# TABLE OF CONTENTS

Departmental Mission and Goals.................................................. 3
Dance Faculty and Staff Members................................................. 5
Audition/Application Policies and Procedures................................ 6
Curricular Advisement................................................................. 7
Audition Information................................................................. 8
Scholarships and Awards............................................................ 10
Performance Opportunities......................................................... 12
Choreographic Residencies.......................................................... 12
Summer Intensives..................................................................... 12
Dance Core................................................................................. 13
Technical Course Criteria
  Ballet......................................................................................... 14
  Jazz......................................................................................... 16
  Modern................................................................................. 18
  Tap......................................................................................... 20
BA in Dance Suggested Program Sequence................................. 22
Chronological Outline of Student Assessment Requirements......... 23
CE/T Guidelines for Honors in the Dance Major............................ 24
Assessment Forms / Surveys
  Audition Score Sheet .............................................................. 26
  Student Assessment Form......................................................... 28
  Guest Artist Survey................................................................. 31
  Exit Interview Form................................................................. 32
The mission of the Department of Theatre & Dance is to develop in students the ability to synthesize knowledge and creativity in performance and production, as well as skills in problem solving, group dynamics and leadership; all intended to make our graduates viable in the professional fields of theatre and dance and/or other vocational endeavors.

The Dance Program of Western Kentucky University provides an environment conducive to comprehensive training in performance within the framework of a liberal arts education at the Bachelor of Arts level. By integrating dance and general studies, we strive to create “Thinking Artists”, individuals who work to achieve their highest potential as artists/technicians and scholars.

The Department of Theatre & Dance offers a baccalaureate degree and a minor in dance:

The **Bachelor of Arts in Dance** is designed to provide a solid foundation in the discipline of dance. A minor (or second major) in another discipline is required. *(44 credit hour program - Must achieve at least level 5 in either Ballet or Jazz and level 3 in a second genre)*

The **Dance Minor** provides students who have an interest in dance but do not want a bachelor degree with the opportunity to continue their studies in the area of dance. *(26 credit hour program - Must achieve at least level 4 in Ballet or Jazz and a level 3 in a second genre)*

- A candidate for the baccalaureate degree must complete a minimum of 120 unduplicated undergraduate semester hours.

In our mission as a dance community, we commit ourselves to the following objectives:

- To provide a challenging and diverse dance curriculum for our degree-seeking students and for those who major in other disciplines.
- To provide opportunities challenging each dance major to realize the full potential of his/her dance talents.
- To adequately prepare students to meet the rigorous standards within the dance field and society.
- To instill within all students an understanding and appreciation for the value and significance of dance in the professional field and in a global culture.
- To nourish a high-quality academic environment.
➢ To support the creative and scholarly research of the Dance faculty, especially in ways that enhance teaching and promote diversity of perspective, style and methodology.

➢ To advocate excellence in dance education in support of cultural diversity.

➢ To serve the community of southwest Kentucky through high-quality public performances and outreach programs.

➢ To promote and celebrate our national and international presence in the field of dance.
The Dance Program consists of the following full-time dance faculty members:

**Amanda Clark**  
Dance Program Coordinator  
Associate Professor  
Jazz and Tap Specialist  
Co- Artistic Director of WKU Dance Company

**Clifton Keefer Brown**  
Associate Professor  
Ballet Specialist  
Co- Artistic Director of WKU Dance Company

**Meghen McKinley**  
Visiting Instructor of Dance  
Modern Dance Specialist
AUDITION/APPLICATION POLICIES AND PROCEDURES

- In addition to the standard WKU admissions process, incoming students (including transfer students) wishing to major in Dance must also participate in the department’s initial dance placement audition process, after which they will be enrolled as “seeking admission” into the B.A. in Dance program.

- These auditions for course placement will be held every semester. Prospective students must attend one of the audition days or submit an audition DVD.

- Following the audition, the dance faculty will review and then send the student a copy of their technique assessment and course placement. The student will then be enrolled as “seeking admission” into the B.A. in Dance degree.

- Further developmental assessments of seeking admission students will be made by the dance faculty during the first two semesters.

- A student may apply for full admittance into the B.A. in Dance degree after the completion of 2 semesters (transfer students must complete at least 15 hours at WKU). Students must meet the following minimum requirements before applying:
  - A minimum overall grade point average of 2.5
  - Completion of 8 hours of dance technique
  - Student must have taken or currently be enrolled in a 300 level dance technique course (ballet, jazz, modern).

- Following faculty review of applications for the B.A. in Dance degree, letters of acceptance or non-acceptance will be sent to the students. Students can re-apply once after non-acceptance.

- Students denied admission into the B.A. in Dance program may appeal that decision by submitting a written appeal to the department head. The department head will meet with the dance faculty to discuss the appeal.

- Once admitted to the B.A. in Dance degree, a student will be regularly assessed by the dance faculty to ensure that the student is successfully progressing within the degree program.
CURRICULAR ADVISEMENT

- In the fall and spring of a student’s first year, the faculty will meet with each student seeking admission into the B.A. in Dance degree program to discuss the student’s progress, interests and career goals to ensure the student is progressing appropriately.

- Every semester, each student meets with his/her advisor for a one-on-one appointment during the weeks designated for course planning. Prior to meeting, technique class schedules and specific departmental information is made available to the student. The student can obtain a complete college course schedule and pre-registration information from the Office of the Registrar or via the WKU website. The semester course planning sessions serve as a formal opportunity to discuss any concerns the student may have; or any concerns the department may have regarding the student's progress technically, creatively, and/or academically.

- Specialized records, such as progress assessment charts, are kept by the student’s advisor in the student’s portfolio.

- Please note: The institution does not award credit for work completed in private studio settings.

- Students who are not required to take a specific dance class may still enroll in that class if it is the appropriate level and there is adequate space in the class.

- The determination of level for each dance major is made by the appropriate dance faculty member(s) and communicated to the student before advising each semester.

- Students pursuing a B.A. in Dance must also participate in the Department of Theatre & Dance Jury/Portfolio Review (JPR) process. This process is outlined within the Department of Theatre & Dance JPR Handbook, available online at www.wku.edu/theatre-and-dance/departmental-forms.php.
AUDITION INFORMATION

In addition to the standard WKU admissions process, incoming students (including transfer students) wishing to major in Dance must also participate in the department’s initial dance placement audition process, after which they will be enrolled as “seeking admission” into the B.A. in Dance program. Further developmental assessments will be made by the dance faculty during the first two semesters, after which “seeking admission” students meeting all of the appropriate criteria may apply for full admittance into the B.A. in Dance program.

