

## **Addendum to the NASD Handbook 2005-2006: Part 2 of 2**

**National Association of Schools of Dance**

**September 2006**

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Revisions to the Code of Ethics and Rules of Practice and Procedure ratified by the NASD Membership and Board of Directors in September 2006 are documented in Part 1 of the *Addendum to the NASD Handbook 2005-2006*.

**The amendments to the Standards for Accreditation in the NASD Handbook 2005-2006 outlined below were ratified by the Membership on Friday, September 15, 2006.**

**Revisions set forth in Parts 1 and 2 of this Addendum are effective immediately. All institutions and evaluators must follow standards and guidelines reflected in the current Handbook and any addenda current at the time of application.**

### **STANDARDS FOR ACCREDITATION**

#### **I. BASIC CRITERIA FOR MEMBERSHIP**

##### **A. Non-Degree-Granting Institutions**

The National Association of Schools of Dance recognizes two distinct types of programs in schools of dance that do not lead to a degree: (1) Community Education Programs and (2) Postsecondary Professional Education and Training Programs

*Community education* refers to non-degree-granting programs of study for children, youth, and adults in the institution's local community. These range from private lessons to large institutionalized programs with specialized professional faculty and administration. "Community Dance School," "Magnet School," "Preparatory Program," and "Community Division" are among the many titles used to designate such programs.

*Postsecondary professional education and training* refers to non-degree-granting programs of study in a particular field or fields of dance at the collegiate or graduate level. Such programs may or may not lead to a professional certificate or diploma, but all provide the student with a written record of completion.

Professional studio schools or programs at the secondary or postsecondary level, regardless of institutional type, must operate at least one sequence of dance training that develops the technical skills and artistry requisite for a career as a professional dancer.

All non-degree-granting programs must produce results consistent with their purposes and provide the best possible environment for dance education and training. Such an environment should foster an understanding of the arts and an attitude of respect for their potential contribution to society.

In addition to the offerings of independent, strictly non-degree-granting schools, non-degree-granting dance programs may be found in independent, degree-granting schools of dance and in multipurpose colleges or universities offering degree and non-degree programs in dance.

Regardless of institutional type, the composite institution offering non-degree-granting programs must meet the following basic criteria for membership:

1. A primary purpose must be to offer dance study in an institutional context.
2. The institution shall have a statement of purposes and one or more comprehensive programs consistent with these purposes.

3. The institution shall maintain an enrollment sufficient to support its programs and to maintain a sense of community.
4. An independent institution shall have been in operation for at least three consecutive years.
5. The institution shall maintain its programs on a regular academic-year or year-round basis and shall provide a continuous sequence of classes at defined levels of skill within a time span and of an intensity appropriate to the teaching and learning objectives.
6. Printed materials must accurately reflect the programs and policies of the institution.
7. All policies regarding the admission and retention of students, those pertaining to the school's evaluation of progress through its educational program, and those pertaining to financial support, financial aid, and scholarships shall be clearly defined in literature published by the institution.
8. All tuition, fees, and other charges, all policies pertaining thereto, as well as all financial aid policies, shall be clearly described in the institution's published literature.
9. Faculty members shall be qualified by educational background and/or professional experience for their specific teaching assignments. The institution shall list its faculty in its published literature.
10. The institution shall have facilities and equipment adequate to the needs of its educational program.
11. The institution shall either have library space and holdings adequate for its educational programs, or shall have made arrangements for its students and faculty to have access to appropriate library facilities in the immediate area.
12. The institution shall be licensed or chartered to operate as required by local and state legal codes. The institution shall meet all legal requirements to operate wherever it conducts its activities. Multipurpose postsecondary institutions offering programs in dance and in other disciplines shall be accredited by the appropriate regional or institutional accrediting agency, unless such accreditation is not available.
13. A postsecondary non-degree-granting institution shall provide (or, in the case of foreign studies programs, be responsible for) all course work or educational services to support its educational programs at the professional, postsecondary level, or demonstrate that any cooperative or contracted course work or educational services at the professional, postsecondary level are provided by an outside institution or organization having accreditation as an entity by a nationally recognized accrediting agency.
14. The institution demonstrates commitment to a program of continuous self-evaluation.

## **B. Degree Granting Institutions**

The National Association of Schools of Dance recognizes many types of programs in degree-granting institutions. The primary purpose for all institutions, whatever type of programs they offer, should be to provide the best possible environment for training in dance. Such an environment should foster an understanding of the arts and an attitude of respect for their potential contribution to society.

Applicants for accreditation as degree-granting institutions are two-year, four-year, or five-year undergraduate or graduate level institutions. Accredited degree-granting institutions shall meet the following basic criteria for membership:

1. The institution shall maintain a curricular program of education and training in dance.
2. The institution shall offer at least one complete degree program, e.g., Bachelor of Fine Arts, Bachelor of Arts with major in dance, et al., or shall provide the dance component of a degree program offered in conjunction with an accredited degree-granting institution.
3. The institution shall have graduated at least one class of students who have been through the institution's own program from beginning to final year, and another class shall be in its final year of study.
4. An institution offering graduate programs must have graduate students enrolled and have clearly defined residency requirements.

5. The institution's legal authority shall be clearly stated in its published materials as identified by its charter, authority to grant degrees, structure of control, profit or non-profit status, and any affiliation with a parent institution.
6. All policies regarding admission and retention of students, as well as those pertaining to the school's evaluation of progress, shall be clearly defined in literature published by the institution.
7. All tuition, fees, and other charges, as well as all policies pertaining thereto, shall be clearly described in the institution's published literature.
8. There shall be in residence at each senior college or graduate school a sufficient number of candidates for the curriculum or composite curricula for which the school is applying for Membership to ensure a viable training program in dance consistent with the overall objectives of the institution.
9. Faculty members shall be qualified by educational backgrounds and/or professional experience for their specific teaching assignments. The institution shall list its faculty in its published literature.
10. The institution shall have facilities and equipment commensurate with the needs of its educational program.
11. The institution shall have library space and resources commensurate with the needs of its educational program.
12. The institution shall be licensed or chartered to operate as required by local and state legal codes. The institution shall meet all legal requirements to operate wherever it conducts its activities. Multipurpose institutions offering degrees in dance and in other disciplines shall be accredited by the appropriate regional or institutional accrediting agency.
13. The institution shall provide (or, in the case of foreign studies programs, be responsible for) all course work or educational services to support its educational programs, or demonstrate that any cooperative or contracted course work or educational services are provided by an outside institution or organization having accreditation as an entity by a nationally recognized accrediting agency.
14. The institution demonstrates commitment to a program of continuous self-evaluation.

## **II. PURPOSES AND OPERATIONS**

### **A. Purposes of the Institution and Dance Unit**

#### **1. Standards**

- a. Each institution chooses the specific terminology it uses to state its purposes. Although terms such as vision, mission, goals, objectives, and action plans are widely used, specific terminologies and the structures they imply are not required.
- b. There must be one or more statements indicating overall purposes. For independent dance institutions, at least one statement must apply to the institution as a whole. For multi-purpose institutions, at least one statement must apply to the institution and at least one statement must apply to the dance unit.
- c. In multipurpose institutions, the overall purposes of the dance unit must have a viable relationship to the purposes of the institution as a whole.
- d. Specific degrees or other educational programs in dance, including research institutes, performance ensembles, and other specific components shall have purposes consistent with the purposes of the entire dance program and of the institution as a whole. Standards regarding purposes for specific curricular programs are found in the standards for undergraduate (section IV.), graduate (section XIII.), and non-degree-granting programs (section XVII.).
- e. Statements regarding overall purposes for dance and dance study must:
  - (1) indicate that fundamental purposes are educational;
  - (2) encompass and be appropriate to the level(s) of curricular offerings;

- (3) reflect and remain consistent with specific institutional and programmatic responsibilities and aspirations for dance and dance study;
- (4) be compatible with NASD standards;
- (5) be published and made available in one or more texts appropriate for various constituencies, including the general public;
- (6) guide and influence decision making, analysis, and planning, including each of these as they shape and fulfill relationships among curricular offerings, operational matters, and resources; and
- (7) be fundamental in determining the extent to which policies, practices, resources, and curricular and other program components have sufficient conceptual, structural, and operational synergy to achieve stated expectations for dance and dance study.

## **2. Guidelines, Recommendations, and Comment**

- a. There are numerous specific definitions of common terms, but usually:
  - (1) purposes is a generic term referring to statements that when reviewed together, define the special, perhaps unique, function of an institution or program in the larger context of educational and artistic endeavor;
  - (2) vision statements normally define what an entity aspires to be and often, whom it intends to serve;
  - (3) mission statements articulate broad connections between the institution's efforts in dance and the world of art and intellect;
  - (4) goals are broad statements of aim, the specific needs toward which efforts are directed, normally less remote and more definitive than mission;
  - (5) objectives are the specific steps for reaching goals, normally measured in time among other indicators; and
  - (6) action plans are specific means for achieving objectives, normally measured in dollars among other indicators.
- b. Areas normally addressed in statements of purposes may include, but are not limited to: specific dance and dance-related fields; students to be served; learning; teaching; creative work and research; service; performance; and the policies and resources needed for effectiveness in these areas.
- c. To guide and influence the work of a dance unit, statements of purposes are normally the basis for:
  - (1) creating a common conceptual framework for all participants;
  - (2) making educational and artistic decisions;
  - (3) long range planning, including the development of new curricula, innovative activities, expansion or reduction of programs or enrollments; and
  - (4) operational decisions, including admission practices, selection of faculty and staff, allocation of resources, evaluation, and administrative policies.
- d. Structural and operational synergy among components may be achieved in part by:
  - (1) stating specific goals for student learning in terms of artistic and academic achievement at levels of detail appropriate to each statement of purpose;
  - (2) making student learning, in terms of artistic and academic achievement, the primary basis for decisions about resource and other operational and evaluative matters; and
  - (3) planning and acting with informed analysis and judgment about the symbiotic relationships among all components of the dance unit, including the potential impact of specific decisions on specific components and on the achievement of purposes.
- e. When considering purposes, it is useful for most institutions to consider standards and guidelines on evaluation, planning, and projections (see item II.L.).

## **B. Size and Scope**

### **1. Standards**

Institutions shall maintain sufficient enrollment to support the specific programs offered including:

- a. an appropriate number of faculty and other resources;
- b. sufficient advanced courses in dance appropriate to major areas of study at degree or program levels being offered.
- c. requisite performance and production experience (1) at an advanced level and (2) consistent with major areas of study at degree or program levels.

### **2. Guidelines**

- a. Institutions are expected to demonstrate a positive and functioning relationship among the size and scope of dance programs, the goals and objectives of these programs, and the human, material, and fiscal resources available to support these programs.
- b. The study of dance normally requires opportunities for interaction with other dance students and professionals. In academic settings, this interaction is critical not only in ensemble performance, but also in the development of all types of dance knowledge and skills.

