I. Department Statement

The mission and vision for the Department of Dance were developed in 2009, when the Department of Dance became an independent entity within the School of the Arts, a component of the College of Liberal Arts and Sciences (CLAS), along with the Departments of Visual Art, Theatre and Film and Media Studies.

Mission:

The mission of the University of Kansas Dance Division is to provide studies and experiences leading to the Bachelor of Arts, Bachelor of Fine Arts degrees in dance in an environment conducive to the highest caliber of dance training, practice and scholarship.

Vision:

Our vision of dance in higher education encourages give-and-take between the living art form and scholarly investigation, and dynamic interaction between the training of dancers and the development of performers, choreographers, scholars, teachers and administrators. Works of high quality created by faculty and guest choreographers serve to broaden the experience of student dancers and benefit local and regional audiences. The unique global focus of the curriculum distinguishes it among departments that focus either on ballet or modern dance training, particularly among universities in the Midwest. This multi-tiered approach cultivates the individual's creative, performance and scholarly voice through exposure to diverse practical, historic and philosophical views of dance and the development of critical thought processes for understanding and taking part in the ever-changing role of dance in human history.

II. Program Overview

The dance major curriculum leading to the BFA or BA degree in dance offers integrated training in ballet, modern, jazz and world dance techniques, as well as courses in choreography, dance theory, history, and pedagogy. Students also must complete a senior project involving research in any of the above areas or choreography and performance culminating in a senior recital. Majors in the BFA program focus on technique, performance, and choreography. The goals of these degree programs are to prepare students for professional careers in dance and further academic study. Dance majors are expected to take technique classes appropriate to their level of training each semester they are enrolled.

Students in the KU Department of Dance have two opportunities to perform each semester in the University Dance Company and New Dance concerts.
The **University Dance Company** is a pre-professional performance ensemble, accepting members by audition at the beginning of every semester. Students rehearse approximately four hours a week per piece for three months prior to performance. Dancers perform at the Lied Center of Kansas, one of the most prestigious performing arts venues in the country. University Dance Company concerts feature choreography by faculty members and guest artists in modern, ballet, jazz, tap, flamenco, East Indian and other dance forms. Occasionally, outstanding student choreography is featured on the program.

Through our unique **Choreography Fellowship program**, students audition for and perform with professional choreographers in the field each semester. Every other year, the department creates a call for proposals from choreographers all over the world. Responses from the first call in 2010 exceeded 135 applications. Three choreographers were chosen from this pool: Dusan Tynek, Jennifer Hart and Carl Flink. These guest artists spend two weeks in intensive training and rehearsal with our students as they set work on members of the University Dance Company.

**New Dance** is a showcase for student work at the end of every semester. Choreographic studies and senior projects are featured in this concert, as well as work by student dance groups. Dance faculty advise and approve choreographic studies and senior projects. Artists from other disciplines like theatre, music or visual arts are also encouraged to submit work.

Dance students also perform in School of Music and Department of Theatre productions like operas, musicals and the holiday Vespers concerts.

### III. History

Although dance did not have full academic visibility at the University of Kansas until 1985, when it became a part of the Department of Music and Dance, it had already played an important role in the university’s educational and artistic life for decades. In KU classrooms during the 1920s and 1930s, Elizabeth Dunkel taught dance in the Denishawn style. Dunkel had studied at the Denishawn Summer School of Dance with Ruth St. Denis and Ted Shawn, two founders of American modern dance.

Elizabeth Sherbon (1908-2000) studied dance with Elizabeth Dunkel when she was an undergraduate student at KU, earning her Bachelor of Science in physical education from the School of Education in 1930. She performed with the Martha Graham Dance Company from 1937 to 1940, in the New York City performances of Hanya Holm's masterwork *Trend* in 1937 and 1938, and in several off-Broadway dance groups. She was also Graham's teaching assistant. From 1942 to 1954 she danced in the Jean Erdman Dance Company in New York City.
In 1961, Sherbon returned to KU to teach dance in the Department of Health, Physical Education and Recreation until her retirement in 1975. While on the KU faculty, she wrote *On the Count of One*, which became a widely used college text. She co-founded with her twin sister Alice the American Dance Symposia (1968-1972), which the National Endowment for the Arts called the "most innovative and important summer program to surface since Bennington." The city of Lawrence awarded Sherbon the Cultural Enhancement Award in 1993 for her contributions to the city's artistic and cultural life. She lived in Lawrence from 1961 until her death in 2000 at the age of 92.