The initial dance audition will consist of an information session with the dance faculty and admissions Office representative, followed by a complete ballet technique class and two short dance combinations (jazz and modern dance) taught by dance faculty. After submitting a registration form, students should bring with them to the audition the following items:

1) **Narrative:**
   Students should bring with them to the audition, a typed narrative (maximum of 1 page in length) in which the prospective student describes previous dance experience and identifies and discusses future goals.

2) **Recent Photograph:**
   Students should bring with them to the audition, a recent photograph, professional or informal, that shows the prospective student in an arabesque (side view) along with a recent headshot, professional or informal.

**Sample Audition Day:**

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>9 - 10 a.m.</td>
<td>Session with Dance Faculty</td>
</tr>
<tr>
<td>10 – 10:30</td>
<td>Session with Admissions Office representative</td>
</tr>
<tr>
<td>10:30 – 11</td>
<td>Break</td>
</tr>
<tr>
<td>11 – 12:30</td>
<td>Ballet Technique class</td>
</tr>
<tr>
<td>12:45 – 1:15</td>
<td>Jazz Combination</td>
</tr>
<tr>
<td>1:15 - 1:45</td>
<td>Modern Combination</td>
</tr>
</tbody>
</table>

**Audition attire:** Women should wear a solid color leotard and tights. No extra clothing should be worn. Bring ballet slippers, pointe shoes and jazz shoes. Hair should be in a bun for the ballet class and secured up off the face and neck for the jazz class. Men should wear black tights, white shirt and ballet shoes. Jazz pants are acceptable for the jazz and modern combinations. Bring ballet and jazz shoes.

**Registration:** Those planning to audition for the B.A. in Dance program should send a completed Audition Registration Form prior to their selected audition date. Those who cannot attend an audition must submit a DVD following the appropriate guidelines. While audition by DVD is an option, we strongly encourage that prospective students audition in person. For inquiries about the audition process, contact Associate Professor Amanda Clark at (270)745-2956 or amanda.clark@wku.edu.
B.A. in DANCE
REQUIREMENTS FOR AUDITION BY DVD

Those students unable to attend the audition day for the B.A. in Dance may submit an audition by DVD. Video auditions must include the following:

1) Self introduction

2) From a front and back view:
   Demi plié parallel
   Demi plié turned out (1\textsuperscript{st} and 2\textsuperscript{nd} positions)

3) From a side view:
   Demi plié (1\textsuperscript{st} and 2\textsuperscript{nd} positions)
   Tendu 4 en croix (from 5\textsuperscript{th} position)
   Dégagé 4 en croix (from 5\textsuperscript{th} position)
   Développé, 2 en croix
   Passé relevé and balance

4) Center combination using the positions of the body. Example: croisé devant, effacé devant,…etc.

5) From a front view:
   Single/multiple pirouette(s) – choice of style

6) Petite Allegro combination:
   Glissade jeté and glissade assemblé

5) Solo of your choreography or that of a teacher. Please specify the choreographer.  
   \textbf{2 minutes maximum.}

6) A typed narrative (maximum of 1 page in length) in which the prospective student describes previous dance experience and identifies and discusses future goals.

\textbf{SEND REGISTRATION FORM, DVD, NARRATIVE AND PHOTO TO:}
Amanda Clark, Dance Program Coordinator
Department of Theatre and Dance, Gordon Wilson Hall
Western Kentucky University
1906 College Heights Blvd. #71086
Bowling Green, KY 42101
WKU Department of Theatre & Dance
The Department of Theatre & Dance has funds available for student scholarships. This money is available by application for the sophomore, junior and senior years. 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, and 4) attendance at all mandatory program meetings.

The Department of Theatre & Dance has five endowed scholarships designated for dance majors:

- Dance Educators Scholarship
- Joseph Levinoff Dance Scholar
- Jeffrey Mildenstein Dance Scholar
- Doris Owens Dance Scholarship
- Beverly Veenker Dance Scholarship

College-Wide Scholarships
Potter College of Arts and Letters offers a limited number of scholarships to incoming freshmen who have successfully completed the Kentucky Governor's School for the Arts program. These come in two varieties, full tuition and half tuition. They are offered to students planning to major in Dance, Theatre, Performing Arts, Music, Art, Creative Writing, and New Media. These scholarships are renewed annually. Terms for renewal include full-time status, good academic standing (a cumulative GPA of 3.0+), and maintaining a major in one of the following departments: Theatre & Dance, Music, Art, English, or Journalism and Broadcasting. Awards are applied to the cost of in-state tuition. See the back page for more information about how to audition/interview for a GSA Scholarship.

Please note that there are a limited number of these scholarships available each year and they are not automatically given. In order to be eligible for consideration, a completed application must be received to the Dean’s Office of Potter College of Arts & Letters by January 15th. Incomplete applications will not be considered. A minimum high school GPA of 2.5+ and an ACT composite score of 20+ (or SAT score of 930+) are required to apply.

Auditioning for a GSA Scholarship / B.A. in Dance
All students interested in pursuing the B.A. in Dance need to audition for placement into the program. If you are interested in a GSA Scholarship, you must attend our dance program auditions held each fall semester. Your audition at that time will also count as your GSA scholarship audition for our B.A. in Dance. Contact our Dance Program Coordinator, Amanda Clark at amanda.clark@wku.edu, 270-745-2956, for more information.
University Scholarships and Financial Aid
Western Kentucky University offers a wide-array of scholarships, awards and loans. The WKU Office of Financial Aid should be your first stop in pursuing financial aid. Students of WKU should also check the Office of Scholar Development for opportunities to support their research, travel, and creative endeavors.

For More Information
The WKU Office of Financial Aid:  http://www.wku.edu/financialaid/
The WKU Office of Scholar Development:  http://www.wku.edu/osd/
The Kentucky Governor’s School for the Arts:  http://www.kentuckygsa.com
Potter College of Arts and Letters GSA Scholarship Application:  http://www.wku.edu/pcal/students/prospective_undergraduate/prospective_undergrad.php
PERFORMANCE OPPORTUNITIES

Each fall and spring, the Dance Program holds a mass audition for the WKU Dance Company. All dance majors are strongly encouraged to audition for the Dance Company. During this audition, dance faculty and guest artists choose dancers for their works built during the year.

Each fall the WKU Dance Company produces and performs for:
- *A Holiday Extravaganza*, mainstage faculty concert
- *Last Chance to Dance* (works in progress)

Each spring the WKU Dance Company produces and performs for:
- *The Dance Project*, concert featuring student choreography
- *An Evening of Dance*, main stage Faculty and Guest Artist concert
- *Last Chance to Dance* (works in progress)

Other performance opportunities may include:
- ACDFA Conference
- Tennessee Association of Dance Conference
- WKU Symphony
- Outreach performances on and off campus

CHOREOGRAPHIC RESIDENCIES

- 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 prominence who have set their work on our student dancers include Melissa Lowe-Hancock, Gail Gilbert, Mitzi Adams, Elaine Husted, Christopher Morgan, Barbea Williams, James Clouser and Carlos dos Santos Jr, Cornelius Carter, Karen Callaway Williams, and Victor Alexander.