## **C. Finances**

### **1. Standards**

- a. Financial resources shall be adequate in terms of:
  - (1) the purposes of the dance unit and each of the specific degrees or programs it offers; and
  - (2) the size and scope of the dance unit.
- b. Budget allocations for personnel, space, equipment, and materials must be appropriate and sufficient to sustain the programs offered by the dance unit from year to year.
- c. Evidence must be provided demonstrating that financial support is sufficient to ensure continued operation of the dance unit and its programs in accordance with applicable NASD standards for the projected period of accreditation.
- d. The institution shall publish all regulations and policies concerning tuition, fees, and other charges, and shall develop a tuition refund policy that is equitable to both the institution and the student.
- e. The institution shall maintain accurate financial records according to legal and ethical standards of recognized accounting practice.
  - (1) For privately supported institutions this means an annual audit with opinion prepared by an independent certified public accountant. Such audit is normally completed within 120 days, and must be completed within 180 days, after the close of each fiscal year.
  - (2) For tax-supported institutions, this means a periodic audit with opinion or a review as mandated by the legislative or executive branch of the government entity supporting the institution.
- f. The audited financial statements of the institution shall reveal sound financial management in support of the educational program.
- g. Evidence of past and potential financial stability and long-range financial planning must be demonstrated.

### **2. Guidelines and Recommendations**

- a. Student learning and health and safety are paramount considerations in determining and evaluating financial support.
- b. Financial planning, especially for the long-term, should be correlated with current and evolving purposes and content of the dance unit and its programs.

## **D. Governance and Administration**

### **1. Standards**

- a. Governance and administrative structures and activities shall:
  - (1) serve and work to fulfill the purposes of the institution and the dance unit.
  - (2) assure fundamental educational, artistic, administrative, and financial continuity and stability, and show evidence of long-range planning.
  - (3) include a board of trustees with legal and financial responsibilities and adequate public representation.
  - (4) exhibit relationships among trustees, administration, faculty, staff, and students that demonstrate a primary focus on support of teaching and learning:
    - (a) the trustees are legally constituted to hold the property, assets, and purposes of the institution in trust with responsibility for sustaining the institution and exercising ultimate and general control over its affairs;
    - (b) the administration is empowered by the trustees to operate the institution, provide optimum circumstances for faculty and students to carry out these purposes, and provide effective communications channels both inside and outside the institution;
    - (c) the faculty has a major role in developing the artistic and academic program and in evaluating and influencing the standards and conditions that pertain directly to instruction, creative work, and research; and
    - (d) student views and judgments are sought in those matters in which students have a direct and reasonable interest.
- b. The governance and administrative relationships of each organizational component of the institution, including the process by which they function and interrelate, shall be stated clearly in written form.
  - (1) Administrators, faculty, and staff shall understand their duties and responsibilities and know the individuals to whom they are responsible.
  - (2) The dance executive's responsibilities shall be clearly delineated and executive authority shall be commensurate with responsibility.
  - (3) The dance unit shall have reasonable and sufficient autonomy commensurate with its purposes.
  - (4) In multidisciplinary institutions, the dance unit must have adequate representation to deliberative bodies whose work has an impact on the educational and artistic endeavors and results of the dance unit.
- c. The administration of the dance unit must provide mechanisms for communication among all components of the unit.
- d. The institution shall provide the dance executive and other administrators of specialized areas sufficient time and staff to execute the required administrative and/or teaching duties effectively.

### **2. Guidelines and Recommendations**

- a. Normally, the dance executive exercises leadership in program evaluation and planning, encourages faculty development, and promotes among all faculty and staff a spirit of responsibility, understanding, and cooperation.
- b. The dance executive should nurture an environment that contributes to the dance unit's pursuit of its artistic, intellectual, and educational purposes.
- c. Written descriptions of governance and administrative relationships should be publicly available.

## **E. Faculty and Staff**

### **1. Qualifications**

#### **a. Standards**

- (1) The institution shall maintain faculties and staff whose aggregate individual qualifications enable the dance unit and the specific educational programs offered to accomplish their purposes.

- (2) Faculty members (including part-time faculty and graduate teaching assistants, as applicable) shall be qualified by earned degrees and/or professional experience and/or demonstrated teaching competence for the subjects and levels they are teaching.
- (3) All faculty must be able to guide student learning and to communicate personal knowledge and experience effectively.
- (4) Faculty members teaching graduate-level courses must represent the professional standards to which graduate students aspire in specific fields and specializations.
- (5) It is essential that a significant number of faculty members teaching graduate-level courses be active, or have been active, in presenting their work to the public as scholars or dance professionals.

**b. Guidelines, Recommendations, and Comment**

- (1) Standard II.E.1.a. applies to studies and course work offered at the institution or under cooperative arrangements with another educational or artistic institution, or in any other third-party arrangement.
- (2) Teachers of performance and/or choreography normally are or have been deeply involved as practicing artists in the specific disciplines or specializations they are teaching.
- (3) NASD recognizes the Master of Fine Arts as the appropriate terminal degree for performance/choreography faculty. At the same time, the Association recognizes that some highly qualified artist-teachers may hold other academic degrees; others may not hold any academic degrees. In such cases, the institution should base appointments on experience, training, and expertise at least equivalent to those required for the Master of Fine Arts degree in the appropriate field.
- (4) Academic degrees are a pertinent indicator of the teacher's qualifications for instructing in theoretical, historical, and pedagogical subjects. In general, the Ph.D. and comparable doctorates are the appropriate terminal degrees in these fields; however, creative work, research, and publication are indicators of a teacher's qualifications, productivity, professional awareness, and contribution to various aspects of dance and dance-related fields.

**2. Number and Distribution**

**a. Standards**

- (1) The number and ratio of full- and part-time faculty positions, and their distribution among the specializations, must be: (a) sufficient to achieve the dance unit's purposes, (b) appropriate to the size and scope of the dance unit's programs, and (c) consistent with the nature and requirements of specific programs offered. The number, ratio, and distribution will be appropriate to each institution and each dance unit.
- (2) The institution must have clear, published definitions of any faculty classifications in use (for example, tenured, graduate, full-time, part-time, adjunct, and visiting).
- (3) An institution shall distinguish in its printed literature between curricular and "workshop" faculty. For these purposes, curricular faculty shall be defined as those employed to teach on a regularly scheduled basis (at least biweekly) throughout an academic program of study.

**b. Recommendation**

Multiple faculty involved in any specific area of specialization should represent a diversity of background and experience in their field of expertise.

**3. Appointment, Evaluation, and Advancement**

**a. Standards**

- (1) The institution and dance unit must have procedures for appointing, evaluating, and advancing dance faculty that promote objectivity and that ensure appropriate connections between personnel decisions

and purposes, especially as aspirations and purposes concern teaching, creative work, performance, research, scholarship, and service.

- (2) The institution must have procedures for the regular evaluation of all faculty.
- (3) Creative activity and achievement must be regarded as being equivalent to scholarship in matters of appointment and advancement when the institution has goals and objectives for the preparation of dance professionals in performance and choreography.

**b. Guidelines and Recommendation**

- (1) Effective and fair evaluation of faculty is based on clear and accurate statements regarding responsibilities and expectations made at the time of employment and thereafter.
- (2) Normally, the particular arrangement of elements and perspectives used to determine the quality of faculty work are considered and articulated as clearly as possible for each faculty and staff member, especially at the time of appointment.
- (3) Normally, dance faculty holding appropriate credentials and having full-time appointments are entitled to full faculty status and given treatment comparable to that for faculty members in other disciplines on a given campus with regard to appointment, tenure, increases in salary, and advancements to higher academic rank.
- (4) Creative production and professional work in dance should be accepted as equivalent to scholarly publication or research as a criterion for appointment and advancement in all institutions.

**4. Loads**

**a. Standards**

- (1) Faculty loads shall be such that faculty members are able to carry out their responsibilities effectively.
- (2) Faculty members shall have adequate time to provide effective instruction, advise and evaluate students, supervise projects, research, and dissertations, continue professional growth, and participate in service activities expected by the institution.

**b. Guidelines, Recommendations, and Comment**

- (1) Institutions use a variety of methods for calculating teaching loads. The choice of method is the prerogative of the institution.
- (2) Policies concerning loads should be clearly developed and published with regard to the variety of educational, artistic, and administrative duties undertaken by dance faculty, and any conversions between clock hours and credit hours.
- (3) Classroom instruction in lecture/seminar format is commonly weighted with studio teaching on a 1:2 ratio, that is, one hour of classroom instruction is equated with two hours of studio instruction.
- (4) Dance faculty teaching only classroom/seminar courses should have their load determined in the same way as faculty in other departments of the institution.
- (5) All faculty should have sufficient time for artistic, scholarly, and professional activity in order to maintain excellence and growth in their respective areas of expertise.
- (6) Normally, the teaching loads of those having administrative and/or consultative duties are appropriately reduced.

**5. Student/Faculty Ratio**

**a. Standard**

The student/faculty ratio must be consistent with the size, scope, goals, and the specific purposes and requirements of the dance programs offered.

## **6. Class Size**

### **a. Standards**

- (1) Class size shall be appropriate to the format and subject matter of each class, with regard to such considerations as:
  - (a) space, materials, and equipment requirements;
  - (b) safety; and
  - (c) the balance between student and faculty time necessary to accomplish the goals and objectives of the class.
- (2) When individual faculty attention to individual student work is required during class, class size shall be such that students can receive regular critiques of meaningful duration during the regular class period.

### **b. Guideline**

Effective instruction can be achieved in lecture classes with larger enrollments than are acceptable in studio courses; however, sound educational practice indicates that such large classes should be supported by small discussion or tutoring sessions, or other opportunities for students to engage in dialogue with the instructor.

## **7. Graduate Teaching Assistants**

### **a. Standard**

The dance unit must carefully select, train, supervise, and evaluate graduate teaching assistants whenever they are employed.

### **b. Recommendation**

Mentoring programs for graduate teaching assistants are encouraged.

## **8. Faculty Development**

### **a. Standard**

Institutions and dance units must encourage continuing professional development, even if funding is limited.

### **b. Recommendation and Comment**

- (1) Peer mentoring of faculty following their initial appointment is strongly recommended.
- (2) Sabbatical or other professional leaves; participation in activities that foster exchanges of ideas; cooperative activities and research; scholarship; and course preparation support are encouraged and should be provided for dance faculty consistent with support provided to comparable units in the institution.
- (3) Whatever the institution's faculty development policies and mechanisms, the primary initiative for professional growth rests with each faculty member.

## **9. Staff**

### **a. Standard**

Staff shall be provided commensurate with the dance unit's purposes, size, and scope, and its degrees and programs.

### **b. Guidelines**

#### **(1) Music Staff**

Competent musicians should be provided for technique classes, and should be available for other specially designated classes for which live music is required. Musical direction should be provided for dance productions. Whenever possible, at least one full-time music position (faculty or staff) should be part of the dance program.

(2) **Technical Staff**

The technical production component of a dance program should be supported by a technical position (faculty or staff) and by other production personnel such as costumers, lighting and set designers, stage managers, production crews, and publicists.

(3) Normally, staff positions are administered by the dance unit.