Janet Hamburg, former director of dance at Lake Erie College, joined the KU dance faculty in 1979. She directed the dance division from 1982 (when it was housed in the Department of Health, Physical Education and Recreation) through 1997. Hamburg discussed with Vice Chancellor of Academic Affairs Deanell Tacha and Fine Arts Dean James Moeser the possibility of moving the dance program from the School of Education to the School of Fine Arts. Tacha initiated the move. Stanley Shumway, chair, welcomed dance into the music department in 1985. Shumway immediately suggested that the departmental name reflect the addition and be changed to the Department of Music and Dance.

Hamburg and colleague Joan Stone, a dance historian who had joined the faculty in 1982, developed a new Bachelor of Arts (B.A.) in dance degree and a Master of Arts (M.A.) in special studies for dance students. Graduate students studying dance before the move to the School of Fine Arts had received Master of Science (M.S.) degrees in the School of Education.

In 1989, Muriel Cohan and Patrick Suzeau joined the KU faculty. Each artist had a successful performing career in New York City before forming their duet company, which toured nationally and internationally. Jerel Hilding, a former principal dancer from the Joffrey Ballet in New York City for 15 years, was hired in 1990. Hilding's wife, Krystyna Jurkowski Hilding, also a principal dancer with the Joffrey Ballet for 11 years, joined the faculty in 1992. Stone directed the dance division from fall 1997 through spring 2001, during which the Bachelor of Fine Arts (B.F.A.) in dance was instituted. Hilding became director of the program in 2001. Stone retired in 2006, and KU dance alumna Michelle Heffner Hayes (Ph.D. in dance history and theory, University of California at Riverside), executive director of Cultural Affairs at Miami Dade College, was hired to replace her. –from "Dance," by Janet Hamburg, in *Music and Dance: A History of Two Performing Arts at the University of Kansas*, School of Fine Arts: Lawrence, KS, 2007.

**IV. Undergraduate Curriculum**

The Department of Dance offers the Bachelor of Arts in Dance (BA) and the Bachelor of Fine Arts (BFA) in Dance degrees. All students wishing to major in dance must audition for entry into
the program. All students accepted into the program enter as BA majors. Students wishing to pursue the BFA degree must apply for acceptance at the end of their first year at KU. A minor in dance is available to students in all majors. No audition is required for the minor.

**BA:**
The curriculum leading to the BA in Fine Arts in dance offers integrated training in ballet, modern, and jazz dance techniques, as well as courses in dance improvisation and composition, history and philosophy of dance, Laban Movement Analysis, dance science, music for dance, creative dance for children, dance production, and independent study options. Flamenco and Classical East Indian Dance are available to BA students, although they are not required courses. The program prepares students for professional careers in dance or for further academic study. The senior project may involve research in any of the above areas or choreography and performance culminating in a senior recital. Students are expected to take technique classes appropriate to their level of training each semester they are enrolled. A total of 124 credit hours are required.

**BFA:**
The curriculum leading to the BFA focuses on technique, choreography, and performance. It prepares students for professional careers or further academic study in dance. Entrance into the B.F.A. program is provisional during the first year. After evaluation of the year’s work and approval by the faculty, a student is fully accepted into the BFA program.

BFA majors receive integrated training in ballet, modern, and jazz dance technique. They also take courses in choreography, dance theory, history, dance science, and pedagogy. Other BFA courses include Flamenco, Classical East Indian Dance, Conditioning and Injury Prevention for Dancers, and Musical Theatre Dance. Students must complete a senior project in performance and/or choreography. BFA majors have a variety of performance opportunities as members of the University Dance Company. A total of 121 credit hours are required.

**Minor:**
Students may earn a minor in dance by taking 20 hours of dance courses. Eight of the 20 hours must be in Level 2 or higher dance technique and 12 hours in choreography, dance history, or dance science courses. At least 12 hours must be junior/senior-level courses with a minimum grade-point average of 2.0 in the minor.

For degree checklists and course descriptions, please see Appendix 1.
V. Graduate Curriculum
Currently, the department of dance at KU focuses on the undergraduate experience. However, in 2006, we proposed an MFA program with tracks in dance pedagogy/choreography/performance and arts administration. To see the 2006 MFA proposal, please see Appendix 2.

VI. Faculty
The department has five tenure track faculty positions who are 100% appointments in dance (we are currently undergoing a search to replace Professor Janet Hamburg, who died in September of 2010). The standard allocation of effort for tenure-track faculty is 40% teaching (two courses per semester), 40% research, and 20% service. Some faculty may have “differential allocation” (course release) for administrative appointments. In addition, we have one lecturer position (for the year of 2011-12, while the search for the tenure-track position is being conducted), who teaches three courses per semester and choreographs for the University Dance Company. Two regular part-time faculty teach 1-3 courses per semester, and various part-time faculty teach specific courses as needed to offset faculty workload for sabbaticals or administrative release time.