- *All Dance Company members are expected to audition for the guest artist choreography and fully participate as a cast member, if chosen.*

- *The guest artist auditions and classes are mandatory for Dance Company members.*

SUMMER INTENSIVE AUDITIONS

- The Dance Program regularly hosts auditions for various summer programs/intensives.

- These auditions are required for Dance Company members; however they are also open to the non-university students. There may be a fee associated with these auditions.

- Companies have included The Joffrey Ballet, Ruth Page School of Dance, Nutmeg Ballet, and Deeply Rooted Dance Theatre
Western Kentucky University provides students with a rigorous academic program in the liberal arts, the Colonnade Program, which places a premium on teaching and student learning. The dance program is committed to the liberal arts tradition while enabling students to become “thinking artist”. All dance students are required to take this 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 career and life goals. WKU’s mission is to prepare students to be productive, engaged leaders in a global society. A candidate for the baccalaureate degree must complete a minimum of 120 unduplicated undergraduate semester hours.

There is a large common core of courses which all dance degree students must take. These core courses have been carefully structured to provide students with the grounding needed to become artists, educators and performers. All of our courses provide for a building learning experience in the art of dance using the most efficient use of our resources. All dancers study ballet, jazz and modern technique to become a well rounded dancer. Upper level ballet classes may include thirty minutes of pointe work.

- Students with no prior dance training will be placed in a level 1 technique (ballet, jazz and/or modern).
- Students with minimal dance training may be placed in either a level 1 or level 2 technique (ballet, jazz and/or modern).
- Students with comprehensive training in ballet may be placed in level 3 or higher technique classes (ballet and/or jazz ).
- In all instances, level placement is contingent upon evaluation by the dance faculty.

Critical Facts:

- Two semester hours of credit in technique courses equates to four or eight hours of formal classroom instruction weekly.

- Every semester, dance majors are encouraged to take a minimum of one ballet course which meets twice weekly and one additional dance technique course which meets twice weekly. This recommendation is to ensure that the student is properly training and conditioning her/her body to develop the proper and necessary skills for a professional career.

- The leveled classes in ballet, jazz, tap dance and modern are offered Mondays through Fridays.

- Any student with years of dance training should audition for WKU Dance Company in the fall and spring.

- Students should be appropriately dressed (leotard and tights only) with correct shoes for all technique courses and rehearsals.
TECHNICAL COURSE CRITERIA:
BALLET, JAZZ, MODERN and TAP DANCE

The following criteria have been developed by the dance faculty to give the dance major definitions of skills expected to be mastered within the areas of ballet, jazz and modern dance classes. A student’s grade in a technique course, and his/her ability to move to the next level of technique, are separate decisions. The dance faculty will make decisions regarding a student’s progress through technique levels. The goal is to challenge the student while ensuring safe and achievable progress. At minimum, a student must earn a B in his/her current level, and be able to accomplish 80% of the skills required for the next level, in order to be considered for advancement. The rubrics for each level and technique are posted in the dance studio and are as follows:

BALLET TECHNIQUE SEQUENCE: CRITERIA

Ballet I:
- Understands basic ballet terminology
- Demonstrates correct alignment
- Demonstrates correct use of feet, arm and head positions, as well as port de bras
- Develops basic abdominal and overall leg strength
- Develops fluidity of movement in simple enchainment

Ballet II:
- Understands and can successfully execute basic ballet terminology
- Demonstrates correct alignment on demi pointe while balancing on two legs or one
- Demonstrates correct use of feet, arm and head positions, as well as port de bras
- Develops increased abdominal and overall leg strength
- Develops increased fluidity of movement in simple enchainment
- Demonstrates correct body facings and arabesque positions
- Demonstrates and understands the sequence of the entire barre exercises from pliés to grande battement
- Demonstrates basic pirouettes en dehors
- Demonstrates simple petit allegro steps

Ballet III (pre-requisite for pointe work):
- Continues to develop criteria from Ballet II work within more complex material
- Understands intermediate ballet terminology
- Demonstrates increased muscular strength, flexibility and endurance
- Develops a clear awareness and understanding of musicality and phrasing
- Demonstrates correct alignment and placement during allegro work
- Demonstrates an awareness of rhythmic accuracy
- Demonstrates double pirouettes en dedans and en dehors

Ballet IV:
- Continues to develop criteria from Ballet III work within more complex material
- Demonstrates correct alignment and placement during allegro work
- Demonstrates a clear understanding of reversing combinations
- Demonstrates a clear understanding of batterie
(Ballet Technique Criteria, continued)

- Demonstrates an awareness of rhythmic accuracy
- Demonstrates double pirouettes en dedans and en dehors
- Demonstrates basic pointe work

Ballet V:
- Continues to develop criteria from Ballet IV work within more complex material
- Demonstrates rhythmic and dynamic accuracy
- Demonstrates an increase in the height of the extended leg where applicable
- Demonstrates intermediate allegro steps and batterie
- Demonstrates double pirouettes both en dehors and en dedans
- Demonstrates and understanding of grande pirouettes and fouette turns
- Demonstrates individual presence as a performing artist
- Demonstrates a beginning/intermediate level of Pointe work both at the barre and in the center

Ballet VI:
- Continues to develop criteria from Ballet V work within more complex material
- Demonstrates rhythmic and dynamic accuracy
- Demonstrates an increase in the height of the extended leg where applicable
- Demonstrates advanced allegro steps and batterie
- Demonstrates triple pirouettes both en dehors and en dedans
- Demonstrates and double grande pirouettes and fouette turns
- Demonstrates individual presence as a performing artist
- Demonstrates a beginning/intermediate level of pointe work both at the barre and in the center

Ballet VII:
- Conducts behavior as professionals-in-training
- Demonstrates nuances within personal phrasing
- Fine tune strengths and weaknesses (self-cuing)
- Demonstrates a personal authority as an artist
- Demonstrates a greater speed and brilliance in allegro
- Demonstrates an artistry needed to achieve a high standard of dance

Pointe Class:
The following prerequisites must be met before enrolling in pointe class:
- Placement and turnout must be established
- The musculature of the entire body must be well developed to hold the correct alignment of the trunk, hip, knee and ankle when on demi-pointe
- The arch must be developed sufficiently enough to take a ¾ pointe, with the ankles well aligned
- The muscles of the feet must be strong
- Additionally, the student must have successfully completed one year of Ballet III and/or have permission of the instructor.