**F. Facilities, Equipment, Health, and Safety**

**1. Standards**

- a. Facilities, equipment, and technology must be adequate to support faculty needs, all curricular offerings, and all students enrolled in them, and be appropriately specialized for advanced work.
- b. Space, equipment, and technology allotted to any dance unit function must be adequate for the effective and safe conduct of that function.
- c. It is the obligation of the institution that all students in dance programs be fully apprised of health and safety hazards and procedures inherent in the use of materials and equipment appropriate to specific disciplines and be instructed in their proper handling and operation.
- d. The institution shall have a plan by which it addresses health and safety issues on a continuing basis.
- e. The number of rehearsal, performance, and classroom spaces and the amount and availability of equipment must be adequate to serve the scope of the program and the number of students enrolled. Normally, a minimum of two large dance studios are provided.
- f. Students must have adequate studio space and time to complete requisite class and performance assignments.
- g. An adequate dance studio meets or exceeds the following specifications:
  - (1) unobstructed space with a minimum of 2400 square feet, providing a minimum of 2400 square feet, providing a minimum of 100 square feet per dancer;
  - (2) ceiling height of at least 15 feet;
  - (3) floors with the necessary resilience for dance (9.3., sprung or floating floor) and with surfacing appropriate to the nature of the dance activity;
  - (4) adequate fenestration, lighting, acoustical ambiance, and ventilation;
  - (5) adequate mirrors and barres;
  - (6) adequate locker rooms, showers, drinking fountains, restrooms, and access to first aid.
- h. Acoustical treatments appropriate to dance facilities shall be provided.
- i. Budget plans and provisions shall be made for adequate maintenance of the physical plant and equipment.
- j. Dance units with goals and objectives in disciplines and specializations that require constant updating of equipment must demonstrate their capacity to remain technologically current.
- k. All instructional facilities shall be accessible, safe, and secure, and shall meet the standards of local fire and health codes.

**2. Guidelines and Recommendations**

- a. Appropriate equipment for the instructional program normally includes the following:
  - (1) lighting equipment in teaching and performance spaces;
  - (2) a piano in each studio
  - (3) video, film, and slide projection equipment in appropriate teaching stations;
  - (4) sound systems in each studio and in production areas;
  - (5) a variety of percussion instruments in appropriate teaching stations; and

- (6) access to technological equipment such as computers appropriate to the research, teaching, artistic, and management needs of the program.
- b. Facilities for the instructional and administrative aspects of the dance program should be sufficiently localized to function cohesively and effectively.
- c. Provision should be made for students to have access to adequate studio facilities in other than scheduled class times.
- d. A well-equipped theatre or studio-theatre should be available when needed for dance concerts and for use as a class laboratory.
- e. Adequate, safe, secure, and well-equipped space should be provided for costume and scene construction, maintenance, and storage.
- f. Adequate, safe, and secure storage space should be provided for instructional equipment.
- g. Appropriate and secure dressing and shower facilities should be provided for students and faculty.
- h. Adequate office space for faculty and staff should be provided in close proximity to the instructional facilities.
- i. There should be appropriate space and equipment for the administrative functions of the program.
- j. Institutions are encouraged to provide an adequate, secure, and well-equipped facility for producing performance-quality recordings of dance performances.
- k. All facilities and equipment should produce an environment conducive to learning and be sufficient to enable faculty and students to focus on academic and artistic endeavors.
- l. Each dance unit should maintain a plan for the regular upkeep of its facilities and maintenance and replacement of equipment. The plan should be developed consistent with goals and objectives, the size and scope of the dance unit, and prospective changes.

## **G. Library and Learning Resources**

**NOTE: Items G.1. through G.7. apply to degree-granting institutions. Item G.8. applies only to non-degree-granting institutions.**

### **1. Overall Requirements**

#### **a. Standards**

- (1) The dance unit shall have library, learning, and information resources necessary to fulfill its purposes and appropriate for the size and scope of its operations.
- (2) The institution shall place importance on the development and maintenance of library, learning, and information resources to support its curricula in dance.
- (3) The institution shall have policies concerned with, but not limited to, the following aspects of library operation:
  - (a) governance and administration;
  - (b) collections and their development;
  - (c) personnel services; and
  - (d) access, facilities, and finances.

#### **b. Guidelines, Recommendations, and Comment**

- (1) The dance collection should be considered an integral part of the dance program of the institution.
- (2) The policies referred to in item II.G.a.(2) should support both the number and scope of curricular objectives and should be developed in a manner that demonstrates coordination between the library staff and the dance faculty.

## **2. Governance and Administration**

### **a. Standard**

The functional position of the dance collection within the total library structure shall be clearly identified, and the responsibilities and authority of the individual in charge of this collection shall be defined.

### **b. Recommendation**

There should be a close administrative relationship among all libraries within the institution so that dance students and faculty may make the best use of library resources.

## **3. Collections**

### **a. Standards**

- (1) The institution must maintain library holdings and/or electronic access to holdings in dance of sufficient size and scope to complement the nature and levels of the total instructional program in dance, to provide incentive for individual learning, and to support research appropriate for its faculty.
- (2) There shall be evidence that a systematic acquisitions, preservation, and replacement program compatible with appropriate needs has been planned, and that some form of faculty consultation and review is a continuing aspect of this program.
- (3) Materials in all formats required for the study of dance—books, periodicals, microforms, audio and video recordings, film and slides, and electronic access to other databases—shall be the basis of the acquisitions, preservation, and replacement program.

### **b. Recommendation and Comment**

- (1) Whenever possible, cooperative arrangements should be established with information sources outside the institution to augment holdings for student and faculty use.
- (2) The books, audio and video recordings, and film and slides held by the libraries of municipalities, radio stations, historical societies, and other schools, and access to various electronic databases, can often provide a breadth of coverage far beyond that of the institution.

## **4. Personnel**

### **a. Standard**

The library shall be staffed by qualified personnel sufficient to meet the various needs of the dance unit.

### **b. Recommendation**

Institutions are encouraged to engage specialized personnel whenever feasible to organize and maintain the dance holdings.

## **5. Services**

### **a. Standards**

- (1) The institution shall maintain appropriate hours of operation for the library.
- (2) There must be convenient access to the library holdings in dance through complete and effective catalogs, indexes, and other appropriate bibliographical tools.
- (3) There must be access to the holdings of other institutions through union catalogs, cooperative network facilities, photoduplication, and interlibrary loan.
- (4) Instruction in the use of the dance collection shall be provided.

## **6. Facilities**

### **a. Standards**

- (1) The institution shall provide an environment conducive to study.

- (2) The institution shall provide and maintain equipment that allows access to the resources of the library including, but not limited to, audio and video equipment, microfilm units, and computer terminals.

**b. Guideline**

Normally, facilities are as centralized as possible to provide access to all library holdings devoted to the study of dance. For example, audio and video equipment, recordings, and listening equipment are located in close proximity for effective use in conjunction with one another.

**7. Finance**

**a. Standard**

Budgetary support shall be adequate to provide appropriate services, carry out necessary operations, and satisfy stated requirements of the programs offered.

**b. Recommendations**

- (1) Although fiscal policies may vary among institutions, it is desirable that the allocation for the dance collection be an explicit element in the institution's library budget. The management of this allocation should be the responsibility of a designated staff person.
- (2) An organized system of involvement by dance faculty and students should exist to advise the librarian in planning short- and long-range fiscal needs most effectively.

**8. Non-Degree-Granting Institutions**

**a. Standards**

- (1) Adequate library, learning, and information resources must be readily available to support both the dance programs offered and the needs of faculty and enrolled students.
- (2) Library materials must be current and relevant to the programs offered.
- (3) Institutions providing access to library facilities off-site must demonstrate that the library used has a collection adequate to support the program, and that policies and procedures for access are appropriate to the needs of the students and faculty.

**b. Guideline**

Postsecondary non-degree-granting institutions are expected to have library resources and access commensurate with program levels and content.

**H. Recruitment, Admission-Retention, Record Keeping, and Advisement**

**1. Standards**

- a. Communications with prospective students and parents must be accurate and presented with integrity.
- b. As a matter of sound educational practice, institutions recruit and admit students only to programs or curricula for which they show aptitudes and prospects for success.
- c. Recruitment goals, policies, and procedures shall be ethical, controlled by the institution, compatible with the goals and objectives of the dance unit, and free of practices that compensate recruiters directly on an individual or aggregate per-student-yield basis or otherwise create conflicts of interest for recruitment personnel or the institution.
- d. Admissions evaluation procedures and advising services must be clearly related to the goals and objectives of the institution's dance programs.
- e. Admission to particular programs of dance study must be correlated to the institution's ability to provide the requisite course work and experiences at the appropriate level for all students enrolled.
- f. Retention policies must be:
  - (1) appropriate to the purposes of the institution's curricular programs;

- (2) clearly defined;
- (3) published for students and faculty; and
- (4) applied with rigor and fairness.
- g. The institution shall inform a student promptly if it is determined that he or she is not acceptable candidate for a degree, certificate, or diploma.
- h. The institution shall maintain accurate, up-to-date records of each student's educational progress, including courses taken, production participation associated with degree or program requirements, grades and/or credits earned, and the results of other appropriate evaluations.
- i. Institutional members shall maintain documents pertinent to the awarding of graduate degrees, including theses, dissertations, videos, and portfolios.
- j. Institutions must provide students with written documents and advising that describe all requirements and the rationale for their programs.

## **2. Recommendations**

- a. Students with specific career goals should be engaged in a continuous advisement program related to their area of specialization.
- b. Advisement should reflect concern for the goals of each student and should provide assistance with the selection of courses that serve as appropriate preparation for advanced study.
- c. Students should have access to information concerning specialization at the graduate level and available career options in dance.

## **I. Published Materials and Web Sites**

### **1. Standards**

- a. Published materials concerning the institution and the dance unit shall be clear, accurate, and readily available.
- b. A catalog or similar document(s) shall be published at least biennially and shall cover:
  - (1) purposes;
  - (2) size and scope;
  - (3) curricula;
  - (4) faculty;
  - (5) administrators and trustees;
  - (6) locale;
  - (7) facilities;
  - (8) costs and refund policies;
  - (9) rules and regulations for conduct;
  - (10) all quantitative, qualitative, and time requirements for admission, retention, and completion of programs and degrees and other credentials;
  - (11) academic calendar;
  - (12) grievance and appeals process; and
  - (13) accreditation status with NASD and other appropriate accrediting agencies.
- c. Members of the Association having degree programs in K–12 dance education and/or dance therapy shall state in their catalogs the registration, certification, and/or licensure to which their curricula will lead.
- d. Costs; qualitative, quantitative and time requirements; and academic calendars shall have an evident and appropriate relationship to mission, goals, objectives, curriculum, and subject matters taught.