VII. Research Focus
The faculty in the Department of Dance at KU maintain a balance between the rigors of dance as a practice (technique, performance) and dance as a framework for intellectual inquiry (choreography, dance studies, dance therapy). The global focus of the department is reflected in the research areas among its faculty. Patrick Suzeau (Professor) is an internationally celebrated choreographer and performer in modern dance and classical Indian dance as well as the co-artistic director of Cohan/Suzeau Dance Company; Muriel Cohan (Associate Professor), co-artistic director of Cohan/Suzeau, has choreographed and performed works in modern dance nationally and internationally; Jerel Hilding (Associate Professor and Associate Chair), a principal dancer with the Joffrey Ballet for 15 years, performed in works by some of the most influential ballet choreographers of the last century, including Balanchine, Arpino, Robbins, Ashton, Cranko, Jooss, Massine, and Tharp. Michelle Heffner Hayes (Professor and Chair), conducts research in Spain and other countries, following the path of the “flamenco diaspora,” and lectures at various universities across the United States on the subject. Janet Hamburg (Professor), who taught at KU from 1979 until her death in 2010, specialized in movement efficiency for athletes and older adults. Her groundbreaking work with Parkinson’s patients gained international recognition for its application of dance therapy as well as concepts from Laban Movement Analysis and Bartenieff Fundamentals.

We have the good fortune to work with various part-time faculty who have distinguished careers across the disciplines of ballet, jazz, modern dance, East Indian dance, dance history and
physical therapy. Willie Lenoir (Lecturer), has an encyclopedic knowledge of American vernacular dances, and teaches jazz, musical theatre and African dance courses. Krystyna Hilding (Lecturer), a former principal dancer with the Joffrey Ballet, teaches advanced ballet, pointe, and pas de deux. Anjali Tata (Lecturer), a member of the PostNatyam Collective and David Rousseve’s REALITY, teaches bharata natyam, dance improvisation and beginning modern dance. Joan Stone (Lecturer and retired Director of Dance), continues to lecture and perform internationally, in the areas of dance history and postmodern dance. She teaches dance history at KU. Janet Charleston (Lecturer), a faculty member at the Cunningham Studio in New York and former company member with Lucinda Childs Dance Company and with Douglas Dunn & Dancers, will be teaching modern dance and injury prevention for dancers for the 2011-12 academic year. Missy Caywood, a physical therapist, teaches movement efficiency and musculoskeletal concepts for dancers. Karen Christilles, Associate Director of the Lied Center of Kansas, occasionally teaches performing arts administration for dancers as a guest lecturer.

VIII. Hiring Plans
Over the next three years, the Department of Dance has requested two tenure-track positions to replace previous faculty and to fulfill our mission to offer integrated training beyond the Western classical dance traditions of ballet, jazz and concert modern dance. Although we offer beginning through advanced-level training in these core programs, KU Dance also provides intensive technical training and cultural studies opportunities for majors and non-majors in classical East Indian dance forms like African dance, bharata natyam and flamenco dance of Southern Spain. This global/international perspective complements the College of Liberal Arts and Sciences Strategic Plan component to “increase our efforts to enhance our standing in International and Global Studies.”
To read the full text of the CLAS Strategic Plan, please see Appendix 3.

Search FY12, hire FY13
Area(s) of expertise: modern dance technique, choreography, world dance forms and/or dance science
Rank: Assistant Professor
Salary range: $50,000-55,000

Due to the unforeseen death of our colleague Janet Hamburg in 2010, we’ve had to reallocate her course load among our faculty to continue to offer core courses so that our students stay on track for timely graduation in four years. Part of this load will be assumed by a 1-year lecturer in FY12. However, we hope to bring in another full-time professor and member of our research community to maintain our existing course offerings and enhance our research/creative activity profile either in a world dance form or in the area of dance sciences. In addition to lower levels
of modern dance and choreography, Janet Hamburg taught Laban Movement Analysis, Musculoskeletal Concepts for Dancers and other “dance science” courses.

Search FY13, hire FY14
Area(s) of expertise: world dance forms and dance studies
Rank: Assistant Professor
Salary range: $50,000-55,000

In order to enhance our unique program offerings in global and international studies, we would like to hire a specialist in an area outside of western concert dance forms, like tap, hip hop, Latin popular dance or other areas. In addition to increasing our profile as the only dance department in the Midwest with this global studies/international focus, we could offer more sections of courses in high demand, like DANC 330: Approaches to World Dance, attracting more students to our program. The addition of another tenure-track faculty would reduce our need for adjunct faculty. Also, hiring a dance studies specialist would position our department to realize our proposal to create a graduate program.