Pointe class is not intended to replace ballet technique class. The student must be enrolled and participate in a ballet class during the same semester that she is taking pointe class.
JAZZ DANCE TECHNIQUE SEQUENCE: CRITERIA

Jazz Dance Technique I
- Understands basic jazz dance terminology
- Correctly executes the warm-up exercises and sequences
- Successfully executes basic locomotor movements
- Demonstrates basic coordination
- Demonstrates fundamental strength building
- Develops basic body awareness and an understanding of working injury free
- Develops an understanding of tempo and the relationship between music and dance
- Moves through space with confidence and ease

Jazz Dance Technique II
- Continues to develop criteria from Jazz I while working with more complex material
- Understands jazz dance terminology
- Demonstrates increased coordination
- Demonstrates correct use of feet
- Demonstrates rhythmic accuracy
- Demonstrates successful strength building in the core, arms and legs
- Understands dance as an expressive art form
- Successfully executes clean and consistent basic pirouettes en dehors and en dedans
- Demonstrates knowledge and understanding of basic jazz leaps/jumps/tours

Jazz Dance Technique III:
- Continues to develop criteria from Jazz II while working with more complex material
- Demonstrates the ability to locomote effectively
- Demonstrates correct alignment on flat and on demi-pointe while balancing on two legs or one
- Demonstrates an awareness of personal alignment issues
- Demonstrates successful execution of turned-out versus parallel positions
- Demonstrates effective use of the core
- Demonstrates clear body awareness and an understanding of working injury free
- Proven effort to apply instructor-guided corrections
- Successfully executes clean and consistent double pirouettes en dehors and en dedans
- Successfully executes basic jazz leaps/jumps with clean body lines, flexibility and proper technique

Jazz Dance Technique IV:
- Continues to develop criteria from Jazz III while working with more complex material
- Demonstrates mastery in ability to locomote efficiently and fully
- Demonstrates consistent and effective use of the core
- Demonstrates increased strength building
- Demonstrates muscle and cognitive memory
- Integrates movement throughout the entire body
- Demonstrates spatial awareness
- Demonstrates increased flexibility and control in leg extensions
- Demonstrates clean body lines both à terre and en l’aire
- Successfully executes clean and consistent triple pirouettes en dehors (in various positions)
- Successfully executes clean and consistent double pirouettes en dehors and en dedans (in various positions on a straight leg and on forced arch)
- Demonstrates knowledge and understanding of intermediate jazz leaps/jumps/tours
(Jazz Dance Technique Criteria, continued)

Jazz Dance Technique V:
- Continues to develop criteria from Jazz IV while working with more complex material
- Conducts behavior as professionals-in-training
- Demonstrates the ability to self-evaluate and correct
- Demonstrates musicality
- Identifies and demonstrates shifts in dynamics/movement qualities
- Demonstrates individual presence as a performing artist
- Demonstrates increased flexibility and control in leg extensions (90 degree minimum)
- Successfully executes consistent and clean triple pirouettes en dehors (in various positions on a straight leg and on forced arch)
- Successfully executes intermediate leaps/jumps with strength and proper technique

Jazz Dance Technique VI:
- Continues to develop criteria from Jazz V while working with more complex material through the manipulation of style and movement quality
- Demonstrates rhythmic accuracy
- Demonstrates authority with movement (control and dynamics)
- Demonstrates an intellectual and artistic approach to movement execution performance
- Demonstrates ability to embody different styles
- Fine tune strengths and weaknesses (self-cuing)
- Demonstrates increased flexibility and control in leg extensions (above 90 degrees)
- Successfully executes consistent and clean triple pirouettes en dehors and en dedans (in various positions on a straight leg and in forced arch)
- Successfully executes advanced contemporary leaps/jumps with proper technique

Jazz Dance Technique VII:
- Continues to develop criteria from Jazz VI while working with more complex material through the manipulation of style and movement quality
- Demonstrates a personal authority as an artist
- Demonstrates an artistry needed to achieve a high standard of dance
- Successfully executes consistent and clean quadruple pirouettes en dehors
- Successfully executes advanced level turns and leaps in sequence
MODERN DANCE TECHNIQUE SEQUENCE: CRITERIA

Modern Dance Technique I:
- Demonstrates overall body awareness and an understanding of individual physicality
- Demonstrates correct foot articulation
- Develops awareness of correct vertical alignment on two feet
- Develops awareness of head and tail connection, homolateral, and contralateral movement
- Develops awareness of weightedness in swings
- Demonstrates accurate memorization and reproduction of movement sequences
- Develops strength in core, arms, and legs
- Demonstrates ease of movement in and out of the floor
- Demonstrates an awareness of relationship between breath and movement
- Moves through space with confidence and ease
- Understands dance as an expressive art form

Modern Dance Technique II:
- Continues to develop criteria from Modern I work within more complex material
- Demonstrates correct vertical alignment on two feet and on one foot
- Demonstrates articulation through the spine
- Demonstrates an understanding of undercurves and overcurves
- Demonstrates clear turned-out and parallel positions
- Demonstrates ability to locomote center of weight through space
- Demonstrates ability to perform inverted movement
- Demonstrates ability to perform aerial work without undue strain
- Demonstrates a kinesthetic and cognitive understanding of basic anatomy in relation to technical principles, alignment, and safety within movement
- Integrates movement throughout the entire body
- Demonstrates successful strength building
- Develops ability to transfer movement from one side of the body to the other with ease
- Demonstrates use of weight and breath in movement
- Demonstrates rhythmic accuracy
- Identifies and demonstrates shifts in dynamics/movement qualities
- Develops awareness of personal style in dance
- Develops ability to refine technique through self-evaluation and correction

Modern Dance Technique III:
- Continues to develop criteria from Modern II work within more complex material
- Demonstrates consistency in maintaining a clear parallel position
- Increases reach into the kinesphere
- Develops ability to work off center while moving in space
- Demonstrates a clear connection to the core
- Demonstrates successful strength building
(Modern Dance Technique Criteria, continued)

- Demonstrates clear weightedness in movement
- Connects breath to movement
- Demonstrates musicality in locomotor movement
- Develops an increased range of dynamics/movement qualities
- Locomotes center of weight through space with varying movement qualities and levels
- Conducts behavior as professionals-in-training
- Demonstrates a developing personal style within class material
- Demonstrates ability to refine technique through self-evaluation and correction