- e. Program and degree titles shall be consistent with content.
- f. When an institution or program offers work that is given academic credit by another institution, the source of the credit and any credential it leads to must be clear.
- g. Through means consistent with its purposes, and resources, (1) the institution or (2) the dance program, either separately or in conjunction with the institution, shall routinely provide reliable data and information to the public concerning the achievement of its purposes.
- h. The institution and the dance unit shall have readily available valid documentation for any statements and/or promises regarding such matters as program excellence, educational results, success in placement, and achievements of graduates or faculty.
- i. Published materials must clearly distinguish those programs, courses, services, and personnel available every academic year from those available on a less frequent basis.
- j. Publications shall not list as current any courses not taught for two consecutive years that will not be taught during the third consecutive year.
- k. Catalogues, advertising, and other promotional materials shall clearly differentiate existing and approved programs from those that are prospective or under consideration.

## **2. Guidelines**

- a. Published materials include Internet Web sites and any other forms of information distribution.
- b. In addition to a standard catalog, dance units normally maintain published documents of sufficient clarity and detail to facilitate understanding about all aspects of their work among administrators, faculty, students, parents, and other constituencies.

## **J. Community Involvement**

### **1. Standard**

Institutions must publish any formal relationships and policies concerning community involvement.

### **2. Guideline and Comment**

Institutions vary in the intensity of their community involvement according to their various objectives and types of program offerings. Usually, dance units enjoy reciprocal benefits from cooperating with local schools, presenting organizations, and arts organizations.

## **K. Articulation with Other Schools**

### **1. Standard**

Institutions must publish any articulation agreements with other institutions.

### **2. Guideline**

Baccalaureate degree-granting dance units are expected to assume joint responsibility for working cooperatively to facilitate the articulation of community/junior college and senior college programs: for example, the development of validation examinations, state and/or regional articulation committees, and procedures for maintaining current information regarding credit and admission policies. See Section III.A.3. for standards regarding transfer of credits.

## **L. Evaluation, Planning, and Projections**

### **1. Standards**

- a. The dance unit shall evaluate, plan, and make projections consistent with and supportive of its purposes and its size and scope.
  - (1) Techniques, procedures, time requirements, resources, and specific methodologies used for evaluation, planning, and projections shall be developed by the dance unit appropriate to the

natures of the dance disciplines offered at the institution and with a logical and functioning relationship to overall financial conditions impacting the institution.

- (2) The dance unit shall ensure that appropriate individuals are involved and appropriate information is available to accomplish the goals and scope of each evaluation, planning, and projections project.
  - (3) Each dance unit must determine the scope, breadth, and degree of formal systematic attention to the connected activities of evaluation, planning, and projection as it makes decisions pertaining to:
    - (a) purposes;
    - (b) present and future operational conditions;
    - (c) resource allocation and development; and
    - (d) specific programs and services.
  - (4) Reviews and evaluations must demonstrate consideration of the functions of study at all levels (graduate, undergraduate, and certificate/diploma program) and the purposes, structure, content, and results of each specific program of study.
  - (5) Evaluation, projection, and planning associated with adding, altering or deleting curricula must address multiple, long-term programmatic and resource issues.
  - (6) Evaluation, planning, and projection must be pursued with sufficient intellectual rigor and resource allocations to accomplish established purposes.
- b. The dance unit shall demonstrate that the educational and artistic development of students is first among all evaluative considerations.
- (1) Regular, systematic attention shall be given to evaluating the learning achievements of individual students.
  - (2) Individual evaluations shall be analyzed and organized to produce an overall picture of the extent to which the educational and artistic purposes of the dance unit are being attained.
  - (3) When various levels of programs are offered in the same field of study, differences in expectations about achievement must be specified.
  - (4) The dance unit shall be able to demonstrate that students completing programs have achieved the artistic and educational levels and competencies outlined in applicable NASD standards.

## **2. Guidelines, Recommendations, and Comment**

- a. Evaluation, planning, and making projections are a set of connected activities that relate to all aspects of a dance unit's work. They include, but go well beyond: numbers of students, personnel, or programs; lists of resource needs; or declarations of aspiration. They address strategies and contextual issues consistent with the purposes, size and scope, program offerings, and responsibilities of the dance unit.
- b. Evaluations provide analyses of current effectiveness; planning provides systematic approaches to the future; and projections create understanding of potential contexts and conditions.
- c. Internal evaluation and reporting of evaluation of student achievement normally differentiates among (1) levels of quality and (2) attainments.
- d. Normally, students have regular opportunities to evaluate formally the curricular experiences in which they participate. This is an example of the function indicated in Standard II.L.1.a.(2).
- e. Dance units have available a broad range of evaluation techniques such as juries, critiques, course-specific and comprehensive examinations, institutional reviews, peer reviews, and the performance of graduates in various settings. Information gained is used as an integral part of planning and projection efforts. However, the institution and the dance unit should ensure and make clear that evaluation, planning, and projection exist to serve the dance unit's programs, rather than the reverse. Periodic cost/benefit analyses, in terms of improvements to student learning in dance, are strongly encouraged for all dance units and externally imposed evaluation systems.

- f. Evaluation, planning, and projection should contribute to a general understanding about the relationships of parts to wholes, both for the dance unit and its component programs. They should result in successful management of contingencies, opportunities, and constraints. They should produce realistic short- and long-term decisions. They should ensure a productive relationship between priorities and resource allocations.
- g. Over-reliance on quantitative measures is inconsistent with the pursuit of quality in the arts. The higher the level of achievement, the more this is true.

**M. Operational Standards for All Postsecondary Institutions for which NASD is the Designated Institutional Accreditor**

Additional operational standards that apply to postsecondary institutions for which NASD is the designated institutional accreditor may be found in Appendix I.A. Such institutions may or may not have regional or other institutional accreditation; they may be degree- or non-degree-granting; they may be not-for-profit or proprietary.

**N. Operational Standards and Procedures for Proprietary Institutions**

Additional operational standards that apply to all proprietary institutions may be found in Appendix I.B.

**O. Operational Standards and Procedures for Branch Campuses, External Programs**

Additional operational standards that apply to branch campuses, extension programs, and other external programs may be found in Appendix I.C.

**III. DANCE PROGRAM COMPONENTS**

**NOTE:** Section III. contains general statements regarding dance programs that are classified in three ways: (1) standards applicable in all or most institutions; (2) standards applicable if specific types of programs are offered; and (3) policies regarding the application of standards. The classification of each section is indicated in italics. Sections IV. through XV. provide further and more specific standards for degree granting programs. Sections XVI. through XIX. provide further and more specific standards for non-degree-granting programs.

**A. Credit and Time Requirements** *(always applicable in postsecondary institutions)*

**1. Program Lengths**

- a. Associate degrees require a minimum of 60 semester or 90 quarter credit hours and the equivalent of two academic years.
- b. Baccalaureate degrees require a minimum of 120 semester or 180 quarter hours and the equivalent of four academic years.
- c. Post-baccalaureate degrees require a minimum of 30 semester or 45 quarter hours and the equivalent of one academic year and must meet additional credit and time requirements according to degree level and title.
- d. Postsecondary professionally oriented non-degree-granting programs in degree-granting institutions have semester, quarter, clock hour, and/or other time requirements commensurate with the subject matter and purposes of specific programs.
- e. The total time requirement for any postsecondary program must be commensurate with the number of credit or clock hours required to complete the program. Reasonable total time requirements must be formulated and published.
- f. Community or precollegiate programs have time requirements commensurate with the subject matter and purposes of specific programs. Except for this item, the standards in section III.A. do not apply to these programs.

## 2. Awarding Credit

- a. Credit shall be awarded consistently according to the published credit policies of the institution and in compliance with NASD standards. Normally, a semester hour of credit represents at least three hours of work each week, on average, for a period of fifteen to sixteen weeks. Correspondingly, a quarter hour of credit represents at least three hours of work each week for a period of ten or eleven weeks. Credit for short-term offerings must be computed on the same basis.
- b. In lecture-discussion courses, normally one hour of credit is given for one period of recitation (50 minutes) plus two hours of preparation each week of the term. In laboratory or ensemble courses, one hour of credit shall be given for two 50-minute recitation periods per week.
- c. When institutions offer programs and courses for abbreviated time periods, or in independent study, they must ensure that students completing such programs or courses acquire levels of knowledge, competence, and understanding comparable to that expected of students completing work in the standard time period. For example, in order to earn one hour of credit during a summer session, students must attend approximately the same number of class hours and make the same amount of preparation as they would in attending a one-hour-per-week course for one term during the regular academic year.

## 3. Transfer of Credit

- a. Presentation of a satisfactory transcript from a collegiate institution accredited by an agency or association recognized by the U.S. Secretary of Education is one criterion for transferring credit.
- b. In granting course credit to transfer students, the receiving institution shall maintain policies to assure that the overall educational experience of the transferring student is at least equal in quality to that of the student taking all of his or her work at the member school.
- c. Transfer credit shall be granted for courses taken at another institution only when the course work involved and the level of the transfer applicant's achievement in it permit the student to complete the remaining course work successfully.
- d. Membership in the Association carries with it no obligation to accept, without examination, dance credits from other member schools.

## 4. Published Policies

The institution must publish clear policies concerning program length and credit-granting policies, including indications of courses that carry or do not carry credit in specific circumstances (see section II.I.).

## 5. Transcript Evidence

Transcripts of graduates must be consistent with the curricular and other requirements stated in the institution's publications applicable to the degree or credential being awarded. Applicability is defined by the published policies of the institution.

## B. Time on Task, Curricular Proportions, and Competencies *(always applicable in postsecondary institutions)*

1. Curricular structures and requirements must provide sufficient time on task to produce the competencies required and expected.
2. Curricular proportions indicated as benchmarks in the standards below represent the amounts of time normally needed to reach the levels of achievement expected for graduation.
3. In calculating curricular structures, the Association uses a four-year degree program of 120 semester hours, or 180 quarter hours, as the basis for determining percentages of various components. For institutions with program requirements beyond 120 semester hours or 180 quarter hours, the combined percentage of the components will exceed 100%. For associate degrees, the basis is 60 semester hours or 90 quarter hours. For initial master's degrees, the basis is 30 semester hours or 45 quarter hours.
4. Professional undergraduate and graduate programs in dance are shaped by the realities and expectations in the field to seek the development of competencies at the highest possible levels. At these levels,

competencies are far beyond minimum learning expectations and are usually not amenable to evaluation in purely mathematical terms. The higher the level of achievement, the more each work is judged by experts on the terms and expectations it sets for itself.

**C. Forms of Instruction, Requirements, and Electives** (*always applicable*)

1. Forms of instruction chosen for any specific curricular program must have a logical and functioning relationship to the purposes of that program and to expectations for learning and achievement specified by NASD standards and by the institution. Forms of instruction include, but are not limited to: lecture courses; labs; private, independent, or small group study; ensembles; internships; and so forth.
2. It is the prerogative of the institution to establish course requirements and the extent to which a particular curriculum will contain any opportunities for free electives or electives chosen from a specified set of courses or experiences. For each curriculum, this determination must have a logical and functioning relationship to purposes and expectations for learning and achievement specified by NASD standards and by the institution.

**D. Individual Program Continuity** (*always applicable*)

Institutions shall not impose new or revised degree requirements on continuing students. Enrolled students shall have the option to complete the degree requirements in effect at the time of their admission into a degree program.

