century in America. The class will explore cultural forces such as jazz dance, tap dance, social dancing, and the American ballet, as well as figures from the related arts, such as filmmakers, sculptors, and composers who worked with modern dancers. The emphasis will be on bibliographic and autobiographic modes of historical inquiry.

W316 Dance Post-modernism in America, 1950s-present

This course explores the philosophies and choreographic work of Sokolow, Pomare, Ailey, Beatty, Cunningham, Hawkins, Taylor, Nikolais, Pilobolus, Brown, Childs, Rainer, Tharp, Paxton, Jones, Fagan, Morris and others vis-à-vis cultural, social and historical developments in the second half of the 20th century in America. The class will explore cultural forces such as jazz dance, tap dance, social dancing, and the American ballet, as well as figures from the related arts, such as filmmakers, sculptors, and composers who worked with modern dancers. The emphasis will be on bibliographic and autobiographic modes of historical inquiry.

W397 Senior Seminar

In this course, students examine and clarify professional goals, values, and actions consistent with their personal competencies. Dance in the larger society is discussed and professional resources and issues are addressed.

H195 Dance in Human Society

This course offers students an opportunity to explore the world of dance. Through video observation, readings, and dancing, students will be exposed to many faces of dance as an expression of cultural values. Dance as art, religion, social custom, and political action will be examined as evidenced in many human societies. Examples will be primarily drawn from North America, West Africa, Brazil, Japan, India, Bali, and the Cook Islands. Students will be introduced to the field of dance anthropology and have the opportunity for on-site observation of dance events.

R280 Dance, Movement, and Pluralism

This course will focus on movement as a language of expression that conveys culturally learned values. From pedestrian behaviors to social dance to artistic traditions, movement will be explored as a carrier of cultural and aesthetic meaning. The works of contemporary dance artists will be examined within their socio-cultural and historical contexts. Issues of race and racism will be addressed in relationship to the content, context, and appreciation of the specific works viewed. Students will participate in movement improvisations and theater games.

Policies and Regulations

In addition to Dance Department policies, please consult the Undergraduate Bulletin for important university policies and regulations that pertain to all Temple University students. The Undergraduate Bulletin can be accessed on-line at <http://www.temple.edu/bulletin/>.

Advising

Academic advisers attempt to avoid errors when advising students about their program requirements, but schools and colleges cannot assume liability for errors in advising. Therefore, students must assume primary responsibility for knowing the requirements for their degree and for acquiring current information about their academic status. It is not the responsibility of the advisor to monitor the academic rosters of individual students for errors in registration.

The total number of credit hours may be greater for some students based on initial placement exams, transfer evaluations, individual curricular choices, and academic progress. Certain courses fulfill multiple requirements. In consultation with your academic adviser, you will be able to plan your curriculum more effectively.

Please see the Dance Curriculum Checklist on pages 33-38 to monitor progress in dance and university required courses.

Academic Standing and Academic Progress

To be in good academic standing, the Dance Department requires students to have a minimum GPA of 2.25 every semester and a GPA of 2.5 in major coursework every semester. In addition, students must also make satisfactory artistic and academic progress as determined by the dance faculty in first year and second year reviews.

Please see information on First Year and Second Year Reviews on pages 30–32 for criteria. Please note that the Boyer College of Music and Dance reserves the right to remove an undergraduate student from his or her major regardless of GPA if in the opinion of the major department the student is unable to meet departmental standards. The Boyer College may then counsel the student into a more appropriate major within the College or into another college of the University. All such recommendations are reviewed by the appropriate Dean. The student may appeal the decision to the Undergraduate Curriculum and Policy Committee.

Academic overloads (17 or more semester hours)

Academic overloads need special approval from the BFA Coordinator. Students who are on academic probation are not eligible for academic overloads.

Audit

The Dance Department does not allow the auditing of any dance course. Students must register for all dance courses taken in any semester and they must be taken for academic credit.

Dance Composition Sequence

All students must enroll in the following courses in sequence: Dance Composition I, Dance Composition II, Group Composition, and Creative Process. These courses may not be taken out of sequence any may not be taken during the same semester. All of the above courses must be successfully completed before a student can register for Senior Choreographic Projects. Prior to registration for this course students must meet with the BFA Coordinator to be formally approved for enrollment.

Dance Production

Students registered for Dance Production have two semesters to complete the requirements. If you do not want an "I" (incomplete grade) on your academic transcript, you must complete the dance production requirements in the semester that you originally registered. Any student with an "I" (incomplete grade) will not be eligible for the Dean's List.

Dance Technique

Dance majors are required to take daily technique classes at the appropriate level, throughout their course of study. If a student fails to register for a modern technique class in any semester, he or she will be placed on academic probation.

Freshman dance majors are required to take at least one modern technique classes plus one ballet class during the first semester, and at least two modern classes plus one ballet class in their second semester. Sophomore dance majors are required to take modern technique classes at least four days a week. Junior and senior dance majors are required to take technique classes at least four days a week, with modern technique meeting at least two days a week.

All dance majors are required to take one semester of African dance. All dance majors are required to take one year of ballet during the first year. A minimum of three semesters of concentration in a second technique, which could include: ballet, jazz dance, African, or improvisation is also required.