Modern Dance Technique IV:
- Consistently demonstrates moving between clear parallel and turned-out positions within movement sequences
- Demonstrates dynamic alignment standing and in motion
- Demonstrates a refined sense of initiation and articulation of movement
- Demonstrates full range of movement in the spine
- Demonstrates mastery in performing inverted movement
- Demonstrates mastery in understanding the relationship between weight, breath, and momentum
- Performs technical skills with artistic expression, demonstrating clarity, musicality, and stylistic nuance
- Demonstrates ability to embody different styles
- Demonstrates mastery of musicality and rhythmic nuances while moving in space
- Demonstrates mastery in ability to locomote efficiently and fully
- Conducts behavior as professionals-in-training
- Demonstrate nuances within personal phrasing
- Demonstrates personal authority as an artist
TAP DANCE TECHNIQUE SEQUENCE: CRITERIA

Tap I:
- Understands basic tap dance terminology
- Demonstrates correct body alignment
- Correctly executes the warm-up exercises and sequences
- Demonstrates coordination and transfer of weight
- Can discern and replicate basic rhythms
- Can execute basic tap dance vocabulary with accuracy and clarity
- Executes basic vocabulary at slow and moderate tempos, working specifically with quarter and eight notes
- Develops an understanding of tempo and the relationship between music and dance
- Moves through space with confidence and ease
- Demonstrates ability to correctly execute the following steps with clarity at a moderate tempo:
  - Toe drops and heel drops in quick succession, in place and traveling
  - Toe heels and heel taps / cramprolls
  - Shuffles (front, side and back), in combination with toe heels, ballchanges, hops, leaps
  - Scuffles (front, side and back)
  - Flaps (traveling forward, backward, and to the side, running, in combination)
  - Single drawback
  - Paradiddles (4 count)
  - Maxiford (in place and turning)
  - Bombershays/ paddle turns/ essence
  - Buffalos (single)
  - Waltz clog time step, buck time step (single/double), shim sham

Tap II:
- Continues to develop criteria from Tap I while working with more complex material and patterns
- Understands tap dance terminology
- Demonstrates rhythmic accuracy
- Demonstrates integration of body awareness, clean body lines, and strength throughout entire body with movement execution
- Demonstrates ability to use and control the smaller muscles of the feet and body as well as the larger ones to articulate tap sounds and perform them closer to the floor
- Begins to develop a sense of presentation and style in movement
- Demonstrates ability to correctly execute the following steps with clarity at a moderate to fast tempo:
  - Shuffles (using different parts of the shoe)
  - Riffles (front, side, back)
  - Drawbacks / Cincinatti (single, double, triple)
  - Single/Double Triple Time Step (buck / traveling)
  - Buffalos (single, double, triple)
  - Flap turns (adding heels, ballchanges…etc)
(Tap II Technique Criteria, continued)

- Riffs (3 ct, 4-7 count walks)
- Paradiddles (4-6 count)
- Incorporating learned vocabulary into turning combinations
- Bells, falling off a log, Pick ups/ Pull backs, Double wings

Tap III:
- Continues to develop criteria from Tap II while working with more complex material and patterns
- Demonstrates ability to execute vocabulary with increased accuracy, clarity and speed
- Demonstrates spatial awareness
- Demonstrates an understanding of dynamics, shading, and musicality within the technique.
- Demonstrates muscle and cognitive memory
- Conducts behavior as professionals-in-training
- Demonstrates authority with movement (control and dynamics)
- Demonstrates the ability to self-evaluate and correct
- Demonstrates an intellectual and artistic approach to movement execution performance
- Conducts behavior as professionals-in-training
- Demonstrates ability to correctly execute the following additional steps
  - 8 count riff walks
  - Paradiddles (7-8 count)
  - Single Pick ups
  - Wings (single and in variation)
  - Advanced time steps (in variation)

Tap IV:
- Continues to develop criteria from Tap III while working with more complex material and patterns
- Demonstrates shading, accenting, clarity, direction and rhythmic patterning in the technique
- Fine tune strengths and weaknesses (self-cuing)
- Demonstrates individual presence as a performing artist
- Demonstrates rhythmic and dynamic accuracy
- Demonstrates ability to embody different styles
- Demonstrates a personal authority as an artist
- Demonstrates an artistry needed to achieve a high standard of dance
# BA Dance - Suggested Sequence

## FRESHMAN YEAR

<table>
<thead>
<tr>
<th>FALL</th>
<th>SPRING</th>
</tr>
</thead>
<tbody>
<tr>
<td>PERF 175: University Experience</td>
<td>PERF 121: Rehearsal and Prod. II</td>
</tr>
<tr>
<td>PERF 120: Rehearsal and Prod. I</td>
<td>THEA 250: Stage Electrics</td>
</tr>
<tr>
<td>DANC 110: Dance Appreciation</td>
<td>Ballet Dance Technique</td>
</tr>
<tr>
<td>Ballet Dance Technique</td>
<td>Jazz or Modern Dance Technique</td>
</tr>
<tr>
<td>Jazz or Modern Dance Technique</td>
<td>Colonnade</td>
</tr>
<tr>
<td>Colonnade</td>
<td>Colonnade</td>
</tr>
<tr>
<td></td>
<td>Minor/ Colonnade</td>
</tr>
</tbody>
</table>

## SOPHOMORE YEAR

<table>
<thead>
<tr>
<th>FALL</th>
<th>SPRING</th>
</tr>
</thead>
<tbody>
<tr>
<td>DANC 350: Dance History</td>
<td>DANC 310: Choreography I</td>
</tr>
<tr>
<td>DANC 235: Dance Improvisation</td>
<td>Ballet Dance Technique</td>
</tr>
<tr>
<td>Ballet Dance Technique</td>
<td>Jazz or Modern Dance Technique</td>
</tr>
<tr>
<td>Jazz or Modern Dance Technique</td>
<td>Colonnade</td>
</tr>
<tr>
<td>Colonnade</td>
<td>Minor/ Colonnade</td>
</tr>
<tr>
<td>Minor/ Colonnade</td>
<td>Elective/ Colonnade</td>
</tr>
<tr>
<td>Minor/ Colonnade</td>
<td></td>
</tr>
</tbody>
</table>

## JUNIOR YEAR

<table>
<thead>
<tr>
<th>FALL</th>
<th>SPRING</th>
</tr>
</thead>
<tbody>
<tr>
<td>DANC 420: Choreography II</td>
<td>DANC 360: Dance in Culture</td>
</tr>
<tr>
<td>DANC 445: Dance Anat and Kinesiology</td>
<td>DANC 200: Dance Pedagogy</td>
</tr>
<tr>
<td>Ballet Dance Technique</td>
<td>Ballet Dance Technique</td>
</tr>
<tr>
<td>Jazz or Modern Dance Technique</td>
<td>Jazz or Modern Dance Technique</td>
</tr>
<tr>
<td>Colonnade</td>
<td>Colonnade</td>
</tr>
<tr>
<td>Minor/Elective/Colonnade</td>
<td>Minor/Elective</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