**E. Residence** (*always applicable*)

No degree or other credential shall be granted by a member school of NASD unless the student has fulfilled any established residence policy of the institution applicable to that program.

**F. New Programs** (*always applicable*)

1. Institutions planning to (a) offer new programs or (b) offer a program for the first time, must receive Plan Approval from the Commission on Accreditation before the matriculation of students (see *NASD Handbook*, Rules of Practice and Procedure, Article I, Section 3, and Article VI.).
2. Institutions planning to offer a master's or doctoral degree for the first time should inquire of the National Office for appropriate additional procedures.

**G. Independent Study** (*applicable to programs that contain or are based on independent study*)

**1. Definition**

Each offering institution must publish information that includes its definitions of independent study and its policies for the conduct of independent study on campus or through distance learning.

**2. Policies and Resources**

- a. Institutions offering degrees extensively based on independent study must provide the instruction, tutorials, critiques, evaluations, and resources essential to degree programs of that type, and to each specific degree being offered.
- b. At the doctoral level, institutions may not wish to specify course or credit requirements, other than the satisfactory completion of certain examinations, project reviews, or a dissertation.

**3. Student Requirements**

- a. The content and expectations for each independent study course or program or degree must be clearly stated to the student in writing before each independent study begins.
- b. When independent study is used to substitute for a required course, the institution must ensure that the content, scope, depth, and learning expectations of the required course are fulfilled by the independent study.

#### 4. Degree Requirements

Each institution determines the extent to which independent study is to be a means for meeting the requirements for each degree that it offers. However, if a degree is based primarily on course requirements that are to be taken in formal classes, normally, independent study is not substituted for more than 20% of such required courses.

### H. Distance Learning (*applicable to programs that are partially or entirely delivered by distance learning*)

#### 1. Definition

Distance learning involves programs of study conducted entirely or partially away from regular face-to-face interactions between teachers and students in studios, classrooms, tutorials, laboratories, and rehearsals associated with course work, degrees, and programs on the campus.

#### 2. Means

The distance aspect of these programs may be delivered through a variety of means, including teaching and learning through electronic systems.

#### 3. Standards Applications

- a. Distance learning programs must meet all NASD operational and curricular standards for programs of their type and content. This means that the functions and competencies required by applicable standards are met even when distance learning mechanisms predominate in the total delivery system.
- b. Programs in which more than 40 percent of their requirements are fulfilled through distance learning will be designated as distance learning programs in the NASD *Directory*.

#### 4. Standards

##### a. Purposes and Resources

- (1) Purposes shall be clear. The institution must demonstrate that such purposes can be delivered through proposed systems of distance learning.
- (2) The institution must provide financial and technical support commensurate with the purpose, size, scope, and content of its distance learning programs.

##### b. Delivery Systems and Evaluation

- (1) Delivery systems must be logically matched to the purposes of each program. Delivery systems are defined as the operational interrelationships of such elements as program or course content, interactive technologies, teaching techniques, schedules, patterns of interaction between teacher and student, and evaluation expectations and mechanisms.
- (2) Specific student evaluation points shall be established throughout the time period of each course or program.

##### c. Technical Prerequisites

- (1) The institution must determine and publish for each distance learning program or course (a) requirements for technical competence and (b) any technical equipment requirements. The institution must have means for assessing the extent to which prospective students meet these requirements before they are accepted or enrolled.
- (2) The institution shall publish information regarding the availability of academic and technical support services.

##### d. Program Consistency and Equivalency

- (1) The institution shall have mechanisms for assuring consistency in the application of policies, procedures, and standards for entering, continuing, and completing the course or program.
- (2) When an identical program, or a program with an identical title, is offered through distance learning as well as on campus, the institution must be able to demonstrate functional equivalency in all aspects of each program. Mechanisms must be established to assure equal quality among delivery systems.

**e. Communication with Students**

Instructions to students, expectations for achievement, and evaluation criteria must be clearly stated and readily available to all involved in a particular distance learning program. Students must be fully informed of means for asking questions and otherwise communicating with instructors and students as required.

**I. Disciplines in Combination** (*applicable when an institution offers inter-, multi-, co-disciplinary programs, etc.*)

**1. Standards Applicability**

To some extent, every curriculum represents a combination of modes of thought and inquiry, and thus, some combination of disciplinary perspectives. However, when an institution decides to offer any study program or degree which is explicitly designated as a multi- or interdisciplinary combination and in which dance is either the primary or home discipline or constitutes over 25% of the total program content, the following standards apply in addition to those applicable to all other dance programs.

**2. Standards**

- a. A specific coherent set of purposes shall be developed and published that include, but are not limited to:
  - (1) title or basic identification of the primary focus of the program in terms of fields of study or areas of inquiry, or both;
  - (2) specific content, techniques, and perspectives used to pursue the primary focus, including aspirations and expectations regarding:
    - (a) specific intellectual, disciplinary, or artistic engagement;
    - (b) breadth and depth in various disciplines and specializations;
    - (c) juxtaposition, combination, application, integration, or synthesis of the disciplines involved.
- b. Operations shall reveal coherent achievement of goals and objectives.
- c. Terminology shall reflect accurately the type(s) of disciplinary combinations represented or used.
- d. Program titles shall be consistent with their curricular content. Published materials shall be clear about the status of any curricular program with respect to constituting a major, a minor, or field for independent study, etc.
- e. Applicable prerequisites for courses or curricula shall be clearly stated, especially with regard to levels of competence in specific disciplines that are to be combined.
- f. There must be clear descriptions of what students are expected to know and be able to do upon completion, consistent with item III.I.2.a.
- g. Guidance, advising, and mentoring shall be adequate to support the achievement of purposes.
- h. Evaluation mechanisms shall be consistent with the goals defined for specific courses, projects, programs, or curricula, and to the collaborative approach(es) involved.

**3. Dance Content**

Programs expressing objectives in specific dance content are reviewed in terms of that content and the level and type of achievement expected.

**J. Majors in or Based on Electronic Media** (*applicable when programs are focused on content addressed in items J.2.a. and b. below*)

**1. Standards Applicability**

In reviewing majors in or based on electronic media and technology, the Commission will consider the extent to which electronic technology is used in the context of programs in the standard dance disciplines discussed elsewhere in the *Handbook*. Given the extent to which electronic media and technology are the focus of such programs, the standards in this section may apply along with the standards for the home field.

Programs centered on new approaches and combinations will be reviewed by the standards in this section and, as applicable, by those that address distance learning and disciplines in combination.

## 2. **Purposes, Options, and Characteristics**

Computers and associated electronic media have expanded possibilities for the education of dance professionals and other artists. Institutions have a large number of options for establishing goals for curricula and course work. Choices include, but are not limited to, the following categories:

### a. **Discipline(s)**

Programs may concentrate in, represent combinations of, or integrate studies in such areas as the standard dance disciplines, computer science, engineering, design, digital media, animation, film/video, languages, the psychology of perception, and many others. Within dance, new technologies may develop additional fields.

Programs may seek to use electronic media and technology as a tool to do work in a pre-existing field. Programs may also combine fields in various ways to develop new sets of knowledge and skills for various applications. Institutions may also seek to create new fields, or to address emerging niches in particular job markets.

### b. **Technology**

Content goals range from how a technology works, to how to work it, to how to work with it, to how to do work with it, to how to understand it, to how to integrate it. Programs may concentrate on one or more technologies. Technology goals may also include how to build technologies, how technologies evolve, or the impacts of technology.

### c. **Problem Solving**

Each program represents a particular set of approaches and expectations for identifying and solving problems. The level, nature, and complexity of the problems to be solved delineate the program's character and the projected accomplishments of its graduates.

### d. **Delivery System**

A wide variety of practices work as long as within each program or curriculum delivery systems are consistent with the specific achievements necessary to the success of that program. In addition to traditional formats, team-based teaching, learning, projects, and evaluations are common in electronic media programs.

### e. **Specialization**

The range here includes programs that provide a broad foundation as the basis for future specializations to programs that are specifically focused on a particular field or subparts thereof. Connections and specializations involving dance, various design fields, photography, animation, digital media, film/video, Web/Internet applications, movement and dance, music, computer science, multimedia, and pedagogies at various levels are among the most usual areas of focus.

### f. **Education in Dance**

Each program makes a choice regarding the extent to which it addresses foundation principles and techniques in and of themselves or in some combination with a more specialized purpose.

### g. **General Liberal Education**

A determination is made regarding the extent to which elements or composite expectations for education in the humanities, sciences, social sciences, and other arts are included in the program.

## 3. **Standards**

- a. A specific coherent set of purposes shall be developed and published that include, but are not limited to:
  - (1) titles or basic identification of subject matter, techniques, technologies, disciplines, or issues to be addressed;
  - (2) specific content, methods, and perspectives used to consider subject matter, techniques, technologies, disciplines, or issues to be addressed, including expectations regarding:

- (a) specific artistic, intellectual, or disciplinary engagement;
  - (b) breadth and depth in disciplinary components;
  - (c) the development of problem setting and solving capabilities.
- b. Curriculum and other program requirements shall be consistent with goals and objectives.
  - c. Program titles shall be consistent with their curriculum content.
  - d. Applicable prerequisites for courses or curricula shall be clearly stated, especially with regard to levels of competence in specific disciplines or technologies central to the artistic or educational purposes and content of the program. The institution must have means for assessing the extent to which prospective students meet these requirements before they are accepted or enrolled.
  - e. The institution must determine and publish any technical equipment requirements for each program or course. The institution must have means for assessing the extent to which prospective students meet these requirements before they are accepted or enrolled.
  - f. There must be clear descriptions of what students are expected to know and be able to do upon completion, and effective mechanisms for assessing student competencies against these expectations. Normally, expectations and competencies can be related to all or several of the seven purposes areas outlined above (see items III.J.2.a. through g.). The level of the competency expected shall be consistent with the level of the degree or program offered.

**K. Non-Degree-Granting Programs for the Community** (*applicable as appropriate to the purposes or nature of a specific educational effort*)

**1. Standards Applicability**

Many postsecondary dance units offering liberal arts or professional degrees or programs also offer non-degree-granting programs of study for children, youth, and adults in their communities. These range from private lessons with collegiate instructors to large, institutionalized programs with specialized professional faculty and administration. “Community dance school,” “preparatory program,” “laboratory school,” and “community division” are among the many titles used to designate such programs when they have a specific published identity.