Dance Technique Placement Class

All entering and returning undergraduates are required to attend a modern and ballet technique placement class in the beginning of each semester. Students who do not attend the placement class will be subject to automatic placement in a class by the dance faculty.

Dean's List

A student's name will be placed on the Dean's List for any semester in which s/he completes a minimum of 12 semester hours and earns a semester grade point average of 3.5 or better. A student whose transcript contains a grade of "I" or "NR" will not be eligible for the Dean's List.

Double Major

A student who meets the major requirements of two departments may declare, and have recorded on his or her transcript, a double major. Students who graduate with a double major are required to complete all University requirements and the requirements of both majors. The student must obtain prior approval from both schools or colleges. One department must be declared the primary department for the purpose of registration and college graduation requirements, and it is this program that will appear on the student's diploma upon completion of course work in both majors.

If a dance student who is pursuing a double major is on academic probation one time, he or she must either choose to only pursue the dance major or will have to drop out of the dance program.

Full-Time/Part-Time Status

The semester load for full-time undergraduate students is 17 credits. Undergraduate students must carry at least 12 credit hours to be classified as full-time. The BFA program in Dance requires matriculated students to attend on a full-time basis each semester. Students who have been full-time for at least four semesters may petition the BFA Coordinator no later than two months in advance for approval to enroll in the subsequent semester on a part-time basis. All requests for part-time status must be approved by the dance faculty. Part-time status is granted for one semester only. Students who are on academic probation are not eligible for part-time status. If a student is granted part-time status and is then placed on academic probation, their part-time status will be revoked.

Graduation

Application deadlines are:

- February 15 for May graduation
- June 1 for August graduation
- October 15 for January graduation

The Application for Graduation form may be obtained through the dance office in 309 Vivacqua Hall. It is the student's responsibility to meet the deadline date for filing graduation applications and to attach receipts for the diploma fee to the application.

Honors

To achieve **University Honors**, students must be admitted to the University Honors Program. The program offers honors sections of Core courses as well as specially designed Honors Core and elective courses. Students are awarded the University Honors Certificate after completing a minimum number of designated Honors courses.

Graduation with Honors is bestowed upon those candidates for baccalaureate degrees who have completed at least their last 60 hours toward their degree in residence as matriculated students at Temple University. Such students will be awarded their degrees "with praise" if the cumulative GPA is:

- 3.25 Cum laude
- 3.50 Magna cum laude
- 3.75 Summa cum laude

President's Scholars are those graduating seniors who are scheduled to complete at least their last 60 credit hours matriculated at Temple University; who have completed 45 of those last 60 hours; and whose cumulative GPA is at least 3.75. President's Scholars are recognized annually at a special ceremony and reception during spring semester.

Incomplete Coursework

An instructor will file an "I" (Incomplete) only if the student has completed the majority of the work of the course at a passing level, and only for reasons beyond the student's control.

An instructor may file an "I" when a student has not completed the work of a course by the time grades must be submitted, but has completed the majority of the work at a passing level and has a written agreement with the instructor and the department regarding completion of work, including the nature of the work to be completed, the means by which the final grade will be determined and the date by which the work must be completed. The completion date may be no later than one year from the end of the semester in which the student took the course. The agreement shall also specify a default grade to be received if the work is not completed by the date indicated. One copy of the agreement shall be retained by the instructor, one shall be given to the student, and one shall be filed in the Dance Department Office.

When reporting the grade of "I" for a student, the instructor shall also file a report of the default grade. If the instructor does not change the grade of "I", pursuant to the agreement with the student, by the end of the one year from the time the grade of "I" was awarded, the appropriate University official shall automatically change the grade of "I" to the reported default grade, and the default grade shall appear on the transcript and be used for all other grading purposes as the actual grade received in the course.

Faculty advisers and staff advisers have the option of not permitting a student to register for an "overload" if the student is carrying one or more active incomplete courses, or for a "full load" if the student is carrying two or more active incompletes.

Independent Study and Field Experience

Students who wish to register for Independent Study or Field Experience must submit a written proposal to the BFA Coordinator no later than two months in advance of the semester in which the study is to be accomplished. A student who is on academic probation may not register for Independent Study or Field Experience. Credits will not be granted retroactively, and no more than four credits will be awarded over the course of a student's undergraduate study.

Injury Policy

An injury may affect a student's ability to successfully continue in a course. A student who is injured is expected to immediately contact the assigned instructor and BFA Coordinator to discuss the possibility of continuance in the course.

Leave of Absence

Students must submit a written proposal to the BFA Coordinator no later than two months in advance of the semester in which the leave is to take place stating the reason(s) why the leave is necessary. All Leaves of Absence must be authorized by the dance faculty. Leaves of Absence are approved for one semester only and will not be granted more than one time during the student's academic program.

Plagiarism and Academic Cheating

Temple University believes strongly in academic honesty and integrity. Plagiarism and academic cheating are, therefore, prohibited. Essential to intellectual growth is the development of independent thought and a respect for the thoughts of others. The prohibition against plagiarism and cheating is intended to foster this independence and respect.