## SENIOR YEAR

<table>
<thead>
<tr>
<th>FALL</th>
<th>SPRING</th>
</tr>
</thead>
<tbody>
<tr>
<td>DANC 300: Dance Company</td>
<td>DANC 300: Dance Company</td>
</tr>
<tr>
<td>Dance Technique</td>
<td>Dance Technique</td>
</tr>
<tr>
<td>Dance Technique</td>
<td>Dance Technique</td>
</tr>
<tr>
<td>Dance Technique</td>
<td>Dance Technique</td>
</tr>
<tr>
<td>Colonnade</td>
<td>Colonnade</td>
</tr>
<tr>
<td>Minor/Elective</td>
<td>Minor/Elective</td>
</tr>
<tr>
<td>Minor/Elective</td>
<td>Minor/Elective</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
# Chronological Outline of Student Assessment

<table>
<thead>
<tr>
<th>WHAT</th>
<th>WHEN</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audition/Assessment for placement</td>
<td>Prior to 1st semester – see website for specific dates</td>
</tr>
<tr>
<td>(Technique placement in ballet, modern and jazz dance used for degree and course planning)</td>
<td></td>
</tr>
<tr>
<td>Student Assessment Conferences</td>
<td>During academic advising appointment / End of 2nd semester</td>
</tr>
<tr>
<td>(Discussion on student progress, interests and career goals to ensure student is progressing appropriately)</td>
<td></td>
</tr>
<tr>
<td>Application for full admittance into the B.A. in Dance</td>
<td>During 3rd semester</td>
</tr>
<tr>
<td>(See Handbook for application criteria.)</td>
<td></td>
</tr>
<tr>
<td>Student Assessment Conference</td>
<td>During academic advising appointment / End of 4th and 6th semesters</td>
</tr>
<tr>
<td>(Discussion on student progress, interests and career goals to ensure student is still pursuing the appropriate degree. Formal recommendations by the dance faulty will advise the student on a clear plan of action for remaining semesters/years of study.)</td>
<td></td>
</tr>
<tr>
<td>During Junior Year</td>
<td></td>
</tr>
<tr>
<td>B.A. degree students are required to adjudicate works as part of Choreography II. (Discussions to center on student progress in technique and creative work).</td>
<td></td>
</tr>
<tr>
<td>Beginning of Senior Year</td>
<td></td>
</tr>
<tr>
<td>BA degree students should achieve at least level 5 in ballet or jazz and level 3 in modern technique by the beginning of their senior year. These levels must be achieved by the end of their senior year to graduate with the B.A. degree.</td>
<td></td>
</tr>
<tr>
<td>During Senior Year</td>
<td></td>
</tr>
<tr>
<td>B.A. degree students are encouraged to adjudicate a work either fall or spring semester. B.A. Senior Exit Jury Portfolio Review</td>
<td></td>
</tr>
</tbody>
</table>
WKU Dance Program – B.A. in Dance

CE/T Guidelines for Honors in the Major

Dance majors wishing to graduate with Honors in the Major must engage in a Capstone Experience/Thesis (CE/T) project as outlined within the Honors College. CE/T Projects for dance majors may be based in dance history, pedagogy, theory or choreography. Students may choose to complete either a 3 credit hour or a 6 credit hour project and should follow all CE/T guidelines as published in the Honors College CE/T Handbook (http://www.wku.edu/honors/documents/cet_handbook_11_12-1.pdf) as well as the following Dance Program guidelines. More information on the CE/T process, forms and resources can be found at http://www.wku.edu/honors/current-students/cet.php

3 Credit Hour CE/T

The student will work closely with his/her faculty advisor throughout the sophomore and junior year to develop an appropriate thesis. Examples of this type of project include, but are not limited to, the following:

- Presentation of original choreography (4-6 minutes) with a 15+ page written component
- Restage a significant work of choreography with a 15+ page written thesis
- Written thesis based on research in dance theory, pedagogy or history (25+ page)

Suggested Timeline:

2nd semester of Junior Year:
- The student should begin to explore ideas for topics and discuss these with his/her advisor.

1st semester of senior year:
- Enroll in Honors 402. (If student elects not to enroll in Honors 402, he/she must meet with an advisor from the Honors College to discuss the procedure/expectations for the CE/T.)
- The student will meet with his/her major advisor to conceptualize the CE/T. The student's major advisor will serve as the faculty mentor and first reader for the project.
- The student must submit his/her CE/T Proposal Form to the Honors College by the last Friday of the semester (unless enrolled in Honors 402).
- The student should seek a second reader.

2nd semester of senior year:
- Enroll in Honors 403 or Honors 404 (3 credit hours)
- Submit appropriate forms required by the Honors College including CE/T Notification of Intent to Defend Form.
- Complete and defend the CE/T
**6 Credit Hour CE/T**

Six credit hour projects should consist of a significant increase in research and depth. The student will work closely with his/her faculty advisor to develop an appropriate project. Examples of this type of project include, but are not limited to, the following:

- Presentation of original choreography (8+ minutes) with a 25+ page written component
- Presentation of a full concert of original choreography with a written component
- Written thesis based on research in dance theory, pedagogy or history (40+ page)

**Suggested Timeline:**

1st semester of Junior Year:
- The student should begin to explore ideas for topics and discuss these with his/her major advisor.

2nd semester of junior year -
- Enroll in Honors 402. (If student elects not to enroll in Honors 402, he/she must meet with an advisor from the Honors College to discuss the procedure and expectations for the CE/T.)
- The student will meet with his/her major advisor to conceptualize the CE/T. The student's major advisor will serve as the faculty mentor and first reader for the project.
- The student must submit his/her **CE/T Proposal Form** to the Honors College by the last Friday of the semester (unless enrolled in Honors 402).
- The student should seek a second reader.