When a postsecondary institution offers non-degree-granting programs—with a specific published identity and at least one specifically designated administrator—that serve individuals in their communities in a pre-professional or avocational context, the part of the dance unit so designated and the programs it offers must meet the following standards in order to protect the institution’s name and its accreditation status as a dance unit:

**2. Standards**

- a. Specific purposes correlated with those of the postsecondary dance unit and the institution as a whole must be developed and published.
- b. Statements of purpose must clarify priorities among dance and other important goals.
- c. Functional principles in the NASD operational standards (section II. above) shall be visible in the organizational and management relationship between the postsecondary and non-degree-granting community-oriented elements of the total dance effort, and shall support the achievement of educational results as specified by programmatic purposes.
- d. Titles of programs and terminology must be consistent with content and programmatic focus. For example, use of the term “community” implies open opportunity for all; the term “laboratory,” units or programs involving the majority of intern teachers from pedagogy programs.
- e. A review of each instructional program demonstrates that:
  - (1) Students are achieving a measurable degree of technical mastery in at least one of the traditional or innovative techniques appropriate to their area of study;

- (2) Students are developing an effective work process and a coherent set of ideas and goals appropriate to their level of study;
  - (3) Students are developing a significant body of skills sufficient to produce work consistent with the goals of their programs.
- f. The offering of non-degree-granting credentials such as certificates and diplomas shall be consistent with NASD standards for such programs.

**L. Content, Repertories, and Methods** (*policies that establish a conceptual framework or guidelines for the application of curricular standards*)

- 1. NASD standards address bodies of knowledge, skills, and professional capacities. At times, the standards require breadth, at other times, depth or specialization. However, the standards do not mandate specific choices of content or methods.
- 2. With regard to specifics, dance has a long history, multiple connections with cultures, and numerous successful methodologies. Content in and study of these areas are vast and growing. Each dance unit is responsible for choosing among these materials and approaches when establishing basic requirements consistent with NASD standards and the expectations of the institution.
- 3. In making the choices outlined in item III.L.2. above, the institution is responsible for decisions regarding breadth and depth and for setting proportions among them.
- 4. Choices and emphases, as well as means for developing competencies, reflect institutional and program purposes and specific areas of specialization. The result is differences among programs regarding attention given to specific content, repertories, and methods and to various perspectives through which dance may be studied.

**M. Flexibility and Innovation** (*policies that establish a conceptual framework or guidelines for the application of curricular standards*)

- 1. NASD standards constitute a framework of basic commonalities that provides wide latitude for the creativity of faculty, students, and institutions.
- 2. There are many ways to achieve excellence. Innovative and carefully planned experimentation is encouraged. Experimentation might lead to programs of study not specifically indicated in Sections IV. through XIX. below.
- 3. Failure to follow the specific approaches indicated or implied by a standard will not necessarily preclude accreditation; however, if deviations exist, the institution must provide an acceptable rationale documenting how functions required by the standard are being fulfilled, or how required competencies are being developed.

**N. Quality** (*policies that establish a conceptual framework or guidelines for the application of curricular standards*)

- 1. Quality is developed and enabled by combinations of competence, capacity, aspiration, and dedication supported by essential resources. Artistic and academic quality is created primarily through the work of individuals and groups of faculty and students.
- 2. With regard to quality:
  - a. NASD standards set thresholds that establish basic but demanding requirements for studies in dance.
  - b. NASD reviews of institutions and programs analyze, recognize, and promote artistic, intellectual, and programmatic quality and their relationships through and beyond the standards of the Association.
  - c. In addition to the requirements set by the NASD standards, the faculty and administration of individual schools define and implement specific expectations for levels of quality to be reached by graduating students. Levels expected and achieved may be documented in various ways.
  - d. NASD standards and reviews and sets of institutional expectations primarily delineate characteristics, indicators, and conditions of quality. Ultimately, quality itself is manifested in the work that students and graduates are able to produce.

3. After fundamental competencies have been achieved, judgments about quality are best made by professionals who through education, training, and experience are able to determine high levels of artistic and intellectual achievement. Operational applications of this principle are the prerogative of the institution.

#### **IV. UNDERGRADUATE PROGRAMS IN DANCE**

##### **A. Fundamental Purposes and Principles**

###### **1. Purposes**

Each institution is responsible for developing and defining the specific purposes of its overall undergraduate program in dance and of each undergraduate degree program it offers.

###### **2. Relationships: Purposes, Content, and Requirements**

- a. For each undergraduate degree program, there must be logical and functioning relationships among purposes, structure, and content. This includes decisions about requirements in general dance studies, areas of dance specialization or emphasis, and studies in other disciplines.
- b. For each undergraduate degree program, the curricular structure and the requirements for admission, continuation, and graduation must be consistent with program purposes and content.

##### **B. Resources and Dance Program Components**

1. Resources must be sufficient to support the purposes, goals, objectives, and content of undergraduate programs and must meet NASD operational requirements in this regard (see section II.).
2. Curricular components of undergraduate programs must meet NASD requirements in section III. above (including, but not limited to Credit and Time Requirements; Time on Task, Curricular Proportions, and Competencies; Forms of Instruction, Requirements, and Electives; Individual Program Continuity; Residence).
3. The standards applicable to each undergraduate program are comprised of those referenced in items IV.A. and IV.B.1. and 2. above, as well as those outlined for specific programs that follow.

##### **C. Degree Structures**

###### **1. Types of Undergraduate Degrees**

###### **a. Designations**

The Association recognizes two generic types of undergraduate degrees in dance. To be consistent with general academic practice, these degrees are labeled (1) liberal arts degrees, and (2) professional degrees.

###### **b. Purposes**

Each of these degrees has distinct overall purposes reflected structurally in the curricular time accorded to dance studies and to other curricular components.

- (1) The liberal arts degree focuses on dance in the context of a broad program of general studies.
- (2) The professional degree focuses on intensive work in dance supported by a program in general studies. Normally, the intent is to prepare for professional practice.

###### **c. Time Distributions and Degree Integrity**

- (1) Percentages of total curricular time devoted to specific areas define the purposes, character, title, and academic currency of degree programs. Institutions must establish and apply curricular requirements that maintain the integrity of specific degree types and titles.
- (2) Variation from usual curricular distributions indicated as guidelines cited at various points throughout sections IV. and V. regarding the structures of liberal arts and professional degrees will not necessarily preclude accreditation, but logical and convincing reasons must be presented that address (a) the development of student competencies required by the standards for each program and (b) consistency of degree titles, goals and objectives, content, and character of each degree program.

###### **2. Majors, Minors, Concentrations, and Areas of Emphasis**

**NOTE:** For interpretive information regarding percentages, see item III.B.3.

- a. In order to be designated a “major” in a liberal arts program, a comprehensive field such as dance or dance history is normally no less than 30% of the total credits required for the liberal arts degree.
- b. In order to be designated a “major” in a B.F.A. or studio program, or as a second or affiliated major in a liberal arts program, a field of specialization must be accorded no less than 25% of the total credits required.
- c. Minors and areas of emphasis require less time in the subject area and are not designated majors. Normally, course work in an area of emphasis occupies at least 12% of the total curriculum.
- d. The term “concentration” is used by some institutions to designate a major, and by others to designate a minor or area of emphasis. The term “certificate program” is used by some institutions to designate an area of emphasis within a degree program.
- e. Institutions must define and publicize the meanings of such terms and use such terms consistently within specific subject matter areas.
- f. As institutions are reviewed by the Commission, distinctions will be made between majors and areas of emphasis. In the *NASD Directory*, majors will be listed as unique terms appended to generic degree titles. If applicable, areas of emphasis will be placed in parentheses following the term designating the major. Member institutions are responsible for determining the appropriate means of making distinctions between majors and areas of emphasis in their own published materials.

It is recognized that concepts discussed under the terms “major” and “areas of emphasis” are expressed with other terminology at various institutions. NASD is more concerned that the concept of distinction be present than the terms be consistent with NASD’s usage.

### 3. **Independent Study**

Programs that include or are based upon independent study must meet applicable requirements in Section III.

### 4. **Liberal Arts Degrees**

#### a. **Curricular Structure and Title**

Degrees in this category include Associate of Arts or Bachelor of Arts with a major in dance and Associate of Science or Bachelor of Science with a major in dance. Normally, 30-45% of the total course credit toward the degree is required to be in studio work or related areas.

#### b. **Content**

The dance content for these degrees is found below under Section VI.

### 5. **Professional Degrees**

#### a. **Curricular Structure and Title**

Degrees in this category include Bachelor of Fine Arts, and normally require that at least 65% of the course credit be in studio work and related areas. Bachelor of Fine Arts degrees in dance education and certain other combined degrees normally require at least 50% in studio and related areas. Associate degrees with the same objectives follow the same norms.

#### b. **Content**

The content common to all these degrees is found below under Section VIII. Normally, the orientation is toward advanced development in the field of dance allied with professional competence in an area of specialization. The standards appropriate to the specific major areas of interest found below under Section IX.

#### c. **Combined Dance Degrees**

All professional baccalaureate degrees with titles signifying a combined program such as a double major in performance and teacher education, performance and dance history, etc., must satisfy the essential competencies, experiences, and opportunities stated by NASD for majors in each of the areas combined.

#### d. **Title Protocols**

NASD recognizes that some institutions are chartered to offer only the Bachelor of Arts or Bachelor of Science degree. When these institutions offer a baccalaureate degree meeting “professional” dance degree standards, the degree is listed as Bachelor of Arts or Bachelor of Science with a specific major, as outlined in section IX. below, to distinguish it from the liberal arts oriented Bachelor of Arts or Bachelor of Science with a major in Bachelor of Arts or Bachelor of Science in Dance.

**6. Baccalaureate Curricula Leading to Degrees in Dance with Intensive Studies in Other Specific Fields**

NASD recognizes a variety of curricular patterns for providing students with opportunities for intensive studies in dance and other fields. The following standards and guidelines regarding titles and content provide maximum flexibility for institutions while maintaining national consistency with respect to academic credentials. NASD encourages institutions with the appropriate resources to be creative in the development of multidisciplinary curricula with artistic, intellectual, pragmatic, and professional objectives. At the same time, NASD particularly discourages the proliferation of degree titles and encourages the standard usage described below.

**a. Liberal Arts Degrees**

Programs must meet all NASD standards for the liberal arts degree in dance and, in addition, provide one or more of the following opportunities for:

**(1) Elective Study**

*Choosing one or more courses in another field on an elective or individual honors basis.*

The course or courses in this field are not ordered into curricular requirements for a minor or area of emphasis but chosen from among courses available at the institution. The NASD *Directory* lists such programs as a Bachelor of Arts in Dance or Bachelor of Science in Dance.

The institution may not advertise a curricular program in the second field in conjunction with a dance degree of this type.

**(2) Specific Emphasis or Minor**

*Choosing a pre-determined set of courses in another field associated with the development of specified knowledge and skills where the curricular requirements constitute an area of emphasis or minor within the curriculum.*

The goals may be general knowledge of or specific concentration on a second area of study. The NASD *Directory* lists such programs as Bachelor of Arts in Dance or Bachelor of Science in Dance.

The institution may advertise the second field as an area of emphasis or as a minor, as long all published materials about the program are consistent with its content.

**(3) Double Major in Dance and Another Field**

*Choosing a double major in dance and another field that meets institutional requirements for graduation with both majors.*

The NASD *Directory* lists such programs as Bachelor of Arts in Dance/[other field] or Bachelor of Science in Dance/ [other field]. The curricular structure will reflect the requirements of both major fields and for general studies.

The institution may advertise that it offers a double major in dance and the other field.