Plagiarism is the unacknowledged use of another person's labor, another person's ideas, another person's words, and another person's assistance. Normally, all work done for courses -- papers, examinations, homework exercises, laboratory reports, oral presentations -- is expected to be the individual effort of the student presenting the work. Any assistance must be reported to the instructor. If the work has entailed consulting other resources -- journals, books, or other media -- these resources must be cited in a manner appropriate to the course. It is the instructor's responsibility to indicate the appropriate manner of citation. Everything used from other sources -- suggestions for organization of ideas, ideas themselves, or actual language -- must be cited. Failure to cite borrowed material constitutes plagiarism. Undocumented use of materials from the World Wide Web is plagiarism.

Academic cheating is, generally, the thwarting or breaking of the general rules of academic work or the specific rules of the individual courses. It includes falsifying data; submitting, without the instructor's approval, work in one course which was done for another; helping others to plagiarize or cheat from one's own or another's work; or actually doing the work of another person.

The penalty for academic dishonesty can vary from a reprimand and receiving a failing grade for a particular assignment, to a failing grade in the course, to suspension or expulsion from the University. The penalty varies with the nature of the offense, individual instructor, the department, and the school or college. Students who believe that they have been unfairly accused may appeal through the school or college's academic grievance procedure.

Probation and Dismissal

Students are subject to **probation:**

1. If they earn lower than a 2.25 GPA in any semester;
2. If they earn lower than a 2.5 GPA in dance major coursework in any semester;
3. If their records show repeated withdrawals or incompletes, regardless of GPA; or
4. If they fail to make artistic progress toward the degree.

Students are subject to **dismissal from the dance major program:**

1. If they earn lower than a 1.0 GPA in any semester;
2. If they are placed on academic probation a second time; or
3. If they fail to make artistic progress toward the degree.

Dance majors who are on academic probation are prohibited from registering for Independent Study or Field Experience, are unable to submit work as a choreographer for the Student Dance Concert, and are not eligible to apply for part-time status or study abroad.

Readmission

If a student who has voluntarily withdrawn from the University wishes to return, he or she must file the Application for Undergraduate Readmission form with the Dean of the school or college in which they were formally enrolled. The student is requested to supply information, indicate any course taken since leaving Temple, and to have available a copy of an official transcript for each institution attended. In addition, if a student has voluntarily withdrawn for more than one semester he or she must reaudition for entrance into the dance major program.

Registration

Advising is required prior to initial registration for all students during the first two semesters. Meeting with an adviser is strongly recommended after the first year to ensure that curriculum requirements are being satisfied in a timely manner. Class Schedules can be accessed on-line at <http://www.temple.edu/courses>. Students can register for courses via the DiamondLine (215.204.2525) or by using OwlNet at <http://owlnet.temple.edu/>.

Enrollment is not complete until payment of tuition and fees has been made and processed through the Department of Student Financial Services. Failure to satisfy financial obligations may result in cancellation of a student's current registration; withholding of official transcripts, degrees, and diplomas; denial of the right to register for future sessions; and the assessment of late fees, and collection costs.

Students who withdraw from classes by the end of the term's add/drop period (the end of the second week) will have the course deleted from their rosters. This will relieve them of academic responsibility and in many times financial responsibility associated with the course.

Students who withdraw from classes after the add/drop period are responsible for full payment of all tuition and fees. Unpaid tuition balances may be referred for collection and students held liable for paying all associated costs and/or legal fees.

Repeating a Course

Students may wish to repeat a course to earn a higher grade, either to raise their GPA or to receive a grade in the course required by their major or to meet another requirement, such as achieving the minimum C- required for successful completion of the Core and dance courses.

The decision to repeat a course for a higher grade must be made in consultation with an adviser. A repeated course must be graded using the same grading system (pass/fail, credit/no credit, or letter grade) as when originally taken.

If an undergraduate student takes a course more than once, (a) all occurrences of the course will appear on the student's transcript, but (b) only the lowest grade received will not be used in calculating the student's GPA.

Except for courses designed to be taken multiple times, such as independent study, research, or other courses, credit for a given course will be granted only once. No change in a student's undergraduate GPA is made after the baccalaureate degree is awarded.

Transfer Between Colleges within the University

Intra-University Transfer (IUT) denotes a student's movement from one academic unit within the University to another and/or from one campus to another.

Transfer between academic units is not automatic. If students decide to earn their degrees in an academic unit other than the one in which they are matriculated, they must make application for the transfer and can do so at any time except the months of January and August.

The Intra-University Transfer (IUT) form can be picked up in the dance office in 309 Vivacqua Hall. Students then submit the form to the college to which they wish to transfer. The student will be notified of the decision by the office of the dean of the proposed college.

The Dance Department requires a minimum 2.5 GPA for Intra-University Transfers along with successful completion of the dance audition.

Transfer Credit

Evaluation of transfer credits for incoming students is initially determined by the Office of Undergraduate Admissions. The BFA Program Coordinator will make a determination for all dance courses that are transferred from other universities and colleges. Students may be requested to provide course description and/or course syllabi. Please note that transfer evaluations may change for students who change majors. The Dance Department requires all transfer students to complete a minimum of five semesters in the dance program regardless of credit.

Schedule Revision (Add/Drop)

Courses may be added and/or dropped during the first two weeks of the semester without question as it is assumed the student is adjusting his or her study load. After that, students must withdraw from a course with permission of their advisor. After week nine of the fall or spring semester, or week four of summer sessions, students may not withdraw from courses.

A charge of \$12.00 is assessed for schedule revision after the first week of classes during the fall and spring semester and after the first two days of the summer sessions. This fee is assessed each day that a revision is transacted. A student may add a course only during the University Add/Drop Period (check Class Schedule).

Student Educational Rights and Privacy Act

The Family Educational Rights and Privacy Act (FERPA) of 1974 provides the following rights for students attending Temple University:

- The right of a student, with minor limitations, to inspect and review his or her education records.
- The right, with certain exceptions, to prevent disclosure to third parties of information from his or her education records.
- The right to withhold public disclosure of any or all items of so-called "Directory Information" by written notification to the Office of the Dean of Students. Under current University policy, the term "Directory Information" includes a student's name, street address, email address, confirmation of enrollment status (full-time/part-time), dates of attendance, degree received, awards received (e.g., Dean's List), major field of study, participation in officially recognized activities and sports and weight and height of members of athletic teams.
- The right to seek the amendment of the content of a student's records on the grounds that the records are inaccurate, misleading, or in violation of the student's privacy or other rights.
- The right to file a complaint with the U.S. Department of Education concerning any alleged failure of Temple University to comply with the requirements of the Act and of the implementation of Department of Education regulations.

The procedures for exercising the above rights are explained more fully in the Temple University Guidelines Pertaining to Confidentiality of Student Records, copies of which are available in the Office of the Dean of Students. Included as an addition to the Guidelines is a list of the types and locations of educational records maintained by the University.

Please further note that, in compliance with a 1997 federal statute designed to advance military recruiting, Temple may release dates of birth to the military unless the student notifies Temple that he or she wishes this information withheld.

Study Abroad Approval for Non-Temple Programs

To receive credit for courses taken on a non-Temple study abroad program during the academic year or summer sessions, matriculated students in good academic standing are required to discuss their study abroad plans with their academic advisor, have the International Programs Office endorse the chosen study abroad program, and seek final written approval from their school or college advising office. Students should obtain the Study Abroad Approval form from the International Programs Office, and during the semester prior to study abroad, fill out the form and obtain the appropriate signatures.

Permission to study abroad is rescinded if the student's GPA falls below 2.25 for the semester or 2.5 in the dance major, or the student is placed on academic probation. As with all courses accepted in transfer, only a grade of C- or higher is acceptable; an official transcript must be forwarded to the student's advising office before the beginning of the following semester. Thirty of the student's last 45 credits must be taken at Temple University.

Withdrawal

During the first two weeks of the fall or spring semester or summer sessions, students may withdraw from a course with no record of the class appearing on the transcript. In the weeks three through nine of the fall or spring semester, or during weeks three and four of summer sessions, the student may withdraw with the advisor's permission. The course will be recorded on the transcript with the instructor's notation of "W," indicating that the student withdrew. After week nine of the fall or spring semester, or week four of summer sessions, students may not withdraw from courses.

No student may withdraw from more than five courses during the duration of his or her studies to earn a bachelor's degree. A student may not withdraw from the same course more than once.

Procedure: Withdrawal from a course is accomplished with a Schedule Revision Form processed through the dance office.

First Year and Second Year Review Criteria

First Year Review

At the end of the freshman year, each student's progress will be formally evaluated in the following categories to determine suitability for continued study within the dance program.

Academic Progress:

- Students must maintain a 2.5 minimum average in dance courses each semester.
- Students must maintain a 2.25 minimum overall average each semester.
- No more than one grade below B- in a dance course is permitted.
- No withdrawals or incompletes in dance courses are permitted.
- At least one semester of production requirement must be completed.
- The following dance courses must be completed:
 1. 0010: Movement Sources and Concepts
 2. 0174: Freshman Repertory
 3. 0070: Movement Improvisation
 4. At least 3 modern dance classes
 5. At least 2 ballet technique classes

Artistic Progress:

- Technical Growth: Students must be able to apply, demonstrate and verbally articulate conceptual understanding of alignment, strength and mobility. They must be able to learn and successfully perform movement phrases that deal with the following elements either singly or in simple combinations:
 1. Rhythmic pattern
 2. Change of direction
 3. Spatial pathways
 4. Peripheral and central movement initiation
 5. Contrasts in energy qualities

- Improvisation: Students must demonstrate their ability to spontaneously create solo movement and demonstrate their understanding of basic partnering techniques and of improvising in groups. Students will be able to generate movement material, which both explores and expands their expressive range as dancers.
- Creative Engagement:
 1. Students must participate in one student performance **or** audition one finished work for the student concert;
 2. Students must demonstrate consistent attendance, focus, intellectual curiosity and openness to new approaches, as reflected in faculty evaluations of student course work;
 3. Students must demonstrate receptivity to feedback and in-class evaluation from instructors, and apply this information in subsequent work; and,
 4. Students are expected to maintain positive professional interactions with peers and faculty.

Second Year Review

At the end of the second year, each student's progress will be formally evaluated in the following categories to determine suitability for continued study within the dance program. As part of this process, students will submit an essay in which they assess their artistic and professional development within the curriculum.

Academic Progress:

- Students must maintain a 2.5 minimum average in dance courses each semester.
- Students must maintain a 2.25 minimum overall average each semester.
- No more than one grade below B- in a dance course is permitted.
- No withdrawals or incompletes in dance courses are permitted.
- Both semesters of production requirement must be completed.
- Successful completion of the following dance courses in addition to those listed for the first year review:
 1. 0072: Dance Composition I
 2. 0073: Dance Composition II
 3. W315 and W316 or 2 other theory courses if a transfer student
 4. At least 4 more modern dance classes. (Note: By the end of the 2nd year, students must minimally be ready to enter Modern Dance level III.)

Artistic Progress:

- Technical Growth: Students must demonstrate awareness of postural alignment issues and articulate personal strategies for addressing them. Alignment and strength must be demonstrated in demi and grande plie in 1st and 2nd positions and in movement sequences through space. Evidence of adequate progress in these areas will be provided through faculty evaluations of student class work, and in faculty progress reports submitted for the Second Year Review. Students must demonstrate:
 1. The ability to mobilize the spine over a stable base, the ability to execute leg gestures without disrupting spinal alignment;
 2. The ability to learn and perform movement phrases that deal with the following elements at increasing levels of complexity: stamina, elevation, level changes, balance, and falls;
 3. Rhythmic patterns: the ability to work with shifting accents;
 4. Changes in direction and level, simple turns;

5. Spatial pathways, ability to reverse combinations;
 6. Peripheral and central movement initiation, breath, flow, momentum; and,
 7. Increasingly refined articulation of energy qualities and phrasing.
- Choreography: Students must be able to create and perform a dance that:
 1. Successfully communicates an idea of personal significance;
 2. Demonstrates the ability to develop thematic movement material;
 3. Investigates movement imaginatively;
 4. Explores a range of dynamic qualities; and,
 5. Reflects a basic understanding of choreographic structure.Students must also be able to discuss their work and the process by which they created it.
 - Creative Engagement:
 1. By the end of the second year, students must have auditioned 1 piece of choreography for a student concert **or** performed in 2 student works;
 2. In class, students must demonstrate consistent attendance, focus, intellectual curiosity and openness to new approaches and as reflected in faculty evaluations of student course work;
 3. Students must demonstrate receptivity to feedback and in-class evaluations from instructors, and apply this information in subsequent work;
 5. Students are expected to maintain positive professional interactions with peers and faculty; and,
 5. Students are expected to participate in one audition or recruitment event.

Dance Curriculum Checklist

Please use this checklist as a guide for program and University requirements. The total number of credit hours may be greater for some students based on initial placement exams, transfer evaluations, individual curricular choices, and academic progress. Certain courses fulfill multiple requirements. In consultation with your academic adviser, you will be able to plan your curriculum more effectively.

REQUIRED DANCE CORE COURSES				
Course Number	Course Name	Hours	Semester Taken	Completed
Dance 10	Movement Sources & Concepts (First Year Course)	3	Fall _____	YES NO
Dance H195	Dance in Human Society IS Core	3	Fall _____ or Spring _____	YES NO
Dance 335	Laban Movement Analysis (Third or Fourth Year Course)	3	Fall _____ or Spring _____	YES NO
Dance 340	Dance Production (First Year Course)	1	Fall _____ or Spring _____	YES NO
Dance 350	Lighting Design for Dance	3	Fall _____ or Spring _____	YES NO
Dance 380	Rhythmic Analysis (Third Year Course)	3	Fall _____	YES NO
Dance 320	Creative Process in Dance (Third Year Course)	3	Spring _____	YES NO
Dance W315	Dance Modernism (Second Year Course) Writing Intensive	3	Fall _____	YES NO
Dance W316	Dance Postmodernism (Second Year Course) Writing Intensive	3	Spring _____	YES NO
Dance W397	Senior Seminar (Fourth Year) Writing Intensive	3	Fall _____	YES NO
Subtotal		28		

REQUIRED PERFORMANCE AND CHOREOGRAPHY COURSES				
Course Number	Course Name	Hours	Semester Taken	Completed
Dance 174	Freshman Repertory (First Year Course)	3	Fall _____	YES NO
Dance 70	Movement Improvisation (First Year Course)	2	Spring _____	YES NO
Dance 72	Dance Composition I (Second Year Course)	2	Fall _____	YES NO
Dance 73	Dance Composition II (Second Year Course)	2	Spring _____	YES NO
Dance 74	Dance Composition III (Third Year Course)	2	Fall _____	YES NO
Dance 374 OR Dance 300	Dance Repertory African Repertory	3 3	Fall _____ or Spring _____	YES NO
Dance 390	Senior Choreographic Projects (Fourth Year Course)	3	Fall _____ or Spring _____	YES NO
Subtotal		17		

***Note on Required Dance Techniques:** Freshman dance majors are required to take three modern technique classes and two ballet classes during the first year. Sophomore dance majors are required to take modern technique classes at least four days a week. Junior and senior dance majors are required to take technique classes at least four days a week, with modern technique meeting at least two days a week. All dance majors are required to take one semester of African dance. All dance majors are required to take one year of ballet during the first year. A minimum total of six hours of concentration in a second technique, which could include: ballet, jazz dance or improvisation is also required. A total of three African dance classes will also satisfy the secondary technique requirement.

REQUIRED DANCE TECHNIQUES*			
First Year Modern: Modern Level (s) _____	Credits:	Fall _____	Instructors:
Modern Level _____		Spring _____	
Modern Level _____		Spring _____	

Second Year Modern: Modern Level _____ Modern Level _____ Modern Level _____ Modern Level _____	Credits:	Fall _____ Fall _____ Spring _____ Spring _____	Instructors:
Third Year Modern: Modern Level (s) _____ Modern Level (s) _____ Optional Modern Level (s) _____	Credits:	Fall _____ Spring _____ F/S _____	Instructors:
Fourth Year Modern: Modern Level (s) _____ Modern Level (s) _____ Optional Modern Level (s) _____	Credits:	Fall _____ Spring _____ F/S _____	Instructors:
Transfer or Study Abroad Technique: Information:	Credits:	Semester (s):	University:
Subtotal A	22-29		
Secondary Technique: (Please circle) Ballet Jazz Dance Improvisation African Class one: _____ Class two: _____ Class three: _____ Transfer or Study Abroad: _____ _____	Credits:	Semester:	Instructors:
	2		
	2		
	2		
Subtotal B	6		

Ballet Technique Requirement:			
First semester: _____	2		
Second semester: _____	2		
Transfer or Study Abroad: _____ _____			
Subtotal C	4		
African Dance Requirement: (Please Circle)		Semester:	Instructor:
African Dance I OR African Dance II	3		
Subtotal D	3		
Subtotal (A-D)	31-42		

REQUIRED UNIVERSITY CORE

Core Indicator	Core Title	Hours	Semester Taken	Completed
CO	College Composition	3	Fall _____ or Spring _____	YES NO
X051	Intellectual Heritage I	3	Fall _____ or Spring _____	YES NO
X052	Intellectual Heritage II	3	Fall _____ or Spring _____	YES NO
QA	Quantitative Reasoning, Level I Course: _____	3	Fall _____ or Spring _____	YES NO
QB	Quantitative Reasoning, Level II Course: _____	3	Fall _____ or Spring _____	YES NO
AC	American Culture Course: _____	3	Fall _____ or Spring _____	YES NO
AR	Arts (Cannot take C110 Dance as Art or C112 Pathways in American Dance) Course: _____	3	Fall _____ or Spring _____	YES NO

IN	Individual and Society Course: _____	3	Fall _____ or Spring _____	YES NO
RS	Studies in Race Course: _____	3	Fall _____ or Spring _____	YES NO
SA	Science and Technology, Level I Course: _____	4	Fall _____ or Spring _____	YES NO
SB	Science and Technology, Level II Course: _____ (Suggest Dance 365)	3	Fall _____ or Spring _____	YES NO
IS	International Studies Course: _____ (Complete level 52 of language will also satisfy requirement)	3	Fall _____ or Spring _____	YES NO
Subtotal		37		

****Dance or Other Electives:** Remaining credits can be used for electives within the Dance Department or for courses in other academic areas. Within the department, students can take dance technique courses listed above or dance academic courses listed below.

DANCE OR OTHER ELECTIVES**					
Course Number	Course Name	Hours	Semester Taken	Completed	Core
Dance 58	Hatha Yoga	2	Fall _____ or Spring _____	YES NO	
Dance R280	Dance, Movement and Pluralism	3	Fall _____ or Spring _____	YES NO	RS
Dance 286	Field Experience in Dance	1-4	Fall _____ or Spring _____	YES NO	
Dance 290	Independent Study in Dance	1-4	Fall _____ or Spring _____	YES NO	
Dance 304	Dance and the Child	3	Semester TBA	YES NO	
Dance 371	Movement Improvisation II	2	Fall _____ or Spring _____	YES NO	
Dance 375	Contact Improvisation	2	Semester TBA	YES NO	
Dance 365	Dance Science and Somatics	3	Fall _____ or Spring _____	YES NO	SB

Dance 396	Principles of Dance Technology	3	Fall _____ or Spring _____	YES	NO	
Subtotal (Dance and/or Other Discipline)		1-12				

Required Dance Core Courses: 28 credits

Required Performance and Choreography Courses: 17 credits

Required Dance Techniques: 31-42 credits

Required University Core: 37 credits

Electives: 1-12 credits

GRAND TOTAL: 125 credits needed for graduation

Appendix A: Facilities

Vivacqua Hall- 3rd Floor

- Full-Time Faculty Offices
- Technical Director's Office
- Secretarial Complex
- Dance Department Admissions Office
- Work Study Students
- Teaching Assistant's Offices
- Media Room
- Video collections and viewing stations
- University Computer Lab
- University Classrooms
- Computer and Internet stations

Conwell Hall- 5th Floor and 6th Floor

- Black Box Theater
- Dressing Rooms

Pearson Hall

- 3 Studios and Rehearsal Room-221, 222, 224, 225
- Pilates/Dance Medicine Clinic-226
- Costume Closet-224A
- Full-time Faculty Office-215
- Adjunct and Accompanist Office-216
- Classrooms-2nd floor
- Shower Facilities-basement
- Food Stand-1st floor

Presser Hall

- Klein Recital Hall
- Music Library and Presser Learning Lab
- Music Admissions
- Associate Dean for Undergraduate Studies
- Associate Dean for Graduate Studies

Rock Hall

- College Dean's Office
- Rock Recital Hall
- Computer Labs
- Audio/video editing room

Appendix B: Phone/Email List

General Numbers

Temple Security: 215 204-1234
 Temple Operator: 215 204-7000
 Dance Department Main Office: 215 204-8710 or 215 204-6283
 Conwell Dance Theater: 215 204-6993
 Music Main Office: 215 204-8301
 Financial Aid: 215 204-2244
 Housing: 214 204-7184
 Academic Records: 215 204-1131
 Computer Services: 215 204-5555
 Computer HELP Desk: 215 204-8000

Dance Faculty

Dr. Karen Bond, EdM Coordinator
 215 204-6280 / kbond003@temple.edu

Dr. Joellen Meglin, PhD Coordinator
 215 204-6284 / jmeglin@temple.edu

Eva Gholson
 215 204-4959 / egholson@temple.edu

Merian Soto, MFA Coordinator
 215 204-6281 / msoto@temple.edu

Philip Grosser, BFA Coordinator
 215 204-1942 / pgrosser@temple.edu

Keith Thompson
 215 204-6279 / keith.thompson@temple.edu

Dr. Luke Kahlich, Chair
 215 204-6260 / lkahlich@temple.edu

Ann Vachon
 215 204-6279 / vachon@temple.edu

Kun-Yang Lin
 215 204-5168 / kun-yang.lin@temple.edu

Dr. Kariamuwelsh
 215 204-6286 / kariamuwelsh@temple.edu

Dance Administration

Vanessa Thomas, Admissions Coordinator
 215 204-5169 / danceadm@temple.edu

Cheryl Cummings, Department Secretary
 215 204-6279 / cherylc@temple.edu

Lynne Schaefer, Office Manager
 215 204-0533 / lynne.Schaefer@temple.edu

Nanette Hudson Joyce, Conwell Dance Theater Technical Director
 215 204-6177 / njoyce@temple.edu

**When calling from on campus, dial 1, then the last four numbers.
 When calling a number not on campus, dial 9, then the seven digit number.**

Appendix C: Performance Opportunities

Student Concert

Make yourself known and inform choreographers of your interest in performing; an announced department audition is held near the beginning of each semester for the Student Concert.

Freshman and Dance Repertory Courses

This course is offered on a rotating schedule. The pieces may be included on a Student Concert or Faculty Concert program when appropriate.

BFA Senior Concerts

BFA seniors are required to choreograph and produce a final concert; these offer excellent performance opportunities.

Master Concerts

MFA candidates are required to choreograph and produce concerts; these offer excellent performance opportunities.

Faculty-Directed Choreography Projects

Sometimes by invitation, sometimes by audition.

Guest Artist Residencies

The Dance Department brings in noted professional artists for January residencies in which you can take class and learn repertory. On occasion, students can receive Independent Study credits that can satisfy the Dance Repertory requirement.

MFA Choreographic Projects

MFA candidates are required to choreograph a work each semester to be performed in an end of the semester informal concert.

Once involved, your commitment is continually challenged. It is important to become involved only in those works for which you have the time and energy. BFA majors are expected to limit their involvement to two fully produced pieces per semester, with additional involvement in choreographic projects that result in informal showings.

Appendix D: Space Usage/Conwell Dance Theater Procedures

Rehearsal Scheduling in Conwell Dance Theater and Pearson Hall

Signing up for rehearsal space becomes an important aspect of your planning since space is at a premium. Space requests should be submitted to the Space Board Coordinator on a regularly scheduled basis.

Students who need space must submit a space request sheet located in the student lounge area of Vivacqua Hall before the designated posted deadlines. Each request will be valid for a two-week period unless exact time periods are indicated and approved on the request. Late requests will be filled into the open spaces on the posted two-week sheet. Check dates and times carefully. Do not call the Space Board Coordinator at home. Leave messages in their mailbox in Vivacqua Hall or send them an email; always write your information down for exact details. If you do not need to use the space you have been assigned, you are asked to remove your name from the master copy located in the Vivacqua Hall office area. Space request procedures are more carefully outlined at the Dance Assembly held each fall.

Holiday Usage

Access to the buildings and to rehearsal space must be reserved with the Space Board Coordinator or with the Dance Department Main Office.

Conwell Dance Theater Rehearsal Procedures

To gain access to the theater, you will need to check out a key from the Dance Office. Please see the Key Policy in Appendix E.

After you obtain a key from the Dance Secretary, enter through the rear of Wachman Hall, take the elevator to the 3rd or 7th floor, and cross over to Conwell Hall. Proceed to the 5th Floor of Conwell Hall. Inside the theater door, to your left is the phone (204-6993); it makes on-campus calls and receives incoming calls. Near the phone are four light switches; these control the backstage lights and overhead work lights. An extension cord is kept on the house-left side of the seating risers for your use.

Eating and smoking are not allowed in the theater.

Never use stage lights or re-arrange lighting or sound equipment without the permission of the Technical Director, Nanette Hudson Joyce. If you have any questions or concerns, Nanette's on-campus number is 215 204-6177, or leave a message in her mailbox in 309 Vivacqua Hall.

If you move anything in the theater (tables, chairs, props), be sure you put it back where you found it. Especially, do not block the wings and cross-over areas. This is for everyone's safety.

When you leave the theater, make sure that windows are closed, lights are out and the door is locked behind you. Keys must be returned to the secretary the next morning. If you are going to be in the theater after hours or on weekends alone, please call security at extension 1-1234 and let them know of your presence.

Appendix E: Key Policy

As you know, it is important that we keep track of all keys to our facilities. Security is paramount in order to maintain the facilities and equipment of the Department of Dance. Keys are also expensive to replace and take time to order and receive. It is imperative that all members of the community respect the needs of others, access to facilities being an important one. If keys are returned there is no problem.

The new policy states that the Dance Department will place a “Hold” on the record of any student who does not return keys by the specified date, unless specifically authorized for a later date. This “Hold” status will not allow current students to register and will not allow graduates to obtain transcripts. The “Hold” will be removed when the key is returned. If the student loses a key a \$50 charge (per key) will be incurred to obtain a replacement.

Forms for key checkout are available in the dance office in 309 Vivacqua Hall. All keys must be returned by the specified deadline or a “Hold” will be placed on your account. Thank you for your cooperation.

Appendix F: Audio/Video Usage Policies

The Department of Dance has developed independent equipment and media collections that are available to students. Since there are extremely limited funds for replacement, students are asked to take care of these resources. Equipment must be reserved and signed out in 309 Vivacqua Hall. Please be conscientious with this to avoid conflicts and for your own planning.

The Dance Department maintains an extensive specialized video collection in 309 Vivacqua Hall. The key is available from the Department Secretary. All videos must be signed out and in.

Listed below are policies regarding audio, visual, and video usage for all Department of Dance equipment. It is extremely important that these policies be followed in order to preserve equipment and keep materials available to the entire department community.

Vivacqua Hall Media Equipment

Equipment is available in 309 Vivacqua Hall during regular office hours which is 8:30am-4:30pm, Monday through Friday. Before 8:30am or after 4:30pm, only full-time faculty with keys may use the equipment.

Media

1. All media are to be requested in, retrieved from and returned to the dance office in 309 Vivacqua Hall.
2. No media are to be taken out of the office other than to teach a class and must be returned immediately after use to make them available for others. The only exception is if you teach an 8:40am class. You may check out the video the previous afternoon, if it is not scheduled for a later class that day. There are televisions in the video room for viewing or previewing videos.
3. You should schedule videos ASAP to ensure that they will be available. These are heavily used throughout the semester.
4. Please promptly report any problems with the videos, including missing items.

Equipment

Available Equipment: TV/VCR Combo, VCR/DVD, digital video camcorders and digital cameras.

Reservations

Reservations for use of media and/or equipment must be reserved at least four hours in advance in the dance office. Forms for reserving videos and for reserving equipment must be submitted to the Department Secretary. Videos must be picked up from and returned to the Department Secretary.

Equipment may be used for personal media if available. Advanced reservations will take precedence. Please plan ahead.

Reservations forms are available from the Department Secretary at the main desk.

Appendix G: Important Websites

Temple University: www.temple.edu

Department of Dance: www.temple.edu/boyer/dance

Boyer College of Music and Dance: www.temple.edu/boyer

OWLnet: <http://owlnet.temple.edu/>

Registration information, academic calendars, and transcript requests: <http://www.temple.edu/registrar>

University Core: http://www.temple.edu/bulletin/Academic_programs/core/generalinfo/core_generalinfo.shtm

Course Schedule: <http://www.temple.edu/courses>

Undergraduate Bulletin: <http://www.temple.edu/bulletin/>

Undergraduate Course Descriptions: <http://www.temple.edu/bulletin/ugradbulletin/ucd/ucdtoc.html>

Student Financial Services: <http://www.temple.edu/sfs/>

Math and Science Resource Center: <http://www.temple.edu/msrc/>

Writing Center: <http://www.temple.edu/writingctr/>

Tuttleman Counseling Services: <http://www.temple.edu/counseling/>

Student Activities Office: <http://www.temple.edu/sac/>

Computer Services: <http://www.temple.edu/cs/>

Career Services: <http://www.temple.edu/careerdev/>

Housing: <http://www.temple.edu/housing/>

International Services: <http://www.temple.edu/OIS/>

International Programs: <http://www.temple.edu/studyabroad/>

Parking Services: <http://www.temple.edu/parking/>