1st semester of senior year:
- Enroll in Honors 403 (3 credit hours)
- Begin researching/choreographing for the CE/T

2nd semester of senior year:
- Enroll in Honors 404 (3 credit hours)
- Submit appropriate forms required by the Honors College including the **CE/T Notification of Intent to Defend Form**.
- Complete and Defend the CE/T

Upon completion of the defense, students should submit a final draft of the written thesis and DVD of the performance (if applicable) and Defense Presentation to his or her major advisor to be archived in the Dance Program. This is in addition to the draft(s) that are required by the Honors College.
WKU DANCE PROGRAM AUDITION  
Score Sheet

Name ____________________________

Audition: FALL / SPRING  Year: _______  Audition Number _______

Presentation Comments: (Proper attire, professionalism, etc)

<table>
<thead>
<tr>
<th>AREA/LEVEL</th>
<th>DISTINGUISHED: 4</th>
<th>PROFICIENT: 3</th>
<th>APPRENTICE: 2</th>
<th>NOVICE: 1</th>
<th>SCORE</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALIGNMENT</td>
<td>Student uses age appropriate alignment of all areas. Alignment is well integrated into all movement performance allowing fluent movement of the limbs.</td>
<td>Student uses age appropriate alignment with the exception of one area. Alignment is mostly integrated into all movement performance allowing mostly smooth movement of the limbs.</td>
<td>Student has 2-3 areas of misalignment resulting in difficulty in maintaining fluent movement.</td>
<td>Student has 4 or more areas of misalignment causing the inability to maintain fluent movement.</td>
<td></td>
</tr>
<tr>
<td>Areas of consideration: Head/neck, ribcage, shoulder girdle, pelvis and legs/feet</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FLEXIBILITY</td>
<td>Student demonstrates a high degree of movement in all the joints with an excellent ability to control and sustain all movements with ease.</td>
<td>Student demonstrates a good degree of movement in all the joints with a relatively good ability to control and sustain all movements with ease.</td>
<td>Student demonstrates average degree of movement in all the joints with average ability to control and sustain movements with ease.</td>
<td>Student demonstrates a low degree of movement in the joints with a poor ability to control or sustain movements with ease.</td>
<td></td>
</tr>
<tr>
<td>COORDINATION / USE OF LIMBS</td>
<td>Excellent ability to coordinate use of limbs. Well integrated control and smoothness of arms and legs with torso, and use of whole body. Able to use appropriate force and release to demonstrate fluency of movement in limbs.</td>
<td>Good coordination of limbs and basic integration of limbs into torso.</td>
<td>Inconsistently demonstrates coordination of limbs. Movement of limbs disconnected from torso.</td>
<td>Poor coordination. Movements appear jerky.</td>
<td></td>
</tr>
<tr>
<td>TORSO MOVEMENT</td>
<td>Excellent ability to use torso in all directions; ability to perform a variety of movements; ability to rotate spine independently of pelvis. Good integration of shoulder girdle and ribcage.</td>
<td>Good ability in most areas listed.</td>
<td>Able to move torso in some of the ways listed.</td>
<td>Unable to move torso in the ways listed.</td>
<td></td>
</tr>
<tr>
<td>TURNOUT IN HIPS</td>
<td>Ability to use external rotation of hip joint to “turn out” both legs. Student demonstrates well-integrated turnout with good pelvic alignment to demonstrated excellent form during dynamic movement phrases.</td>
<td>Able to maintain proper external rotation of both legs; may have occasional gaps in ability to integrate rotation and pelvic alignment during dynamic movement phrases.</td>
<td>Able to use proper rotation in gesturing leg or standing leg only.</td>
<td>Unable to turnout from hip joint; uses lower leg or foot to initiate rotation.</td>
<td></td>
</tr>
<tr>
<td>IMPROVISATION</td>
<td>Ability to improvise using the elements of dance with excellent physicality.</td>
<td>Able to improvise using the elements of dance.</td>
<td>Limited ability to improvise using the elements of dance.</td>
<td>Unable to improvise.</td>
<td></td>
</tr>
<tr>
<td>FOCUS</td>
<td>Consistent concentration exhibited throughout the class from one exercise to another. Student is engaged and focused on the teacher at all times.</td>
<td>Occasional lapses in concentration evident throughout the class.</td>
<td>Semi-focused in class. Not engaged with the teacher.</td>
<td>Unable to maintain focus on sequences or corrections. Not engaged in class.</td>
<td></td>
</tr>
<tr>
<td>STRENGTH AND STAMINA</td>
<td>Easily executes each movement combination.</td>
<td>Executes each movement combination with relative ease.</td>
<td>Struggles to sustain stamina during combinations.</td>
<td>Poor stamina throughout.</td>
<td></td>
</tr>
<tr>
<td>MOVEMENT QUALITY AND DYNAMICS</td>
<td>Excellent performance of phrasing and dynamics; demonstrates appropriate energy and nuances of movement qualities using attack, weight, and flow. Able to differentiate between subtle dynamic changes.</td>
<td>Good performance of phrasing and dynamics. Able to demonstrate some nuance of movement qualities.</td>
<td>Performs some movement qualities with appropriate phrasing.</td>
<td>Unable to demonstrate phrasing or movement qualities.</td>
<td></td>
</tr>
<tr>
<td>MUSICALITY / RHYTHMIC COORDINATION</td>
<td>Able to imitate specific rhythmic patterns quickly and accurately. Concepts of tempo, beat, and syncopation are applied to the performance.</td>
<td>Able to imitate most rhythmic patterns with accuracy. Demonstrates some understanding of beat, tempo, and syncopation.</td>
<td>Able to imitate some rhythmic patterns. Some difficulty with syncopation, tempo, beat.</td>
<td>Unable to reproduce rhythms; consistently moves off the beat.</td>
<td></td>
</tr>
<tr>
<td>SEQUENCING AND ADAPTABILITY</td>
<td>Ability to quickly learn and reproduce sequences fluently and with accuracy. Able to adapt to challenging movement material.</td>
<td>Able to memorize sequences with repetition.</td>
<td>Ability to demonstrate fragments of movement sequences.</td>
<td>Unable to reproduce movement sequences.</td>
<td></td>
</tr>
<tr>
<td>OVERALL EXECUTION AND EXPRESSION</td>
<td>Clarity in movement, poise, confidence, and expression demonstrated throughout. Outstanding artistry.</td>
<td>Fluent in either execution of movement, or expression, but inconsistent in the other area.</td>
<td>Inconsistent in both execution and expression.</td>
<td>Poor performance.</td>
<td></td>
</tr>
</tbody>
</table>

**RAW SCORE TOTAL:** ________

(48 POSSIBLE)

**AUDITION COMMENTS:**

**RECOMMENDED PLACEMENT FOR TECHNIQUE**

BALLET: ________

JAZZ: ________

MODERN: ________

Dance Program Coordinator

Date
Technical / Learning Assessment

Current Technique Levels:

<table>
<thead>
<tr>
<th>Ballet</th>
<th>Jazz</th>
<th>Modern</th>
</tr>
</thead>
</table>

Recommended Placement for ________:

<table>
<thead>
<tr>
<th>Ballet</th>
<th>Jazz</th>
<th>Modern</th>
</tr>
</thead>
</table>

*Projected placement is contingent upon consistent improvement in dance technique prior to the beginning of the listed semester.

**Must achieve at least level 5 in either Ballet or Jazz and level 3 in a second genre to graduate with the B.A. in Dance.