**b. Professional Degrees**

Programs meet NASD standards for all professional undergraduate degrees in dance. This means that graduates are expected to develop all the competencies outlined in Section VIII. In addition, programs provide one or more of the following opportunities for:

**(1) Elective Study**

*Choosing one or more courses in another field on an elective basis.*

The course or courses are not ordered into curricular requirements for a minor or area of emphasis but chosen from among courses available at the institution. The NASD *Directory* lists such programs as Bachelor of Fine Arts in Dance.

The institution may not advertise a curricular program in the second field.

**(2) Specific Emphasis or Minor**

*Choosing a published curriculum that offers opportunities for at least 15% of the total program to involve studies in an outside field (for example, arts administration, dance librarianship, dance-related technology).*

When dance studies occupy at least 55% of the total curriculum, the NASD *Directory* lists such programs as Bachelor of Fine Arts in [title of major]: Emphasis in [title of 15% area].

The institution may advertise a program with that title as long as all published materials about the program are consistent with its content.

**(3) Elective Studies in Specific Outside Field**

*Choosing a published curriculum that offers opportunities for at least 15% of the total program to involve studies focused on the development of general competence in a second discipline.*

Business, engineering, communications, digital media are examples of such disciplines. When dance studies occupy at least 55% of the total curriculum, the NASD *Directory* lists such programs as Bachelor of Fine Arts in [title of major] with Elective Studies in [title of 15% second discipline].

The institution may advertise a program with that title as long as all published materials about the program are consistent with its content.

**(4) Double Major in Dance and Another Field**

*Choosing a double major that meets institutional requirements for the professional undergraduate degree in dance and the professional or liberal arts undergraduate degree in a second discipline.*

Normally, such programs take more than four academic years. The NASD *Directory* lists such programs as Bachelor of Fine Arts/Bachelor of Arts/Science in [other field] or some similar designation based on degree titles used by the institution.

The institution may advertise that it offers a double major in dance and the other field.

**7. Programs Involving Distance Learning, Disciplines in Combination, or with a Focus on Electronic Media**

Programs in these categories must meet applicable requirements in Section III.

**8. Two-Year Degree-Granting Programs**

Two-year degree-granting programs in dance must meet applicable requirements in Section VI. below.

**V. ADMISSION TO UNDERGRADUATE STUDY**

**A. Admission Criteria**

Institutions are responsible for establishing specific admission requirements for their undergraduate programs in dance. Admission standards must be sufficiently high to predict the prospect of success in the program for which the student is enrolling. Diversities of previous education, background, and interests of applicants should be considered in assessments of potential as appropriate to the specific purposes of individual degree programs.

**B. High School Diploma**

The admission policy at the undergraduate level should be clearly stated with respect to students entering from high schools. Admission standards for dance degrees should be equivalent with those of the college or university as a whole.

**C. Open Admission**

See item V.D.3. below.

## **D. Dance Aptitudes and Achievements**

### **1. Dance Aptitudes**

The applicant is expected to exhibit artistic ability and creative, scholarly, or pedagogical potential appropriate to the projected program of study.

### **2. Performance and Scholarship**

Level of achievement and potential in dance performance shall be a significant factor in determining eligibility for entrance for degrees in performance. Institutions admitting students to degree study in choreography, dance history, and scholarly subjects normally review evidence of creative and scholarly work during the admission procedure.

### **3. Auditions and Evaluations**

At some point prior to confirmation of degree candidacy, member institutions must require auditions, examinations, or other evaluations consistent with the purpose of the degree as part of the admission decision. Member institutions are urged to require such auditions and evaluations prior to matriculation. **Please note:** some institutions have open admission policies. In such cases, auditions and evaluations occur no later than the end of the first half of the degree program.

### **4. Professional Undergraduate Degrees**

Admission procedures for professional undergraduate degrees in dance should develop evidence that the candidate possesses exceptional talent, the potential to develop high-level dance aptitudes, artistic sensibilities, and a strong sense of commitment.

## **E. Standard Published Examinations**

The use of standard published examinations in the admission process is the prerogative of the institution.

## **F. Admission to Advanced Standing**

Students who are able to pass examinations or other reviews in dance demonstrating competence beyond that required for entrance may be exempted from one or more college-level courses in the subject or subjects covered by the examinations or reviews, provided that such demonstration of competence is confirmed by further successful study in residence in the same field.

## **G. Admission by Transfer of Credits**

For standards covering the granting of course credits to transfer students, see above under Section III.A.3. ("Transfer of Credit").

## **VI. TWO-YEAR DEGREE-GRANTING PROGRAMS**

### **A. Purposes and Protocols**

#### **1. Purposes**

Two-year degree-granting programs in dance are normally offered within the following general contexts:

- a. Enrichment programs for the general college student;
- b. Curricular offerings providing instruction in dance as an element of liberal education, without the intention of training for dance occupations;
- c. Degrees, certificates, or other curricular offerings having an occupational emphasis and not intended to prepare for transfer;
- d. Degrees or other curricula intended to prepare students for continuing study toward either liberal arts or professional baccalaureate degrees in dance;

## **2. Standards Applicability**

- a. Associate degree programs offering dance courses as a major in a two-year program of liberal studies not intended to transfer should follow the standards and guidelines for four-year institutions offering liberal arts degrees.
- b. Associate degree or other programs offering dance courses in a two-year program of occupational studies not intended for transfer should follow the standards and guidelines in section VI.C. below.
- c. Associate degree and other programs offering dance courses in a curriculum intended to lead, by transfer, to baccalaureate degree programs should follow the standards in section VI.B. below, and the standards and guidelines for degree-granting institutions offering liberal arts or professional degrees, this as appropriate to the objectives of the program.

## **B. Standards for the Dance Major Transfer Program**

### **1. Composite Degree Requirements**

Dance is a highly specialized field requiring the development of many skills. In the collegiate setting this development must begin in the freshman year and continue throughout the four years of study. Dance majors may not be able to fulfill all the general education curriculum requirements in the first two years. Therefore, courses may be spread over the four years of the college program.

### **2. Degree and Resources Relationship**

NASD recognizes the responsibility of community/junior colleges to offer the general enrichment program according to its goals for studies in dance. The dance major transfer program shall be offered only by those institutions that can demonstrate the need for this program in terms of minimum dance major enrollment criteria, and are in a position to commit adequate faculty, physical facilities, equipment, and library resources to maintain a quality program.

### **3. Curricular Purpose**

Institutions offering the dance major transfer program shall maintain a curricular program equivalent to the first two years of a four-year baccalaureate program. In this regard, institutions offering programs intended to transfer to liberal arts degrees must use the standards for such degrees found under Section VI. below. Institutions offering programs intended to transfer to a professional baccalaureate degree must use the "Common Body of Knowledge and Skills" under Section VIII.A.3.b. below as the basis for their curricular requirements in dance. At least three semester hours of dance history are required in all associate degree programs intended to transfer, and six semester hours of dance history are strongly recommended.

### **4. Dance Education**

Students expecting to transfer to baccalaureate degree programs in dance education shall be provided opportunities to gain background understanding and skills that support upper-division completion of competencies essential to the teaching specialization (*see Section VIII.*).

### **5. General Studies**

The liberal arts component of a student's program shall be selected according to the requirements of each state for the specific colleges to which students will transfer, taking into consideration the NASD guidelines and recommendations for general studies listed under the standards for the various baccalaureate degrees in dance.

### **6. Articulation**

Two-year colleges preparing students for continuing study in four-year colleges should maintain close liaison with those institutions to which their students may transfer. It is expected that community/junior colleges and senior colleges and universities will assume joint responsibility for working cooperatively to facilitate the articulation of community/junior college and senior college programs; for example, the development of validation examinations, state and/or regional articulation committees, means for relating courses in terms of content rather than numbers of titles, and procedures for maintaining current information regarding credit, transfer, and admissions policies.

## **C. Standards for Two-Year Vocational Programs**

### **1. General Standards**

The awarding of a diploma for a two-year vocational degree implies the successful completion of a prescribed course of study oriented to the achievement of specific results.

All such programs must meet applicable operational standards. In addition:

- a. A specific coherent set of purposes shall be developed and published that include, but are not limited to:
  - (1) title or basic identification of the subject matter, techniques, or issues to be addressed;
  - (2) specific content, methods, and perspectives used to consider subject matter, techniques, or issues, including expectations regarding:
    - (a) artistic, intellectual, or disciplinary engagement;
    - (b) breadth and depth in disciplinary components.
- b. Operational assessments shall reveal consistent achievement of goals and objectives.
- c. Title shall be consistent with content. Published materials shall be clear about the level and length of any degree program.
- d. Applicable prerequisites for courses or curricula shall be clearly stated, especially with regard to levels of competence in specific disciplines central to the artistic or educational purposes and content of the degree.
- e. Guidance, counseling, and mentoring shall be adequate to support the achievement of purposes.
- f. There must be clear descriptions of what students are expected to know and be able to do upon completion and effective mechanisms for assessing student competencies against these expectations, consistent with VI.B.1.a.
- g. Evaluation mechanisms shall be consistent with the goals defined for specific courses, projects, programs, or curricula, and to the specific approach(es) involved.
- h. The institution and dance unit shall maintain and publish clear, valid information about any vocational connections or career or job placement agreements claimed by the institution.

### **2. Program Standards**

A review of each two-year vocational degree program must demonstrate that consistent with published goals, objectives, and expectations:

- a. Students are achieving a measurable degree of advancement toward fulfillment of specified and stated program purposes, including technical mastery in at least one of the traditional or innovative techniques appropriate to their craft or field of study;
- b. Students are developing an effective work process and a coherent set of ideas and goals which are embodied in their work;
- c. Students are developing a significant body of skills, sufficient for evaluation, and a level of artistry and/or technical proficiency and/or analytical competence observable in work sufficient to enter the vocational field at the level indicated by program purposes;
- d. Institutional performance with respect to operational and general curricular standards in Sections II. and III. above supports achievements of the general and program standards of Sections VI.D.1. and 2.

To attain these objectives, it is assumed that work at the introductory/foundation level will be followed by increasingly advanced work.

## **VII. THE LIBERAL ARTS DEGREE WITH A MAJOR IN DANCE**

### **A. Titles**

The titles Bachelor of Arts in Dance and Bachelor of Science in Dance are used to designate the study of dance in a liberal arts framework.