Since one of the two proposed hires has been approved for this year, we have designed a job description that would allow a candidate with skills under either profile to apply for the position. To view a copy of the full job description, please see Appendix 4. Our hope is that both hires will be approved, but in the event that we find the perfect individual for hire #2 in year #1, we would like to be able to hire the most competitive person. The two positions have some overlap in terms of teaching responsibilities, but would differ in terms of research expertise.

Challenges and Opportunities: Five to ten years
The department is facing the likelihood of several retirements in the next decade. If Dance is to maintain and/or grow its research and teaching capacity in critical areas such as ballet/modern dance technique and choreography, it is essential that the department and the college work together to develop a strategy for how to replace the decades of experience that are likely to be lost to retirement in the coming years.

Also, the opportunity to develop a unique MFA in the Midwest will allow us to become a resource to the region in training teachers, performing artists and administrators in arts organizations. The proposed addition of the MFA will inform our hiring practices over the next decade, since it includes a proposal to hire a full-time musical director (currently we share a 1.0 FTE with the Department of Theatre) and a technical director (we hire freelance lighting design, stage management and crew for our performances).
There are several university-wide priorities and initiatives that will influence the development of the Department of Dance in the next five to ten years.

The University’s Strategic Plan outlines six goals:

1. Strengthen recruitment, teaching, and mentoring to prepare undergraduate students for lifelong learning, leadership and success.
2. Prepare doctoral students as innovators and leaders who are ready to meet the demands of the academy and of our global society.
3. Enhance research broadly with special emphasis upon areas of present and emerging strength in order to push the boundaries of knowledge and benefit society.
4. Engage local, state, national and global communities as partners in scholarly activities that have direct public impact.
5. Recruit, value, develop and retain an excellent and diverse faculty and staff.
6. Responsibly steward fiscal and physical resources and energize supporters to expand the resource base.

Each of the goals is supported by a series of strategies. The first supportive strategy listed for Goal #1 is “Establish a new KU core curriculum for all undergraduate students.” The new general education curriculum, which is expected to be developed and implemented in the next two years, will have a substantial impact upon our degree requirements. We anticipate revising the core dance courses for the BA and BFA degrees once the new general education requirements are in place. Planning for this process has already begun and has influenced our proposals for new faculty hires in the next two years. For a “map” of the University’s Strategic Planning Goals and Strategies, please see Appendix 5.

Goal #3 of the Strategic Planning Process includes the pursuit of four multidisciplinary Strategic Initiatives: Sustaining the Planet, Powering the World; Promoting Well-Being, Finding Cures; Building Communities, Expanding Opportunities; and Harnessing Information, Multiplying Knowledge. The integration of faculty research into one or more of these overall Strategic Initiatives will be key to our future success as a department, and the Provost’s Office has indicated that new hires whose research can support these initiatives will be prioritized as we move forward. For a full description of the University’s Strategic Initiatives, please see Appendix 6.

The focus on strengthening faculty research and productivity at the University of Kansas occurs at a key moment of change in the field of dance. In the past, faculty and administrators struggled to quantify the value of creative activity, like choreography and performance, as research. Over time, adjudicated or critically reviewed performances became accepted as scholarship in the way that publishing is understood in other disciplines. However, at this moment in the world of professional dance, the “dance boom” of the 1980s has cycled into a period of diminished
resources for nonprofit dance companies, fewer home presenters for those companies, especially in the Midwest (a form of adjudication in the dance world), fewer dance service organizations and a declining audience base for dance performance. (The 2003 NEA Report, “Raising the Barre: the Geographic, Financial and Economic Trends of Nonprofit Dance Companies” details the trajectory of these changes into the mid-2000s. (The full text of the report is provided in Appendix 7.) The cumulative effects of these changes in the field, and the virtual disappearance of critical writing on dance in journalism, renders the “peer review” element of choreography and performance among current and future dance faculty nearly impossible.

In response to these challenges, we are looking to the adjudication process involved in competitive fellowship opportunities as a form of adjudication among faculty choreographers, however, those awards are dependent upon limited funding streams. In 2011, funding for staff and programs was recently vetoed by the governor for the Kansas Arts Commission, eliminating fellowship programs that would support faculty choreographers, as well as matching funds from the National Endowment for the Arts. (To read the response from the National Assembly of State Arts Agencies, please see Appendix 8.) The network of the American College Dance Festival juried performances has been suggested as a means of adjudicating faculty work, but the artistic quality of these performances varies from year to year, and lacks the rigor of the peer evaluation process that exists in fields like publishing. We are looking to peer institutions for new mechanisms of “peer review” for choreography and performance, and hope to use these tools as part of our Faculty Evaluation Plan for future years. A copy of our current Faculty Evaluation Plan is provided in Appendix 9. In the meantime, our faculty are committed to the creation of choreography and continue to perform each year, and adhere to the highest standards of artistic excellence in the production of this work. To view excerpts of faculty choreography and performance, please see the DVD provided in the front of the binder.