Process Method:

<table>
<thead>
<tr>
<th>Unaware</th>
<th>Processes gradually</th>
<th>Receptive</th>
<th>Reacts Instinctively</th>
<th>Not Measurable</th>
</tr>
</thead>
</table>

Learning Method:

<table>
<thead>
<tr>
<th>Slow to incorporate</th>
<th>Learns with repetition</th>
<th>Learns quickly</th>
<th>Not measurable</th>
</tr>
</thead>
</table>

Coachability:

<table>
<thead>
<tr>
<th>Resistant to corrections</th>
<th>Minimum response</th>
<th>Takes coaching well</th>
<th>Produces correction immediately</th>
<th>Not measurable</th>
</tr>
</thead>
</table>

Comments:
Creative Assessment

Improvisation Skills:

<table>
<thead>
<tr>
<th>Rating</th>
<th>Unsatisfactory</th>
<th>Basic</th>
<th>Proficient</th>
<th>Excellent</th>
<th>Not measurable</th>
</tr>
</thead>
</table>

Choreographic Skills:

<table>
<thead>
<tr>
<th>Rating</th>
<th>Unsatisfactory</th>
<th>Basic</th>
<th>Proficient</th>
<th>Excellent</th>
<th>Not measurable</th>
</tr>
</thead>
</table>

Performance Skills:

<table>
<thead>
<tr>
<th>Rating</th>
<th>Unsatisfactory</th>
<th>Basic</th>
<th>Proficient</th>
<th>Excellent</th>
<th>Not measurable</th>
</tr>
</thead>
</table>

Comments:

Analytical Assessment

Written Skills:

<table>
<thead>
<tr>
<th>Rating</th>
<th>Unsatisfactory</th>
<th>Basic</th>
<th>Proficient</th>
<th>Excellent</th>
<th>Not measurable</th>
</tr>
</thead>
</table>

Verbal Skills:

<table>
<thead>
<tr>
<th>Rating</th>
<th>Unsatisfactory</th>
<th>Basic</th>
<th>Proficient</th>
<th>Excellent</th>
<th>Not measurable</th>
</tr>
</thead>
</table>

Comments:

Professional Behavior Assessment

Attendance:

<table>
<thead>
<tr>
<th>Rating</th>
<th>Poor</th>
<th>Adequate</th>
<th>Good</th>
<th>Excellent</th>
<th>Not measurable</th>
</tr>
</thead>
</table>

Punctuality:

<table>
<thead>
<tr>
<th>Rating</th>
<th>Poor</th>
<th>Adequate</th>
<th>Good</th>
<th>Excellent</th>
<th>Not measurable</th>
</tr>
</thead>
</table>

Collegiality:

<table>
<thead>
<tr>
<th>Rating</th>
<th>Poor</th>
<th>Adequate</th>
<th>Good</th>
<th>Excellent</th>
<th>Not measurable</th>
</tr>
</thead>
</table>

Leadership:

<table>
<thead>
<tr>
<th>Rating</th>
<th>Poor</th>
<th>Adequate</th>
<th>Good</th>
<th>Excellent</th>
<th>Not measurable</th>
</tr>
</thead>
</table>

Presentation:

<table>
<thead>
<tr>
<th>Rating</th>
<th>Inappropriate</th>
<th>Inconsistent</th>
<th>Appropriate</th>
</tr>
</thead>
</table>

Work patterns:

<table>
<thead>
<tr>
<th>Rating</th>
<th>Problematic</th>
<th>Inconsistent</th>
<th>Reliable</th>
</tr>
</thead>
</table>
Commitment:

| Does not meet expectations | Meets expectations | Exceeds expectations |

Motivation:

| Unclear | Clear |

Comments:

Recommendation by Dance Faculty:

_____ Continuation in current program of study with no stipulations/recommendations.

_____ Continuation in current program of study with the following stipulations/recommendations:

_____ Change in program of study, specifically:

Signature of Dance Program Coordinator: ____________________________ Date: ____________________________
WESTERN KENTUCKY UNIVERSITY
DEPARTMENT OF THEATRE & DANCE
DANCE PROGRAM
GUEST ARTIST SURVEY

Semester: ________
Guest Artist Name: _______________________

1. How would you rate this artist as a teacher?
   Excellent   good   satisfactory

2. Did this class give you a conceptual understanding and practical knowledge of the technique?
   Yes       no

3. Did this class enhance your technical abilities?
   Yes       no

4. How would you rate the effectiveness of this class?
   Excellent   good   satisfactory

5. Did the choreography add to your artistic level?
   Yes       no     not applicable

6. How would you rate working with this guest artist in your experience at WKU?
   Excellent   good   satisfactory

7. Would you recommend this experience to future students?
   Yes       no

8. Do you think this experience will assist you in your post graduate endeavors of obtaining a job in our global society?
   Yes       no

Student Reflection:
Please give your overall impression of this teacher/choreographic experience and what benefits you obtained from working with this guest artist.
WESTERN KENTUCKY UNIVERSITY
DEPARTMENT OF THEATRE & DANCE
B.A. IN DANCE
SENIOR EXIT INTERVIEW FORM

1. What degree are you completing?
   ___ B.A.  ___Double Major  ___ Minor

2. Were you a transfer student or did you attend here all four years?
   ___Attended all four years  ___transfer
   Where?_____________________

3. What are your career plans for the immediate future? (3-5 years)
   ___perform  ___teach  ___choreograph  ___other
   specify ____________________
   __________________________

   Continue Education:
   ___near future (3-5 years)
   ___distant future (6-10 years)
   ___M.A. degree  ___M.F.A. degree  ___M.Ed. degree  ___other

4. How would you evaluate your growth in the following areas?

   Technical:
   ___Outstanding  ___Very Good  ___Good  ___Weak
   Comments:
   __________________________

   Creative:
   ___Outstanding  ___Very Good  ___Good  ___Weak
   Comments:
   __________________________

5. Do you feel the curriculum is effective in developing the student’s technical and creative ability?
   ___Yes  ___No  ___Somewhat
   Comments:

6. What adjectives would you use to describe the dance faculty?
7. How would you rate the dance and performance facilities?

___ Outstanding    ___ Very Good    ___ Good    ___ Satisfactory    ___ Weak
Comments:  

8. Do you feel you have had sufficient exposure to professionals in the field?

___ Ample opportunity    ___ Opportunity    ___ No opportunity
Comments:  

9. Do you feel you have had sufficient mentoring and guidance from the dance faculty?

___ Ample opportunity    ___ Opportunity    ___ No opportunity
Comments:  

10. Which theory course or courses do you feel were the strongest and why?

11. Which theory course or courses do you feel were the weakest and why?

12. Describe your experience in Dance Company.

13. How well prepared do you feel to move into the dance world and create a successful career?

___ Extremely well prepared    ___ Well prepared    ___ Prepared
___ Not prepared
Comments: