

COLUMBIA COLLEGE
NASD ACCREDITED
DANCE PROGRAM
HANDBOOK



Photo by Jessica Hale '13

2016 – 2017

Welcome to the Columbia College Dance Program! We are a very active, hardworking community of faculty and student professionals in training. This handbook is intended to help orient the new dance major or minor to the program, its offerings, and our expectations. However, the handbook is not intended to take the place of direct personal communications with your faculty advisor, other faculty members, or fellow dancers. The college bulletin remains as the official handbook.

Program contacts & info: <http://www.columbiasc.edu/academics/arts-a-communication-studies/dance-program>



CCDC logo by Morgan Underwood '13

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**All Forms & Rubrics are kept in-house and shared with students via Koala Connection*



DANCE PROGRAM MISSION

The Dance Program at Columbia College offers a creatively rigorous community that encourages the student to *investigate, generate, and articulate* her unique artistry through dance. With a comprehensive, progressive study in the dance discipline, the student will gain the experience needed to engage as a leader in the field, enriching the human experience through performance and choreography, dance education, and arts advocacy.

The identity of the Columbia College Dance Program is built upon and enriched by the following synthesized elements:

Columbia College Dance Company (CCDC)

Engagement in Columbia College Dance Company contributes to the community through development of leadership, production skills, performance, and creativity.

Related Coursework: Dance Company: Dance 189/289/389/489

Movement Practices

A rigorous slate of dance techniques, exploration of dance traditions, and understanding of somatic science and wellness develops the student's individual artistry.

Related Coursework: Dance Traditions I, II: Dance 117/217/317/417
Contemporary Dance Techniques I, II, III, IV, V: Dance 141/241/341/441/451
Somatic Dance Techniques: I, II, III, IV: Dance 118/218/318/418
CoLAB I, II, III, IV: Dance 143/243/343/443
Dance Analysis and Patterning: Dance 307

Dance Research

Inquiry through dance composition, aesthetics, and historical/cultural praxis develops the student's access to personal authority as an artist.

Related Coursework: Introduction to Dance Studies: Dance 107
Choreography I, II, III: Dance 206/308/420
Topics in Contemporary Dance History: Dance 220
Dance in Sociopolitical Contexts: Dance 320
Dance Aesthetics: Dance 340

Dance Education

Pedagogy, communication, arts, social action, and advocacy develops the student's understanding of her role as an articulate artist as teacher and citizen.

Related Coursework: Dance Education I, II: Dance 233/234
Dance Pedagogy: Dance 351

**Columbia College is accredited by the
National Association of Schools of Dance (NASD)**

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DANCE MAJOR AND MINOR DEGREE OPTIONS

The degree programs in Dance seek to prepare major students for careers in performance, teaching, advocacy and administration of dance as fine art. The curriculum is firmly rooted in the technical study of Contemporary dance and other diverse forms. Classes are offered on multiple levels based on technical proficiency in Contemporary dance with classes specifically for majors meeting daily. In addition, training and opportunities provided through Dance Company and Leadership Semester experiences enable students to develop the knowledge and dispositions needed to engage as leaders in the dance field. Students may choose from the Bachelor of Arts in Dance Education to certify as a teacher of dance in the Pre-K – 12 school setting and the Bachelor of Arts in Dance Studies non-certification degree program. Students are encouraged to consider utilizing elective credits in an intentional way to deepen the BA in Dance Studies degree. Advisement through the program in conjunction with the *Institute for Leadership and Professional Excellence* may include focused study in three areas and beyond: 1-Dance Performance and Choreography, 2-Dance Studio/Private Sector Ownership, 3-Dance Research and Writing.

ADVISEMENT FOR FOCUSED DANCE STUDY DESCRIPTIONS:

- **Dance Performance and Choreography:** Prepares the student to become a practicing dance artist as a performer and choreographer by emphasizing course study in increased dance technique and dance composition.
- **Dance Studio/Private Sector Ownership:** Prepares the student for a profession in the business of teaching dance in the private sector by emphasizing course study in dance technique, pedagogy, and business.
- **Dance Research and Writing:** Prepares the student for a path leading to graduate study in the arts by emphasizing course study in dance aesthetics, dance science and dance as a phenomenon.

The Dance Program also offers an 18sh Minor in Dance. Requirements for the BA in Dance Studies, BA in Dance Education, and the Dance Minor are published in the *Columbia College Women's College Bulletin, 2016-17*.

Formula for calculating Credit Hours in Dance: For non-studio courses, a semester hour of credit represents at least 3 hours of work each week. A three semester hour course includes three hours of in-class instruction plus six hours of work outside of class for each week. For studio courses, a semester hour of credit represents at least 3 hours per week, including two hours of in-class instruction plus one hour of work outside of class. Co-enrollment of Somatic and Contemporary techniques courses are 2sh and include 4 hours of in-class instruction and 2 hours of work outside of class for each week.



THE DANCE CURRICULUM

Columbia College is a liberal arts college, and the Dance Program is committed to the liberal arts tradition. All dance majors are required to pursue a broad base of learning which includes knowledge of the arts, the humanities, and the natural and social sciences as a basis for informing and shaping their careers and life goals. The college objectives for academic excellence, social justice, and leadership equip the dancer to function and interact with the broader society, to adapt to changes in the world around her, and to fulfill a role as a public advocate for the arts.

There is a large common core of courses which all Dance majors must take. These courses have been carefully structured to provide students with the grounding needed to become dance performers, teachers, creators, communicators, theorists, and historians. In addition, these shared experiences help to give the Dance Program its cohesiveness, builds in avenues of communication and community, and encourages mutual respect and understanding for students across the degree programs. From a very practical standpoint, the courses provide for the most efficient and effective use of program resources.

The Dance Program fulfills its mission through a rich and challenging curriculum implemented through coursework that enables the student to achieve the following learning outcomes.

BA-DANCE STUDIES

Learning Outcome 1: LEADERSHIP THROUGH CCDC (CC Dance Company)

Acquire knowledge and dispositions needed to engage as a leader in the dance field.

Indicators:

1.a. The student will demonstrate *courage* by volunteering in various roles for CCDC (e.g. company business, performance, or production) and by participating in auditions.

1.b. The student will demonstrate *commitment* by fulfilling responsibilities in various company roles (e.g. attendance and professional behavior at business meetings, rehearsals, and other events).

1.c. The student will demonstrate *confidence* by accepting and carrying out various leadership functions within CCDC (e.g. serving on the executive board, participating in fundraising and community service activities, engaging as choreographer/performer, and practicing new production skills).

1.d. The student will demonstrate *competence* by reflecting upon her growth and development as a leader, acknowledging challenges faced and overcome.

Related Coursework: Dance Company: Dance 189/289/389/489*

All Dance majors and minors are required to participate in CCDC each semester enrolled as a Dance major or minor at Columbia College.

Full participation in all aspects of Dance Company is expected, whether the student is taking the course for credit or not. Students develop leadership capacities by serving as

* Course descriptions are published in the *Columbia College Women's College Bulletin, 2016-2017*.

dancers and choreographers and by fulfilling various roles related to dance production. In addition CCDC engages in service projects which offer other opportunities for dancers to develop as leaders. The learning that takes place in CCDC is largely experiential in that students gain “real world” experience in operating a professional dance company. The knowledge and skills developed through Dance Company positions the student to move in many career directions within and beyond the dance field. More information about CCDC can be found on page 16 of this handbook.

Learning Outcome 2: MOVEMENT PRACTICES

Acquire technical and expressive knowledge through the study of dance techniques, exploration of dance traditions, and an understanding of somatic science and wellness.

Indicators:

2.a. The student will demonstrate fundamental knowledge of the body and of kinesiology as applicable to work in dance (NASD standard).

Related Coursework: Dance Traditions: Dance 117/217/317/417
Contemporary Dance Techniques I, II, III, IV, V: Dance 141/241/341/441/451
CoLAB I, II, III, IV: Dance 143/243/343/443
Somatic Techniques: Dance 118/218/318/418
Dance Analysis and Patterning: Dance 307

Contemporary dance forms the core of the movement practices curriculum; however, the Dance Program strives to deconstruct aesthetic hierarchies that traditionally have privileged western concert dance styles (e.g., ballet and modern dance). Opportunities are sought through the *Dance Traditions* curriculum to broaden the student’s definitions and appreciation of the full spectrum of dance, and assessment of technical proficiency has been designed to reflect a broader and more inclusive aesthetic: *Somatic Techniques*. This journey toward an aesthetic that is not rooted in ableist, racist, sexist, and classist paradigms is an ongoing effort to which faculty in the Dance Program are committed.

Learning Outcome 3: INQUIRY/RESEARCH (choreography/aesthetics/cultural & historical praxis)

Develop personal authority as a dance artist by engaging in inquiry through dance composition, aesthetics, and historical/cultural praxis.

Indicators:

3.a. The student will be able to identify and work conceptually with dance elements and a variety of choreographic processes and forms.

3.b. The student will develop and defend critical evaluations.

3.c. The student will apply knowledge of a wide-selection of dance repertory and the principal eras, genres, and cultural sources of dance through the creation of interdisciplinary projects.

3.d. Through exploration of aesthetic properties of style and the way these are shaped by artistic and cultural ideas and contexts, the student will position herself in relation to dance.

Related Coursework: Introduction to Dance Studies: Dance 107
 Choreography I, II, III: Dance 206/308/420 (elective)
 Topics in Contemporary Dance History: Dance 220
 Dance in Sociopolitical Contexts: Dance 320/ or
 Dance Aesthetics: Dance 340

All Dance majors take courses that engage them in the inquiry process – specifically, constructing knowledge *in and through* dance – as choreographers, historians, dance anthropologists and ethnographers, and as critics. Experiential learning enables the dancer, not only to explore the multiplicity of ways in which an artist might engage dance, but also to “trouble” the often thorny questions evoked by dance in human societies and cultures.



RECOMMENDED COURSE SEQUENCES

The following pages contain recommended major course sequences for the **BA-Dance Studies**. Students should adhere to the edition of the *Women’s College Bulletin* appropriate to their entry year for a comprehensive checklist of requirements.

Flexibility in adhering to the recommended course sequence is permitted, especially in the case of students who are pursuing minors or double majors in other disciplines and need to make adjustments in order to fit in other requirements. However, dance majors are strongly urged to follow the recommended course sequences as closely as possible in order to ensure that they will graduate on schedule. Dance majors may use the course progress sheets in order to maintain a record of courses completed; however, greater reliance should be placed on the students’ unofficial transcripts maintained by the Registrar’s Office and accessible via Koala Connection.

RECOMMENDED COURSE SEQUENCE FOR BA-DANCE STUDIES

First Year

Fall Semester	Spring Semester
Contemporary & Somatic Dance Techniques [2] *	Contemporary & Somatic Dance Techniques [2] *
Introduction to Dance Studies (DAN 107) [3]**	Choreography I (DAN 206) [2]***

Dance Company: First Year (DAN 189) [1]	Dance Company: First Year (DAN 189) [1]
Dance Traditions (DAN 117) [1]	Dance Traditions (DAN 117 or 217) [1]
Total s.h. = 7	Total s.h. = 6

Second Year

Fall Semester	Spring Semester
Contemporary & Somatic Dance Techniques [2] *	Contemporary & Somatic Dance Techniques [2] *
Dance Company: Second Year (DAN 289) [1]	Dance Company: Second Year (DAN 289) [1]
Topics in Contemporary Dance History (DAN 220) [3]**	Dance Traditions (DAN 117/217/317) [1]
Total s.h. = 6	Total s.h. = 4

Junior Year

Fall Semester	Spring Semester
Contemporary & Somatic Dance Techniques [2] *	Contemporary & Somatic Dance Techniques [2] *
Dance Company: Junior Year (DAN 389) [0]	Dance Company: Junior Year (DAN 389) [0]
Dance Traditions (DAN 117/ 217/317/417) [1]	Choreography II (DAN 308) [2]***
Dance Analysis and Patterning (DAN 307) [3]**	Dance in Sociopolitical Contexts (DAN 320) [3]*** or Dance Aesthetics (DAN 340) [3]***
Total s.h. = 6	Total s.h. = 7

Senior Year

Fall Semester	Spring Semester
Contemporary & Somatic Dance Techniques [2] *	Contemporary & Somatic Dance Techniques [2] *
Dance Company: Senior Year (DAN 489) [0]	Dance Company: Senior Year (DAN 489) [0]
Dance Senior Seminar** (DAN 475) [1]	BA Senior Project (DAN 481LS) [2]***
Dance Traditions (DAN 117/217/317/417) [1]	
Dance Pedagogy (DAN 351) [3]**	
Total s.h. = 7	Total s.h. = 4

Total hours in the major = 47

Degree-specific requirements: Human Anatomy and Physiology I (BIO 130) [4]***
Personal Health and Wellness (PEHP 261) [3]

* depending upon level assigned by dance faculty through Technique Competency Assessment

Fall only courses; *Spring only courses

NOTE: To be eligible for Performance in CCDC remember to enroll in one Contemporary Dance Technique Course and an additional course from the Movement Practices strand every semester. Physical Wellness Practice program required.

PROGRAM: BA DANCE EDUCATION

Learning Outcome 1: LEADERSHIP THROUGH CCDC

Acquire knowledge and dispositions needed to engage as a leader in the dance field.

Indicators:

1.a. The student will demonstrate *courage* by volunteering in various roles for CCDC (e.g. company business, performance, or production) and by participating in auditions.

1.b. The student will demonstrate *commitment* by fulfilling responsibilities in various company roles (e.g. attendance and professional behavior at business meetings, rehearsals, and other events).

1.c. The student will demonstrate *confidence* by accepting and carrying out various leadership functions within CCDC (e.g. serving on the executive board, participating in fundraising and community service activities, engaging as choreographer/performer, and practicing new production skills).

1.d. The student will demonstrate *competence* by reflecting upon her growth and development as a leader, acknowledging challenges faced and overcome.

Related Coursework: Dance Company: Dance 189/289/389/489

All Dance majors and minors are required to participate in CCDC each semester enrolled at Columbia College. Full participation in all aspects of Dance Company is expected, whether the student is taking the course for credit or not. BA-Dance Education majors are excused from participating in CCDC during their final semester of directed teaching (EDU 485LS). Students develop leadership capacities by serving as dancers and choreographers and by fulfilling various roles related to dance production. In addition CCDC engages in service projects which offer other opportunities for dancers to develop as leaders. The learning that takes place in CCDC is largely experiential in that students gain “real world” experience in operating a professional and/or student dance company. The knowledge and skills developed in CCDC enable the future dance educator to practice the production process from beginning to end.

Learning Outcome 2: MOVEMENT PRACTICES

Acquire technical and expressive knowledge through the study of dance techniques, exploration of dance traditions, and an understanding of somatic science and wellness.

Indicators:

2.a. The student will demonstrate fundamental knowledge of the body and of kinesiology as applicable to work in dance (NASD standard).

2.b. The student will demonstrate technical proficiency and aesthetic fluency in contemporary dance and in one other dance form.

Related Coursework: Dance Traditions: Dance 117/217/317/417
Contemporary Dance Techniques I, II, III, IV, V: Dance 141/241/341/441/451
CoLAB I, II, III, IV: Dance 143/243/343/443
Somatic Techniques: Dance 118/218/318/418
Dance Analysis and Patterning: Dance 307

Contemporary dance forms the core of the movement practices curriculum; however, the Dance Program strives to deconstruct aesthetic hierarchies that traditionally have privileged western concert dance styles (e.g., ballet and modern dance). Opportunities are sought through the *Dance Traditions* curriculum to broaden the student’s definitions and

appreciation of the full spectrum of dance, and assessment of technical proficiency has been designed to reflect a broader and more inclusive aesthetic: *Somatic Techniques*. This journey toward an aesthetic that is not rooted in ableist, racist, sexist, and classist paradigms is an ongoing effort to which faculty in the Dance Program are committed.

Learning Outcome 3: INQUIRY/RESEARCH (choreography/aesthetics/cultural & historical praxis)

Develop personal authority as a dance artist by engaging in inquiry through dance composition, aesthetics, and historical/cultural praxis.

Indicators:

- 3.a. The student will be able to identify and work conceptually with dance elements and a variety of choreographic processes and forms.
- 3.b. The student will develop and defend critical evaluations.
- 3.c. The student will apply knowledge of a wide-selection of dance repertory and the principle eras, genres, and cultural sources of dance through the creation of interdisciplinary projects.
- 3.d. Through exploration of aesthetic properties of style and the way these are shaped by artistic and cultural ideas and contexts, the student will position herself in relation to dance.

Related Coursework: Introduction to Dance Studies: Dance 107
Choreography I, II, III: Dance 206/308/420
Topics in Contemporary Dance History: Dance 220
Dance in Sociopolitical Contexts: Dance 320

All Dance majors take courses that engage them in the inquiry process – specifically, constructing knowledge *in and through* dance – as choreographers, historians, dance anthropologists and ethnographers, and as critics. Experiential learning enables the dancer, not only to explore the multiplicity of ways in which an artist might engage dance, but also to “trouble” the often thorny questions evoked by dance in human societies and cultures.

Learning Outcome 4: DANCE EDUCATION

Demonstrate the skills and dispositions of a reflective dance education practitioner and develop an understanding of her role as an articulate teacher-as-artist: citizen-as-artist through pedagogy, communication, arts, social action, and advocacy.

Indicators:

- 4.a. The student will create and implement developmentally and age-appropriate dance lessons that apply an understanding of the diversity within school populations.
- 4.b. The student will apply effective strategies for arts advocacy.
- 4.c. The student will create and implement an effective and engaging dance technique lesson that employs somatically-sound principles, effective verbal communication, and age and developmentally-appropriate content and methodology.

Related Coursework: Dance Education I, II: Dance 233/234
 Dance Pedagogy: Dance 351

Teacher candidates in the BA-Dance Education major take discipline-specific methods courses that prepare them to teach effectively in PreK-12 and other settings. Dance Education I and II address dance education in the public school system on both macro- (e.g., national and international paradigms) and micro- (e.g., classroom) levels. A theory-into-practice approach challenges the student to analyze and apply educational theories in real classroom settings. Dance Pedagogy also employs experiential learning as students practice teaching dance technique classes in real studio settings.



RECOMMENDED COURSE SEQUENCES

The following pages contain recommended major course sequences for the **BAE-Dance Education with Certification**. Students should adhere to the edition of the *Women's College Bulletin* appropriate to their entry year for a comprehensive checklist of requirements.

Because of the rigor of this degree, it is paramount that students adhere to the recommended course progress sheets and be aware of course rotations in order to ensure that they will graduate on schedule. Dance majors may use the course progress sheets housed in their permanent file in order to maintain a record of courses completed; however, greater reliance should be placed on the students' unofficial transcripts maintained by the Registrar's Office and accessible via Koala Connection.

RECOMMENDED COURSE SEQUENCE FOR BA-DANCE EDUCATION

First Year

Fall Semester	Spring Semester
Contemporary & Somatic Dance Techniques [2] *	Contemporary & Somatic Dance Techniques [2] *
Introduction to Dance Studies (DAN 107) [3]**	Choreography I (DAN 206) [2]***
Dance Company: First Year (DAN 189) [0]	Dance Company: First Year (DAN 189) [0]
Dance Traditions (DAN 117) [1]	Dance Traditions (DAN 117 or 217) [1]
Total s.h. = 6	Total s.h. = 5

Second Year

Fall Semester	Spring Semester
Contemporary & Somatic Dance Techniques [2] *	Contemporary & Somatic Dance Techniques [2] *

Dance Company: Second Year (DAN 289) [0]	Dance Company: Second Year (DAN 289) [0]
Topics in Contemporary Dance History (DAN 220) [3]**	Dance Traditions (DAN 117 or 217) [1]
Dance Traditions (DAN 117 or 217) [1]	Dance Education II [3]*** (depending on cohort)– Co- or Pre- Requisite Field I (EDU 262)
Dance Education I (DAN 233) [3]** (depending on cohort)	
Total s.h. = 6-9	Total s.h. = 3-6

Junior Year

Fall Semester	Spring Semester
Contemporary & Somatic Dance Techniques [2] *	Contemporary & Somatic Dance Techniques [2] *
Dance Company: Junior Year (DAN 389) [0]	Dance Company: Junior Year (DAN 389) [0]
Dance Analysis and Patterning (DAN 307) [3]**	Choreography II (DAN 308) [2]***
Dance Education I (DAN 233) [3]** (depending on cohort)	Dance in Sociopolitical Contexts (DAN 320) [3]***
(Take Field II (EDU 362) if Field I was completed in the previous spring semester)	Dance Education II [3]*** (depending on cohort)– Co- or Pre- Requisite Field I (EDU 262)
Total s.h. = 5-8	Total s.h. = 7-10

Senior Year

Fall Semester	Spring Semester
Contemporary & Somatic Dance Techniques [2] *	Final semester of directed teaching (EDU 485LS) – no coursework in dance
Dance Company: Senior Year (DAN 489) [0]	
Dance Traditions (DAN 117/217/317/417) [1]	
Dance Pedagogy (DAN 351) [3]**	
Total s.h. = 6	Total s.h. = 0

Total hours in the major = 44 (Does not include required EDU courses)

Degree-specific requirements: Human Anatomy and Physiology I (BIO 130) [4]***
Physical Science with a lab [4]
Personal Health and Wellness (PEHP 261) [3]
US History or POSC 101 [3]

Education course requirements: Learners and Learning (EDU 230) [3]
Shadowing in Schools: Field Experience in Dance Education I (EDU 262) [1]
Moral & Political Foundations of Education (EDU 318) [3]
Apprenticeship for Teaching: Dance Education II (EDU 362) [1]
Exceptional Learners (SPED 332) [3]

Reading and Writing in Content Areas
(EDU 381) [3]
Internship in Teaching: Directed Teaching
(EDU 485LS) [12]

* depending upon level assigned by dance faculty through Technique Competency Assessment

Fall only courses; *Spring only courses

NOTE: To be eligible for Performance in CCDC remember to enroll in one Contemporary Dance Technique Course and an additional course from the Movement Practices strand every semester. Physical Wellness Practice program required.



TECHNIQUE COURSES ATTENDANCE POLICY

Students are expected to be present and to participate in every technique class. Technical progress is greatly hindered by absences.

Two days a week class (Contemporary Techniques/ Somatic Techniques) - Since this class meets twice a week, **only two absences** will be allowed. More than two absences will result in a lower grade and more than four absences the student will be advised to withdraw from the course or will result in a grade of FA, or Failure Due to Absences.

One day a week class (Dance Traditions) - Since this class only meets once a week, **only one absence** will be allowed. More than three absences will result in a grade of FA, or Failure Due to Absences.

Tardiness is poor class etiquette; as such, two tardies will equal one absence. If a student is tardy, it is up to the discretion of the instructor whether or not the student will be allowed to join the class. It is physically unsafe for students to join movement classes if they have missed the first portion of the warm up.

COLUMBIA COLLEGE DANCE PROGRAM

Policies and Procedures for Evaluating Proficiency in Dance Techniques

In order to adhere to standards set forth by the National Association of Schools of Dance (NASD) and to maintain the high quality of our dance graduates, the Dance Program requires that students in specified degrees meet minimum standards for technique proficiency in order to qualify for graduation.

Besides ensuring that graduates meet high standards and are thoroughly prepared to pursue careers in their chosen paths, the *Mid Point Profile Process* serves as a critical data collection point for Dance Program assessment. All dance majors are assessed upon entry into the Dance Program (See Appendix C: Technique Competency Assessment/Baseline Data) and evaluated through the Technique Competency Observable Measures rubric each semester.

Technique Assessment documents including the NASD approved Observable Measures in Contemporary and Somatic Techniques document is located in the Handbook Appendix C.

Questions concerning placement should be addressed to the student's technique instructors. If a student wishes to be reconsidered for a higher placement, she must submit a formal request in writing to the Program Coordinator at least ten days prior to the start of the semester to ensure adequate time to re-assess and update course schedules if needed prior to the add/drop period. Note the co-enrollment of Somatic Techniques and Contemporary Techniques.

FOR BAE STUDENTS:

For BA-Dance Education majors who must meet proficiency standards, a grade of "B" must be achieved in advanced-level technique courses tied to proficiency: *Contemporary Dance Techniques* and *Somatic Techniques*. BAE students must reach proficiency in both techniques earning a "B" or better in DAN 418 and DAN 441 for two consecutive semesters prior to Directed Teaching. Faculty will make every effort to design a strategy for improving a students' technique and provide accommodations to achieve success, although it is possible that if a student does not reach proficiency prior to DT, graduation may be delayed. Students who struggle to meet proficiency will be encouraged to enroll in additional dance courses offered by the CC dance program. All students are highly encouraged to study dance throughout the summer and winter months.

Opportunities to earn credit in Dance Traditions is afforded through approved summer/winter intensives and festivals. Contact the Program Coordinator prior to attending to gain approval.



DANCE SCHOLARSHIPS* & AWARDS

SCHOLARSHIPS

The Columbia College Dance Program offers competitive scholarships for incoming first-years and transfer dance majors. These scholarships are available for renewal during the sophomore, junior, and senior years. Scholarships are awarded through auditions during the annual *Dance Open House and Scholarship Auditions*. Applicants who cannot attend the Open House may contact the Program Coordinator to schedule an audition by appointment.

A scholarship holder must demonstrate:

1. A high level of technique and professionalism
2. Leadership within and outside of the dance major
3. Collegiality in all interactions
4. Attendance at all mandatory Dance Program events

A deficiency in these categories or change of major to a program other than Dance may result in the elimination of the dance scholarship award. All dance scholarship holders are required to attend all portions of the annual Open House weekend, maintain a 3.0 GPA in the major, and remain in "good standing" in CCDC in order to renew their scholarships for the following year.

ENDOWED SCHOLARSHIPS AND HONOR AWARDS

Endowed Scholarships and Honor Awards may be offered to dance majors in acknowledgment of their growth in professionalism, leadership, collegiality, artistry, service, and character. These awards bring a high degree of visibility and honor to young dance professionals building portfolios.

Endowed Scholarships:

- **The Melanie Gullede Endowed Scholarship Fund (S205)** - Members of the Columbia College Dance Company select a dance major whose spirit of compassion and concern leads her to demonstrate high ethical and moral character in all aspects of her life. Friends and family of Delores and Van Gullede established this scholarship in 1991 to honor the memory of their daughter Melanie.
- **The Debi Turbeville Endowed Scholarship Fund (S080)** - This scholarship is awarded annually by members of the dance faculty for outstanding leadership within the Columbia College Dance Company. It was established in 1972 by the friends of Columbia College student Debi Turbeville to honor her memory.

Honors:

- **The Debi Turbeville Honor** is awarded by dance majors to a Columbia College Dance Company member for her leadership.
- **The Sylvia Davis Honor** is awarded by the dance faculty to a Columbia College Dance Company member for her outstanding service. Mrs. Sylvia Davis began the first dance classes at Columbia College in the early 1970s.
- **The Libby Patenaude First-Year Honor** is awarded by the dance faculty to an outstanding freshman/ "First Year" dance major. Mrs. Patenaude served as Chair of the Dance Department and established the Columbia College Dance degrees from 1976- 1998.
- **CCdanceLAB's Improviser of the Year Award** recognizes a Columbia College dance artist who exemplifies a high experiential aptitude based on notable dedication to the art and practice of improvisation within creative processes, performances, and community jams.

*The Columbia College Financial Aid Office offers all families assistance in creating financial aid packages based on need and eligibility.

THE COLUMBIA COLLEGE DANCE COMPANY

The Columbia College Dance Company (CCDC) is the "hub" of the Dance Program. It provides a vehicle for community-building and for the development of leadership, artistry, and dance production skills. The CCDC is made up of dance majors, minors, general students, and faculty mentors.

Upon entering the dance program, majors become members of the CCDC, which operates as a for-credit course each semester. Members attend weekly meetings in addition to participating in all scheduled CCDC events throughout the academic year.

The students elect a working Board of Directors and follow the constitution as a formal student organization at Columbia College. The CCDC works closely with the dance faculty and is responsible for providing all technical components necessary to produce dance performances.

CCDC choreographers produce works for To-Go Shows, CoLAB events, and the Fall and Spring Choreographers' Showcases. Yearly functions include mentoring first-year/transfer majors, coordinating open auditions, Dance Open House Weekend, Senior Banquet, space requests, community outreach, recruitment programs, and fundraising events.

All members attend an annual production skills seminar, as well as training sessions for specialized production roles (e.g., sound and light board operation). The seminar introduces the dancer/choreographer to the technical director and outlines production protocol for the performance space. Included in the seminar is a tour of the space, discussion of the various job descriptions for each technical area, and an introduction to the vocabulary needed to improve communication between artists and technicians. Production roles include stage manager, stage crew, house manager, ushers, sound operator, technical preparation/pre-production crew, producer, and wardrobe manager.

See Related Appendices located within “FORMS” of this Handbook

CCDC Assessment Forms:

Student Self-Evaluation Form: *Appendix E*

Evaluations for Student Choreographers: *Appendix F*

Evaluation Form for Student Performers: *Appendix G*

Production Skills Evaluation: *Appendix H*

CCDC Mentor (Big Sister/Sibling) Assessment: *Appendix I*

CCDC Mentor (Big Sister/Sibling) Self-Assessment: *Appendix J*

Exit Interview Form (Graduating Seniors): *Appendix K*

(FIND US ON **FACEBOOK**: *CCDC, CCdancelab, & Poco Power Company*)

COLUMBIA COLLEGE DANCE

COLAB

CoLAB encourages students to be responsible and exude professionalism in creative environments in order to create a stable foundation for collaborative artistry.

Previously titled “Contemporary Repertory” and short for “CoLABoration,” CoLAB is a strand of courses that offers students opportunities to gain experience as artists and collaborators on campus and in the community.

In CoLAB I/II students explore improvisation and interdisciplinary collaborations with *CCdanceLAB* to create site-specific and improvisation-based stage performances around the Columbia College campus.

In CoLAB III/IV students will work with *The Power Company Collaborative* to produce community-based projects while also learning repertoire and production skills from professional artists.



CCDANCELAB
IMPROVISATION ARTISTS & COLLABORATORS

CCdanceLAB is a group of Columbia College dance artists dedicated to the art of improvisation. The concept behind *danceLAB* originated from Sarah Gamblin in 2005 at Texas Woman's University. *CCdanceLAB* was formed by Marcy Yonkey-Clayton in 2009 at Columbia College to support the vitality and necessity for communal and artistic playtime.

The goal of *CCdanceLAB* is to host an open social landscape in which creative artists are invited to collaborate, jam, and perform within the community. *CCdanceLAB* is facilitated by individuals who are dedicated to improvisation and the skillful talent of the form. The group gives students the opportunity to host jams, collaborate with artists, create enticing choreographic scores, and perform as improvisers in a variety of contexts.

CCdanceLAB members always strive to play, explore, shift, invent, question, and to evolve & expand the arts community.

Since 2009, *CCdanceLAB* has produced an annual Campus Tour of Dance & Spearsfest's 4x4 tiny dance festival to invite the community to experience and participate in the fusion of site-specific and improvisational performances around the Columbia College campus.

THE POWER COMPANY COLLABORATIVE **IN RESIDENCE AT COLUMBIA COLLEGE**

In 2000, Professor Martha Brim founded and currently directs *The Power Company*, a collective of professional contemporary dance artists in residence at Columbia College. *The Power Company* has provided a professional body to maintain and support some of contemporary dance's most current choreography and initiated interdisciplinary creative projects, while offering community education experiences. In exchange for Columbia College space and staff assistance, *The Power Company* shares artistic and organizational experiences with the Columbia College community. *The Power Company* partnership serves as the Dance Program's infusion of the professional world for student recruitment, faculty development, alumnae resources, student professional preparation and serves as an educational umbrella for South Carolina audiences, educators, and artists.