IX. Governance

Below follow excerpts from the Department of Dance Bylaws, approved October 22, 2009. The full text of the by-laws is provided in Appendix 10.

Voting Membership. The voting membership of the department shall consist of all faculty with the rank of instructor and above, and lecturers holding an appointment in the department.

Administrative personnel:

(a) Chair of the Department of Dance. This person is appointed by and serves at the pleasure of the Dean of the College of Liberal Arts and Sciences and the Associate Dean of the School of the Arts. Candidates for this office are nominated and voted upon by the Department and
recommended to the Dean for a term of three to five years. Only tenured members of the Department faculty are eligible to serve as Chair.

The Chair guides day-to-day and longer-term activities of the Department of Dance, and officiates at Department meetings (unless noted otherwise). As its chief administrative officer, the Chair is responsible for the operation of the Department within the guidelines set forth in the bylaws. The Chair represents the Department in all appropriate external forums and exercises direct supervision over the internal functions of the Department, delegating such authority where appropriate. As an appointee of the Dean of the College, the Chair is responsible for communicating College policy to the Department, and for bringing before the Department for appropriate consideration and timely action all business originating from the College or University. In accordance with College and University policy, the Chair serves as the Budget Officer for the Department, and is responsible for oversight of the use of all State and KU Endowment funds at the Department’s disposal.

The Chair has responsibility for departmental administration including: the prioritization of needs and goals of the Department, including personnel, equipment, office and studio space issues, and fundraising objectives; oversight of matters relevant to the mission, goals, and objectives of the Department presented to it by members of the faculty or student body; establishing policies for expenditures from the department’s budget; approving class schedules for the Department; providing a summary of each faculty member’s annual evaluation and meeting with faculty to discuss their evaluations, if so desired; and making personnel decisions and merit-salary allocations.

(b) **Associate Chair of the Department of Dance.** The Associate Chair is appointed by the Chair. The duties of the Associate Chair include: fulfilling administrative duties as agreed upon in consultation with the Chair; advising the Chair on administrative matters; consulting with the Chair on issues of budget, including standard allocations, other expenditures, and rescissions; course scheduling, scholarship and entry auditions and processes, curriculum and advising; representing the department and chairing meetings in the absence of the Chair and other duties as delegated by the Chair.

(c) **Teaching personnel of the Department of Dance.** The faculty of the Department of Dance include tenured and tenure track faculty; instructors and lecturers and guest artists or visiting instructors.

(d) **Administrative Associate of the Department of Dance.** The duties of the Administrative Associate include providing administrative assistance to the Chair, responding to queries concerning the Department, class scheduling, studio usage, hiring, payroll, guest artist payments,
accounts payable; maintenance of office equipment and supplies; coordinating departmental communications and other duties as assigned.

(c) **Support staff.** The Department of Dance shares an accompanist with the Department of Theatre. This individual plays for technique classes, or arranges for other musicians to accompany technique classes. Costume and lighting designers for University Dance Company concerts are hired as guest artists, and student office assistants provide administrative support to the staff on a part-time basis.

Standing Committees of the Department: Due to the small size of the faculty in the Department of Dance, the Chair and other tenure track faculty serve on the following committees:

(a) **The Committee on Undergraduate Studies (CUS)** recommends matters of educational policy and procedure to the faculty; reviews and makes recommendations to the faculty regarding proposed changes in curriculum and/or degree requirements received from the divisions; reviews and acts upon petitions from undergraduate students, and communicate such action to the student with copies to the Chair; and serves as a grievance committee for undergraduate students when necessary, referring unresolved grievances to the Dean of the School of the Arts or the University Judicial Board (see Rules and Regulations of the University Senate 5.33 and 5.34).

(b) **The Promotion and Tenure (P&T) Committee** conforms at all times to the guidelines and criteria of the department, as well as to the University policy as outlined in the Handbook for Faculty and Other Unclassified Staff (Appendix) and the Rules and Regulations of the Faculty Senate, Article VI; reviews and evaluates dossiers on all faculty within the department who have been recommended for advancement in academic rank and/or continuous tenure, then forward dossiers to the department Chair for transmittal to the College Promotion and Tenure Committee; reviews and evaluates dossiers of new faculty who are being recommended at ranks of associate or full professor, or for appointments with continuous tenure, and forward the results to the Chair; reviews all applications from faculty for sabbatical leave and submit recommendations to the department Chair and performs the mid-probationary review (PTTR) required of all tenure-track faculty.

(c) **The Faculty Evaluation Committee (FEC)** reviews all tenured or tenure track faculty members annually. Members of the Committee will be excused during discussions of their respective dossiers or the discussion of spouse’s dossiers. The Chairs of the Department and Committee shall, together, tabulate the Committee’s ratings. The Department Dance evaluates faculty for the purpose of improving teaching and instruction, and providing the University with an evaluation of each faculty member in the areas of teaching, research, and service. Student
evaluations, peer evaluation and other appropriate mechanisms will be utilized. An annual peer evaluation of teaching will be required.

Other Committees:

The Student Advisory Council (SAC) consists of three dance majors, two selected by their peers and one appointed by the Chair of Dance. These representatives advise the Chair on issues of interest and importance to students, including curricular development and related activities, safety and security, policy and procedures, and any other matter related to their education.

A member of the faculty, appointed by the Chair, serves on the Music and Dance Library Committee. This individual advises the Music & Dance Library on matters related to acquisitions, technology, and planning.

X. Areas of strength

The Department’s current strengths are high standards of artistic excellence and scholarship for faculty and students, a respectful and supportive collegial environment, a wealth of teaching experience at all levels, leadership on campus and in the field, and a thriving production program that regularly involves large numbers of students in faculty research. The Department makes clear its relevance to the College and University through not only creative activity and traditional scholarship, but also through work that seems to have growing currency in the 21st century: community and university service as well as public outreach through participation in national service organizations and local arts organizations. The faculty is passionate about its mission and demonstrates this through teaching and research in creative and academic venues. We prepare our students for life beyond the classroom, and ability to excel by giving them practical, hands-on experience in the field. With knowledge in both production and studies, our undergraduate students receive an extraordinary amount of individual attention, working closely with their professors. When they graduate, the undergraduate students are competent to compete in the professional world; highly prepared for graduate school in a variety of disciplines; and can enter a number of professions outside the major with the experience received during their undergraduate education.

XI. Recruitment and retention

Over the past ten years, the number of majors in dance has decreased from roughly 60 to 40. In 2008, the faculty in the Department of Dance voted unanimously to require auditions for all dance majors, BA and BFA. Previously, auditions were required only for BFA candidates. Establishing baseline technical requirements for dance majors elevated the level of expertise among students, but has coincided with a drop in majors in the program. It is our hope that with a new focus on recruitment of prospective students, we will be able to recover the numbers of the
past decade. We are in the process of planning an initiative that will send faculty, students and alumni out into dance programs in Kansas studios and schools to teach master classes, give lectures and frame the Department of Dance as a potential educational destination for high school students. We would also like to send faculty representatives to national scholarship auditions at high schools. Associate Dean Liz Kowalchuk has appealed to the Dean of the College of Liberal Arts and Sciences for additional support for recruitment efforts among the departments in the School of the Arts.

The funding of scholarships has been a priority of the Department of Dance for several years. Largely due to the fundraising efforts of the late Janet Hamburg, the Department of Dance awards approximately $50,000 per year, largely in 4-year, renewable scholarships that range from $2,000-$9,000. We began to award non-renewable retention scholarships in FY 2011-12. Departmental awards are enhanced by federal aid, need-based loans and institutional grants and scholarships. In FY 2010, 72.5% of students in dance receive some kind of aid.

Despite our best efforts, we wrestle with the problem of retention. We struggle to maintain majors after their sophomore year, when many drop the major in favor of something more ostensibly “reliable” in terms of career opportunities. We have begun a much more aggressive approach to academic and career advising to help maintain our majors at the upper-division levels. The College of Liberal Arts and Sciences has appointed an Advising Specialist, Heidi Hulse, who spends a percentage of her time creating graduation plans for junior and senior dance majors. This new focus on timely graduation has improved our time to graduation over the past ten years. In 2010, the average time to graduation was 4.3 years.

The creation of a new course, DANC 475: Performing Arts Administration for Dancers aims to prepare students for whatever career path they choose after graduation. They learn audition skills, how to prepare a resume, how to create a personal budget based on the city where they propose to live, how to prepare a graduate school application, how to write a grant, how to incorporate as a small business, and much more. However, this course is not required for the BA, only for the BFA, so not all students have the opportunity to learn these “life skills.” The dance faculty hope to include the course as a future requirement for the BA as part of the revision of the degree requirements for both degrees in the next two years. We have changed our internal advising process to emphasize the importance of intensives with professional companies, internships with organizations that might represent potential career paths and other strategies to get students thinking about their careers prior to graduation.