The Power Company Collaborative initiates original performance projects as collaborative undertakings with partners in diverse arts disciplines. Originating in the dance program *The Power Company Collaborative* brings on-going professional artistic activity to campus life and offers opportunities for students majoring in the arts.

The Power Company/Columbia College partnership offers the following benefits:

- Brings a professional level of artistic activity to campus life.
- Offers opportunities for working with a professional-level contemporary dance company to Columbia College's faculty, students, and alumnae.

- Demonstrates the college's commitment to the arts and reflects growth of the Dance -Program's previous presenting activity (i.e., SoSoHo Performance Series) since 1987.
- Serves as a conduit between the college and community by involving community leaders as board members and partners in special projects.
- Functions as an archival body to preserve the commissioned works for the education of future college dance majors.
- Serves as an educational body to enhance the arts education network already in place at the college and across the state.
- Provides an opportunity for anyone, including dance majors and alumnae, to participate in PoCoCo projects.

Students may work with *The Power Company Collaborative* by requesting instructor approval and registering for DAN 343 or 443 (1sh) which may be taken multiple times for credit. Apprenticeships with PoCoCo may count towards CCDC Performance Eligibility requirements.

Visit *The Power Company Collaborative* website at www.thepowercompanycollaborative.org

CHOREOGRAPHIC RESIDENCIES/MASTERCLASSES

Choreographic residencies with guest artists are offered at least once per year. These residencies are a high priority for the education of each student.

Guest artists of national prominence who have set their work on our student dancers include BeBe Miller, Laura Dean, Blondell Cummings, Creach/Koester, Rachael Lampert, Liz Lerman, David Dorfman, Sean Curran, Nicholas Leichter, 1*4*8 The Collective, Paloma McGregor, Vincent Thomas, danah bella, Lisa Wheeler, Charles Flacks, Celeste Miller, Mark Haim, Lori May, Jose Zamora of *CholoRock*, Melissa Britt, and George Staib.

Masterclasses are offered throughout the academic year by artists at the national and local levels. Recent masterclasses include: Kyle Abraham, MOMIX, Now/Next, Parsons Dance, and local artists: Terrance Henderson, Rayni Collins, DMT, and CCDC alumnae.

CHOREOGRAPHY SHOWCASES

A Process for Formal Presentation and Finished Student Works

Each semester the Columbia College Dance Company (CCDC) is responsible for presenting the works selected by the faculty for the Choreographers' Showcase. The leadership of CCDC expects fall production technical assistance, costumes, publicity, and external communication. The producers are responsible for all coordination between CCDC, technical director, box office, and dance faculty.

Fall Choreographers' Showcase works are considered for spring tours, presentations at the American College Dance Association (ACDA), and presentation at the South Carolina Dance Association Conferences (SCDA). Spring Choreographers' Showcase works are considered for fall tours and presentation in Kaleidoscope at the South Carolina Association of Health, Physical Education, Recreation, and Dance Conference (SCAHPERD) when slated to attend.

TO-GO SHOWS

A Process for Improving Artistry

To-Go Shows are informal presentations where dance students can show works-in-progress and completed performance work with the greater community. The presentations are an opportunity for students to share their choreographic inquiries and receive constructive feedback from their professors and peers. The shows also operate as a way for dance faculty members to adjudicate student work for produced concerts and give the community a chance to look inside the program's creative development. The purpose of the To-Go Show is to encourage students to engage in choreographic processes and to create a platform for students to practice and improve their artistry through critical response.

Feedback emphasis is placed on the educational process for the student choreographer. Discussion first centers on those aspects of the choreography which are successful and then moves to suggestions for improving the work. The faculty, along with the CCDC executive board's input, ultimately chooses those finished student works, which are deemed appropriate for the Fall and Spring Choreographers' Showcases. The To-Go Shows occur three to four times a semester during lunch hours and are listed on the Dance Program and Fine Arts calendars.

DANCE PRODUCTION SKILLS **DESCRIPTIONS**

All production areas will include instructional as well as hands-on, practical experience.

Box Office: Students will work assigned box office hours for all dance productions scheduled in Cottingham Theatre. These hours will include, but are not limited to 1 hour prior to each performance, extending 5-10 minutes after the performance begins. Duties may include opening and closing the box office, taking walk-up and phone reservations, preparing and handling tickets, handling money and making change.

Stage Manager: Generally 1 or 2 stage managers for each performance, students will learn how to supervise backstage running crews as well as communicating properly with lighting, sound, and front of house staff. The stage manager will also learn pre-production and post-production responsibilities. She also provides feedback of stage crew's job performance to assist tech director with their evaluation.

Stage Crew: Hands on experience in a variety of pre-production, post-production, and performance day areas. Includes gel changers, running lines, curtain operator, costume dressers, prop and scenery handling, etc. Crew may also be asked to participate on larger tech prep projects as needed.

House Manager: The house manager is the direct link between audience, performers and running crew. Arriving early to check the lobby and the house, as well as scheduling and supervising ushers and communicating with box office, booth staff and stage managers are all part of the responsibilities of the house manager. She also provides feedback of ushers' job performance to assist tech director with their evaluation.

Ushers: Usually 4 students, required to be at performances one hour before performance to prepare front of house, check lobbies and restrooms, assist in pre-show check if needed, double check on programs, assist house manager, and keep audience members from entering house early. Also will open house, take tickets, distribute programs, assist audience members, and monitor lobby doors during performance and intermission. Ushers may also be asked to participate on larger tech prep projects as needed.

Sound Operator: The sound operator will learn the proper operation of the sound equipment as well as the ability to perform basic troubleshooting tasks. The sound operator is also required to attend spacing, technical rehearsals and performances, learn the necessary cues, and arrive early to check the proper operation of equipment.

Light Board Operator/Pre-set: The light board operator will learn the proper operation of the lighting equipment as well as the ability to perform basic troubleshooting tasks. The light board operator is also required to attend technical rehearsals and performances, learn the necessary cues and how to record them, and arrive early to check the proper operation of equipment. 1-2 students per performance may be used, with each person learning both preset duties and operator duties.

Tech Prep/Pre-Production: Students who have conflicts on the evenings of performance or tech rehearsals can participate in tech prep. Duties and skills covered include laying the dance floor, spiking the stage, preparing the backstage area, assisting with rigging changes, assisting with props, assisting the producer or tech director with program information, assisting with PR, and prepping the floor during the day during production week.

Producers: Students with strong organizational and leadership skills who acts as a liaison between the technical director, student crews, choreographers and program coordinator. The producers helps organize and communicate tech schedules, programs, call times, and crew personnel. They also provide feedback to the tech director on crew members to assist in their evaluation. Different producers are selected to handle To-Go shows and mainstage Showcases and other productions.

Wardrobe: The wardrobe manager/crew will maintain a current inventory of all costumes that are property of the Department of Dance. In addition, the wardrobe manager/crew will coordinate opportunities for student choreographers to access the costumes facilitate the checking out and in of costumes, and keep the costume storage facility organized.

To-Go-Show Videographer: This student is responsible for signing out the necessary video equipment and setting up prior to To-Go-Show performances. She will also see that the events are recorded for necessary review, critique, and as documentation for accreditation purposes. Equipment will need to be struck and returned following the performance.

**COLUMBIA COLLEGE DANCE PROGRAM
LEARNING OUTCOMES AND ASSESSMENT**

I. BA – DANCE STUDIES

Learning Outcome #1: LEADERSHIP

Acquire knowledge and dispositions needed to engage as a leader in the dance field.

Indicators	Measures	Rotation
1.a. The student will demonstrate courage by volunteering in various roles for CCDC (e.g. company business, performance, or production) and by participating in auditions.	Self-report data on student self-evaluation submitted at the conclusion of DAN 189/289/389/489	Data to be collected every semester with analysis of random selection every odd-numbered Spring using Fall and Spring data from previous and current years
1.b. Students will demonstrate commitment by fulfilling responsibilities in various company roles (e.g. attendance and professional behavior at business meetings, rehearsals, and other events).	Evaluations completed by technical director, choreographer(s), performer(s) and submitted at the conclusion of DAN 189/289/389/489	Data to be collected every semester with analysis of random selection every odd-numbered Spring using Fall and Spring data from previous and current years
1.c. Students will demonstrate confidence by accepting and carrying out various leadership functions within CCDC (e.g. serving on the executive board, participating in fundraising and community	Self-report data on student self-evaluation submitted at the conclusion of DAN 189/289/389/489	Data to be collected every semester with analysis of random selection every odd-numbered Spring using Fall and Spring data from previous and current years

service activities, engaging as choreographer/performer, and practicing new production skills)		
1.d. Students will demonstrate competence by reflecting upon her growth and development as a leader, acknowledging challenges faced and overcome.	Leadership essay and capstone projects submitted at the conclusion of DAN 481LS	Annually, at the conclusion of Spring semester

Learning Outcome #2: MOVEMENT PRACTICES

Acquire technical and expressive knowledge through the study of dance techniques, exploration of dance traditions, and an understanding of somatic science and wellness.

Indicators	Measures	Rotation
2.a. Students will demonstrate fundamental knowledge of the body and of kinesiology as applicable to work in dance (NASD)	Comparison of pre-test (entry-level assessment) and post-test (Junior year technique juries) data	Pre-test: Each year at Dance Open House scholarship audition, by appointment and/or pre-Fall semester placement class. Post-test: Each year (Spring of Junior year)

Learning Outcome #3: INQUIRY

Develop personal authority as a dance artist by engaging in inquiry through dance composition, aesthetics, and historical/cultural praxis.

Indicators	Measures	Rotation
3.a. Student will be able to identify and work conceptually with dance elements and a variety of choreographic processes and forms	Final composition project at the conclusion of DAN 206 and work created in DAN 308 and submitted for adjudication	Every other year: DAN 206: Spring of even-numbered years DAN 308: Spring of odd-numbered years
3.b. Student will develop and defend critical evaluations	Written dance review submitted in DAN 107	Every even-numbered year during Fall semester
3.c. Student will apply knowledge of a wide-selection of dance repertory and the principle eras, genres, and cultural sources of dance through the creation of interdisciplinary projects	Final project submitted at the conclusion of DAN 320	Every even-numbered year at the conclusion of the Spring semester.
3.d. Through exploration of	Comparison of dance	DAN 107: Every even-

aesthetic properties of style and the way these are shaped by artistic and cultural ideas and contexts, the student will position herself in relation to dance.	autobiography submitted at the conclusion of DAN 107 and Senior Seminar (DAN 475) written response to the autobiography Written dance review submitted in DAN 220	numbered year at the conclusion of Fall semester DAN 475: Every odd-numbered year at the conclusion of Fall semester DAN 220: Every odd-numbered year at the conclusion of Fall semester
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II. BA – DANCE EDUCATION WITH CERTIFICATION

Learning Outcome #1: LEADERSHIP

Acquire knowledge and dispositions needed to engage as a leader in the dance field.

Indicators	Measures	Rotation
1.a. The student will demonstrate courage by volunteering in various roles for CCDC (e.g. company business, performance, or production) and by participating in auditions.	Self-report data on student self-evaluation submitted at the conclusion of DAN 189/289/389/489	Data to be collected every semester with analysis of random selection every odd-numbered Spring using Fall and Spring data from previous and current years
1.b. Students will demonstrate commitment by fulfilling responsibilities in various company roles (e.g. attendance and professional behavior at business meetings, rehearsals, and other events).	Evaluations completed by technical director, choreographer(s), performer(s) and submitted at the conclusion of DAN 189/289/389/489	Data to be collected every semester with analysis of random selection every odd-numbered Spring using Fall and Spring data from previous and current years
1.c. Students will demonstrate confidence by accepting and carrying out various leadership functions within CCDC (e.g. serving on the executive board, participating in fundraising and community service activities, engaging as choreographer/performer, and practicing new production skills)	Self-report data on student self-evaluation submitted at the conclusion of DAN 189/289/389/489	Data to be collected every semester with analysis of random selection every odd-numbered Spring using Fall and Spring data from previous and current years
1.d. Students will demonstrate competence by reflecting upon her growth and development as a leader, acknowledging challenges	ADEPT dossier submitted at the conclusion of EDU 485LS	At the conclusion of directed teaching for each teacher candidate

faced and overcome.		
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Learning Outcome #2: MOVEMENT PRACTICES

Acquire technical and expressive knowledge through the study of dance techniques, exploration of dance traditions, and an understanding of somatic science and wellness.

Indicators	Measures	Rotation
2.a. Students will demonstrate fundamental knowledge of the body and of kinesiology as applicable to work in dance (NASD)	Comparison of pre-test (entry-level assessment) and post-test (Junior year technique juries) data	Pre-test: Each year at Dance Open House scholarship audition, by appointment and/or pre-Fall semester placement class. Post-test: Each year (Spring of Junior year)
2.b. Students will demonstrate technical proficiency and aesthetic fluency in contemporary dance and in one other dance form.	Contemporary Dance: Comparison of pre-test (entry-level assessment) and post-test (Junior year technique jury) data. Second Form*: Evaluation of student written proposal and performance of dance form. *Fall 2016: <i>Somatic Techniques</i>	Contemporary Dance: Pre-test: Each year at Dance Open House scholarship audition, by appointment, and/or pre-Fall semester placement class. Post-test: Each year (Spring of Junior year) Second Form: Annual juries during the Spring semester. <i>*All dance education majors must achieve this objective by earning B or better in select technique courses</i>

Learning Outcome #3: INQUIRY

Develop personal authority as a dance artist by engaging in inquiry through dance composition, aesthetics, and historical/cultural praxis.

Indicators	Measures	Rotation
3.a. Student will be able to identify and work conceptually with dance elements and a variety of choreographic processes and forms	Final composition project at the conclusion of DAN 206 and work created in DAN 308 and submitted for adjudication	Every other year: DAN 206: Spring of even-numbered years DAN 308: Spring of odd-numbered years

3.b. The student will develop and defend critical evaluations	3b. Written dance review submitted in DAN 107	Every even-numbered year during Fall semester
3.c. The student will apply knowledge of a wide-selection of dance repertory and the principle eras, genres, and cultural sources of dance through the creation of interdisciplinary projects	3c. Final project submitted at the conclusion of DAN 320	Every even-numbered year at the conclusion of the Spring semester.
3.d. Through exploration of aesthetic properties of style and the way these are shaped by artistic and cultural ideas and contexts, the student will position herself in relation to dance.	Comparison of dance autobiography submitted at the conclusion of DAN 107 and Senior Seminar (DAN 475) written response to the autobiography	DAN 107: Every even-numbered year at the conclusion of Fall semester DAN 475: Every odd-numbered year at the conclusion of Fall semester

Learning Outcome #4: EDUCATION

Demonstrate the skills and dispositions of a reflective dance education practitioner and develop an understanding of her role as an articulate teacher-as-artist: citizen-as-artist through pedagogy, communication, arts, social action, and advocacy.

Indicators	Measures	Rotation
4.a. The student will create and implement developmentally and age-appropriate dance lessons that apply an understanding of the diversity within school populations	Unit plans submitted at the conclusion of DAN 234 and formal ADEPT evaluations of teaching in field experiences (EDU 262, EDU 362, EDU 485LS)	Unit plans: Every odd-numbered year at the conclusion of Spring semester. ADEPT Evaluations: During EDU 262, EDU 362, and EDU 485LS
4.b. The student will apply effective strategies for arts advocacy	Letter to legislator and/or school board member submitted in DAN 234	Every odd-numbered year at the conclusion of Spring semester.
4.c. The student will create and implement an effective and engaging dance technique lesson that employs somatically-sound principles, effective verbal communication, and age and developmentally-appropriate	Formal evaluations of teaching in DAN 351	Every odd-numbered year during the Fall semester

content and methodology		
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DANCE ASSESSMENT ROTATION

	Spring Semester	Fall Semester
Every Year	[LO 2.a.] Contemporary technique pre-test (prospective dance majors at Open House audition and by appointment):	[LO 2.a.] Contemporary technique pre-test (new dance majors at August placement class):
	[LO 2.a.] Contemporary Technique assessment	[LO 2.b.] Second dance form (evaluation via Junior Jury)
	[LO 1.d.] Leadership essays and capstone projects submitted at the conclusion of DAN 481LS	[LO 1.d.] ADEPT dossier submitted at the conclusion of EDU 485LS
	[LO 1.d.] ADEPT dossier submitted at the conclusion of EDU 485LS:	[LO 4.a.] Formal ADEPT evaluations of teaching in field experiences (EDU 262/362/485LS):
	[LO 4.a.] Formal ADEPT evaluations of teaching in field experiences (EDU 262/362/485LS)	
Even-numbered Years	[LO 3.a.] Work created in DAN 206 and submitted for adjudication	[LO 3.d.] Dance autobiographies submitted at the conclusion of DAN 107
	[LO 3.c.] Final project submitted at the conclusion of DAN 320 or DAN 340	
Odd-numbered Years	[LO 3.a.] Final composition project at the conclusion of DAN 308	[LO 3.b.] Written dance review submitted in DAN 107
	[LOs 1.a., 1.b., 1.c.] Self-report data on student self-evaluations and evaluations completed by technical director, choreographer(s), performer(s) submitted at the conclusion of DAN 189/289/389/489 (data to be collected every semester; analysis of random selection every odd-numbered Spring using Fall and Spring data from previous and current years):	[LO 3.d.] Written dance review submitted in DAN 220
	[LO 4.a.] Unit plans submitted at the conclusion of DAN 234	[LO 3.d.] Comparison of dance autobiography submitted at the conclusion of DAN 107 and Senior Seminar (DAN 475) written response to the autobiography
	[LO 4.b.] Letter to legislator and/or school board member submitted in DAN 234	[LO 4.c.] Formal evaluations of teaching in DAN 351

-----APPENDICES-----
COLUMBIA COLLEGE
DANCE PROGRAM HANDBOOK
FORMS & RUBRICS*

Technical Proficiency Forms:

Technique Competency Assessments.....	<i>Appendix AB</i>
Technique Baseline Data.....	<i>Appendix C</i>
Entry Level Assessment Profile	<i>Appendix D</i>

CCDC Assessment Forms:

Student Self-Evaluation Form.....	<i>Appendix E</i>
Evaluations for Student Choreographers.....	<i>Appendix F</i>
Evaluation Form for Student Performers.....	<i>Appendix G</i>
Production Skills Evaluation.....	<i>Appendix H</i>
CCDC Mentor (Big Sister/Sibling) Assessment.....	<i>Appendix I</i>
CCDC Mentor (Big Sister/Sibling) Self-Assessment.....	<i>Appendix J</i>
Exit Interview Form (Graduating Seniors).....	<i>Appendix K</i>

<u>Midpoint Profile Form</u>	<i>Appendix L</i>
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<u>To-Go Show Proposal Form & Rubric</u>	<i>Appendix M</i>
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Rubrics:

Choreography Projects.....	<i>Appendix N</i>
Senior Concert.....	<i>Appendix O</i>
Written Work.....	<i>Appendix P</i>

Release Forms:

Indemnity and Risk.....	<i>Appendix Q</i>
Video and Image.....	<i>Appendix R</i>

<u>Health Forms</u>	<i>Appendix S</i>
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**All Forms & Rubrics are kept in-house and shared with students via Koala Connection*