For a ten-year “snapshot” of student and faculty data, please see the AIMS (Academic Information Management System) report in Appendix 11.
XII. Facilities

The Department of Dance is located in Robinson Center. Technique classes are held in three large dance studios (60’x40’, 50’x40’, 40’x25’). Each studio has basket-weave construction floors with Harlequin dance floor surfaces, pianos, sound systems, and mirrors. One of the studios (50’x40’) can be converted into a black box theatre and contains bleachers that can be pulled out to accommodate an audience of approx. 100. There is a tech booth with a storage area in this studio as well.

Faculty are housed in 6 offices. The main office contains two of the faculty offices. The remaining 4 are in close proximity to the dance studios.

Additional spaces include a faculty restroom with shower, a costume room, storage spaces adjoining the two larger studios, and one additional storage area. There also is a small room adjoining a hallway that is used as a student lounge.

University Dance Company performs each semester in the 2020-seat Lied Center for the performing arts. In addition to the UDC performances, the Lied Center regularly schedules performances and master classes by such major companies as Pilobolus, Trey McIntyre Project, Armitage Gone!, Liz Lerman Dance Exchange, Soledad Barrio and Noche Flamenca, Ballet Folklorico de Mexico, Tap Dogs, and the Alvin Ailey American Dance Theater.

Although our studio spaces are beloved by our faculty and students, Robinson Center is an aging facility that lacks resources like up-to-date bathrooms, adequate storage, dressing rooms in proximity to the studios and appropriate climate control and HVAC in studios and offices. While the Lied Center is a beautiful facility, at 2020 seats, the size of the house is not ideal for dance. At one time, there had been a plan to build a smaller performance space appropriate for dance as an addition to the Lied Center, but the fundraising necessary to the realization of that proposal has not occurred.

The university is about to launch the public phase of what could be a billion dollar capital campaign. The goal has not been announced, however, different departments in the School of the Arts have discussed shared needs for a smaller performance space, and a possible combined effort to renovate or create a new facility that would provide classroom and performance space across disciplines. The Department of Film and Media Studies and the Department of Theatre have entered into discussion with the Department of Dance to envision a shared proposal for state-of-the-art facilities.
Executive Summary: Department of Dance

Mission

The mission of the University of Kansas Dance Division is to provide studies and experiences leading to the Bachelor of Arts, Bachelor of Fine Arts degrees in dance in an environment conducive to the highest caliber of dance training, practice and scholarship.

Faculty

The faculty in the Department of Dance at KU maintain a balance between the rigors of dance as a practice (technique, performance) and dance as a framework for intellectual inquiry (choreography, dance studies, dance therapy). The global focus of the department is reflected in the research areas among its faculty. Patrick Suzeau (Professor) is an internationally celebrated choreographer and performer in modern dance and classical Indian dance as well as the co-artistic director of Cohan/Suzeau Dance Company; Muriel Cohan (Associate Professor), co-artistic director of Cohan/Suzeau, has choreographed and performed works in modern dance nationally and internationally; Jerel Hilding (Associate Professor and Associate Chair), a principal dancer with the Joffrey Ballet for 15 years, performed in works by some of the most influential ballet choreographers of the last century, including Balanchine, Arpino, Robbins, Ashton, Cranko, Jooss, Massine, and Tharp. Michelle Heffner Hayes (Professor and Chair), conducts research in Spain and other countries, following the path of the “flamenco diaspora,” and lectures at various universities across the United States on the subject.

Bachelor's Degrees (BA, BFA)

According to the External Review report: “dance is well positioned to innovate not only by advancing its BFA curriculum, but also by expanding its BA in Dance Studies in the arenas of interdisciplinarity and diversity, opportunities enhanced by its placement in the College of Liberal Arts and Sciences.”

The curriculum leading to the BA in Fine Arts in dance offers integrated training in ballet, modern, and jazz dance techniques, as well as courses in classical East Indian dance forms like bharata natyam, African dance and flamenco dance of Southern Spain. Majors study dance improvisation and composition, history and philosophy of dance, Laban Movement Analysis, dance science, music for dance, creative dance for children, dance production, and independent study options. The program prepares students for professional careers in dance or for further academic study. The senior project may involve research in any of the above areas or choreography and performance culminating in a senior recital. Students are expected to take technique classes appropriate to their level of training each semester they are enrolled. A total of 124 credit hours are required.

The curriculum leading to the BFA focuses on technique, choreography, and performance. It prepares students for professional careers or further academic study in dance. Entrance into the BFA program is provisional during the first year. After evaluation of the year’s work and approval by the faculty, a student is fully accepted into the BFA program. BFA majors receive integrated training in ballet, modern, and jazz dance technique, as well as classical East Indian dance forms like bharata natyam, African dance and flamenco dance of Southern Spain. They
also take courses in choreography, dance theory, history, dance science, and pedagogy. Other BFA courses include Flamenco, Classical East Indian Dance, Conditioning and Injury Prevention for Dancers, and Musical Theatre Dance. Students must complete a senior project in performance and/or choreography. BFA majors have a variety of performance opportunities as members of the University Dance Company. A total of 123 credit hours are required.

Changes as a Result of the Review Process

Proposed changes include a revision of our faculty workload assignments to account for choreography for student productions as part of the faculty teaching load, revised standards for peer-reviewed faculty research, the reclassification of a part-time faculty member to include a part-time administrative load, the elimination of the audition for the BA program to increase the opportunities in dance studies, the clarification of the technical standards for entry into the BFA program, the expansion of performance opportunities for students beyond our current productions at the Lied Center of Kansas and the Elizabeth Sherbon Black Box Theater each semester and the reconfiguring of service assignments to allow individual faculty members to take leadership in the future growth of the department.

The vision for the future maintains our strengths in the excellent training of students but focuses on a global view of dance in the context of the university and the field. We have changed the model of our educational mission from imitating the conservatory environment to capitalizing on our strengths as a department in the College of Liberal Arts and Sciences. To that end, we are planning “tracks” within an “all access” B.A. program to prepare students for graduate work in areas like physical therapy, cultural studies, education and arts administration, while maintaining the exceptional training key to the success of our BFA program.

Overall Evaluation

The Department’s current strengths are high standards of artistic excellence and scholarship for faculty and students, a respectful and supportive collegial environment, a wealth of teaching experience at all levels, leadership on campus and in the field, and a thriving production program that regularly involves large numbers of students in faculty research. The unique global focus of the curriculum distinguishes it among departments that focus either on ballet or modern dance training, particularly among universities in the Midwest.

The Department makes clear its relevance to the College and University through not only creative activity and traditional scholarship, but also through work that seems to have growing currency in the 21st century: interdisciplinary collaboration, community and university service as well as public outreach through participation in national and international service organizations and local arts organizations. The faculty is passionate about its mission and demonstrates this through teaching and research in creative and academic venues. We prepare our students for life beyond the classroom, and ability to excel by giving them practical, hands-on experience in the field. With knowledge in both production and studies, our undergraduate students receive an extraordinary amount of individual attention, working closely with their professors. When they graduate from the BA and BFA programs, the undergraduate students are competent to compete in the professional world; highly prepared for graduate school in a variety of disciplines; and can
enter a number of professions outside the major with the experience received during their undergraduate education.
Highlights: Department of Dance

- **Global vision:** The Department of Dance at the University of Kansas offers training in the core areas of ballet, jazz and concert modern dance. Our program also provides intensive technical training and cultural studies opportunities for majors and non-majors in classical East Indian dance forms like *bharata natyam*, African dance and flamenco dance of Southern Spain. These methodologies inform not only the technical training of students, majors and non-majors, but also courses that fulfill principal humanities requirements, like DANC 330: Approaches to World Dance, or a non-western culture requirement (DANC 440: Introduction to Indian Classical Dance) and contribute to Kansas University’s Global Awareness Program certification.

- **Option of BA or BFA:** A BA in dance offers comprehensive technical training built on a solid liberal arts foundation, which allows our students to double-major or to pursue graduate study in any number of fields. The BFA focuses on technical training and preparation for a career in professional performance. Both programs require an audition for entry.

- **Connections to professional companies:** Through our unique Choreography Fellowship program, students have the opportunity to audition for and perform with professional choreographers in the field. These guest artists spend two weeks in intensive training and rehearsal with our students as they set work on our University Dance Company. These connections lead to professional dance opportunities upon graduation! Also, companies featured at the Lied Center of Kansas frequently offer master classes for our students while they are on tour.

- **Career guidance:** The Department of Dance at the University of Kansas offers students the tools to create their own paths. Students who want to perform with professional companies are encouraged to participate in professional training intensives from the first year, and offered travel grants to support those experiences. Dancers who want to pursue graduate study in physical therapy, medicine, law, cultural studies or other areas are individually advised to take the appropriate prerequisite courses. Our custom-designed course in arts administration provides dancers with the necessary skills to navigate their career trajectories: audition skills, resume writing, budgets, grants, marketing, creating a small business, and more.