## **B. Purposes**

1. Liberal arts degree programs with a major in dance are normally offered within one of the following general contexts:
  - a. The degree focus is breadth of general studies in the arts and humanities, the natural and physical sciences, and the social sciences. Dance study is also general; there is little or no specialization.  
Degree titles: Bachelor of Arts in Dance, Bachelor of Science in Dance.
  - b. The degree focus is breadth of general studies combined with comprehensive studies in dance and an area of emphasis in dance such as choreography, dance notation, anatomy and kinesiology, history and repertory of dance, and so forth.  
Degree titles: Bachelor of Arts in Dance, Bachelor of Science in Dance (institutional catalogs and other materials note the area of emphasis).
  - c. Degrees with liberal arts purposes that prepare students for state licensure or certification as specialist dance teachers. These programs are reviewed using standards VII. and IX.I.  
Degree titles: Bachelor of Arts in Dance Education, Bachelor of Science in Dance Education.
2. Liberal arts degree titles—Bachelor of Arts or Bachelor of Science—may be used for professional degree content. Typical examples are:
  - a. Degrees with professional degree purposes offered by institutions chartered only to offer the Bachelor of Arts or Bachelor of Science degree that prepare students for state licensure or certification as specialist dance teachers. These programs are reviewed using standards VIII. and IX.I.; the standards in section VII. are not applicable. Although these degrees may reflect strong liberal arts objectives, they lead to a professional result.  
Degree titles: Bachelor of Arts in Dance Education, Bachelor of Science in Dance Education.
  - b. Degrees offered by institutions chartered only to offer the Bachelor of Arts or Bachelor of Science intended to be consistent with the purposes and specialization-focused curricula of professional degrees. These programs are reviewed using standards VIII. and IX. according to the area of specialization. The standards in section VII. are not applicable.  
Degree titles: Bachelor of Arts, Bachelor of Science, with a specific major as outlined in section IX.

## **C. Curricular Structure**

### **1. Standard**

Curricular structure, content, and time requirements shall enable students to develop a range of knowledge, skills, and competencies expected of those holding a liberal arts degree in dance.

### **2. Guidelines**

- a. Curricula to accomplish this purpose normally adhere to the following structural guidelines: Requirements in general studies comprise 55-70% of the total program. Studies in dance and dance electives normally total between 30% and 45% of the total curriculum.
- b. When undergraduate liberal arts programs in dance include a significant elective component, the institution should ensure that the overall pattern of elective choices exhibited by graduating students maintains the curricular emphasis on general studies consistent with NASD standards and with philosophies and policies that define the liberal arts degree in the institution.

## **D. Essential Content and Competencies**

### **1. General Education**

#### **a. Competencies**

Specific competency expectations are determined by the institution. Normally, students graduating with liberal arts degrees have:

- (1) The ability to think, speak, and write clearly and effectively, and to communicate with precision, cogency, and rhetorical effectiveness.

- (2) An informed acquaintance with the mathematical and experimental methods of the physical and biological sciences and the historical and quantitative techniques needed for investigating the workings and developments of modern society.
- (3) An ability to address culture and history from a variety of perspectives.
- (4) Understanding of, and experience in thinking about, moral and ethical problems.
- (5) The ability to respect, understand, and evaluate work in a variety of disciplines and contexts.
- (6) The capacity to explain and defend views effectively and rationally.
- (7) Understanding of and experience in one or more art forms other than dance.

**b. Operational Guidelines**

These competencies are usually developed through studies in English composition and literature; foreign languages; history, social studies, and philosophy; visual and performing arts; natural science and mathematics. Precollegiate study, regular testing and counseling, and flexibility in course requirements are elements in achieving these competencies.

**2. Dance Studies**

**a. Competencies**

Students holding undergraduate liberal arts degrees must have:

- (1) The ability to identify and work conceptually with the elements of dance.
- (2) An understanding of choreographic processes, aesthetic properties of style, and the ways these shape and are shaped by artistic and cultural ideas and contexts.
- (3) An acquaintance with a wide selection of dance repertory, the principal eras, genres, and cultural sources.
- (4) The ability to develop and defend critical evaluations.
- (5) Fundamental knowledge of the body and of kinesiology as applicable to work in dance.

**b. Operational Guidelines**

There is no one division of content, courses, and credits appropriate to every institution. These competencies should be pursued through a process of practical and intimate contact with living dance, dance notation, anatomy and kinesiology, choreography, philosophy of dance, dance pedagogy, dance ethnology, and music for dance.

**3. Performance and Dance Electives**

**a. Competencies**

Students holding undergraduate liberal arts degrees must develop:

- (1) Ability in performing areas consistent with the goals and objectives of the specific liberal arts degree program being followed, and appropriate to the individual's needs and interests.
- (2) An understanding of procedures for realizing a variety of dance styles.
- (3) Knowledge and/or skills in one or more areas of dance beyond basic course work and performance appropriate to the individual's needs and interests, and consistent with the goals and objectives of the specific liberal arts degree program being followed.

**b. Operational Guidelines**

- (1) Instruction in dance performance, participation in large and small ensembles, experience in solo performance and opportunities to choose dance electives are the means for developing these competencies.
- (2) Institutions have various policies concerning the granting of credit for performance studies in liberal arts curricula, including the relegation of performance to extracurricular activity. Such policies are taken into account when curricular proportions are considered.
- (3) Normally, opportunities are provided for advanced undergraduate study in various dance specializations in performance, choreography, scholarship, or pedagogy consistent with the liberal arts character of the degree.

#### **4. Levels**

- a. The institution shall make clear the levels of competency necessary to graduate in each area stipulated in sections VII.D.2. and 3. above.
- b. The levels specified must be consistent with expectations for an undergraduate liberal arts major in dance.

### **VIII. ALL PROFESSIONAL BACCALAUREATE DEGREES IN DANCE**

#### **A. Principles and Policies**

##### **1. Title**

The term Bachelor of Fine Arts is the most usual designation for the professional undergraduate degree in dance. In certain circumstances, other titles may be used if degree structure and content is equivalent to that required for the Bachelor of Fine Arts degree (*see Section VII.B.2.*).

##### **2. Purpose**

Students enrolled in professional undergraduate degrees in dance are expected to develop the knowledge, skills, concepts, and sensitivities essential to the artist in the field of dance. To fulfill various professional responsibilities, the dance artist must exhibit not only technical competence, but also broad knowledge of dance and dance repertory, the ability to integrate dance-related knowledge and skills, sensitivity to dance and musical styles, and an insight into the role of dance in intellectual and cultural life.

##### **3. Curricular Structure**

###### **a. Standard**

Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in dance.

###### **b. Guidelines**

Curricula to accomplish this purpose normally adhere to the following guidelines: study in dance and related areas should comprise 65% of the total program; general academic studies, 25-30%; and elective areas of study, 5-10%.

##### **4. Competency Acquisition**

###### **a. Specialization**

Students gain competency in areas of study, specializations, or emphases. See section IX. for descriptions of typical program offerings.

###### **b. Common Body of Knowledge and Skills**

Irrespective of their area of specialization, students must acquire the common body of knowledge and skills in section VIII.B. below that constitutes a basic foundation for work and continuing growth as a dance professional. While the designation of emphases and balances among these competencies appropriate for the particular degree programs are a prerogative of the institution, each institution has the responsibility to ensure basic competence in all areas of the common body of knowledge and skills below, and to assure that graduation requirements outlined below are met.

###### **c. General Studies**

Students are also expected to develop knowledge and skills through studies associated with subjects and issues beyond dance as described in section VIII.A.7. below.

##### **5. Levels**

- a. The institution shall make clear the levels of competency necessary to graduate for each area of the common body of knowledge and skills in section VIII.B. below, as well as for any area of specialization.
- b. The levels specified must be consistent with professional-entry expectations.

## **6. Means**

- a. Institutions are responsible for providing sufficient lessons, classes, ensembles, requirements and opportunities to experience repertory, and other such experiences to develop the common body of knowledge and skills listed below, and to ensure that students meet graduation requirements associated with their specializations. Studies in the area of specialization must continue throughout the published normal period of the degree program. All programs must meet the operational and curricular standards presented in the NASD *Handbook* that are applicable to all programs of their type.
- b. Institutions are also responsible for defining how development of essential competencies will be assigned among various curricular offerings and for determining student evaluation procedures. These standards do not require a course for each competency. Institutions are encouraged to be creative in developing courses and other formal experiences that engage and integrate several or all of the requisite competencies.

## **7. General Studies**

### **a. Competencies**

Specific competency expectations are determined by the institution. Normally, students holding a professional undergraduate degree in dance are expected to have:

- (1) The ability to think, speak, and write clearly and effectively, and to communicate with precision, cogency, and rhetorical force.
- (2) An informed acquaintance with fields of study beyond dance such as those in the arts and humanities, the natural and physical sciences, and the social sciences.
- (3) A functional awareness of the differences and commonalities regarding work in artistic, scientific, and humanistic domains.
- (4) Awareness that multiple disciplinary perspectives and techniques are available to consider all issues and responsibilities including, but not limited to, history, culture, moral and ethical issues, and decision-making.
- (5) The ability to identify possibilities and locate information in other fields that have bearing on dance-related questions and endeavors.

### **b. Operational Guidelines**

- (1) Some dance courses, if conceived and taught in relation to other realms of human experience, may be appropriately included in the category of general studies. Some dance history or theoretical or cultural studies may meet this criterion.
- (2) Many areas of inquiry from general education are directly supportive of various specializations in dance, computer science may be important to the dance major concentrating in notation, and biology and human physiology have direct application for the student in dance therapy.

## **B. Common Body of Knowledge and Skills**

### **1. Performance**

- a. Studio experiences are of prime importance in the preparation of students for professional careers in dance. Skill in at least one major area of performance must be progressively developed to the highest level appropriate to the particular area of concentration. Students should achieve the highest possible level of technical skill in the medium and the highest possible level of conceptual understanding of the medium and its expressive possibilities. Technical proficiency standards must be established for each area of technique (i.e., modern dance, ballet, jazz, ethnic, etc.) and for each level (e.g., freshman, sophomore, etc.), and the achievement of a specified level of proficiency in technique is required for graduation.
- b. Studies in technique and performance must begin at the freshman level and extend with progressive intensity throughout the degree program, with opportunities for independent study at the advanced level with appropriate evaluation. Students must experience a minimum of one daily technique class with the opportunity for additional work if appropriate. Such classes must be a minimum of 90 minutes in length.
- c. Opportunities should be available for all students to become familiar with every major aspect, technique, and direction in their major field.

- d. Students must be afforded the chance to perform and have their performance critiqued and discussed. The level of excellence is the best determinant of the effectiveness of studies in performance offered by an institution.

## **2. Choreography**

Students must develop basic knowledge and skills in choreography and have opportunities to develop their choreographic potential in studies that include traditional and/or experimental approaches. A minimum of two years of course work in choreography is required.

## **3. Theoretical and Historical Studies**

- a. Through comprehensive courses in dance studies, students must:
  - (1) Develop an understanding of the common elements and vocabulary of dance and of the interaction of these elements, and be able to employ this knowledge in analysis.
  - (2) Learn to analyze dance perceptively and to evaluate critically.
  - (3) Be able to place dance in historical, cultural, and stylistic contexts.
  - (4) Be able to form and defend individuals critiques.
  - (5) Have fundamental knowledge of the body and of kinesiology as applicable to work in dance.
- b. These competencies are achieved by course work and studies in fields such as repertory, dance notation, history of dance, dance technologies, philosophy of dance, music, anatomy and kinesiology, dance ethnology, production design, multi-disciplinary forms, and so forth.
- c. In certain areas of specialization such as dance ethnology, it is advisable to require that students study the historical development of works within the specialization.

## **4. Teaching**

Students must develop basic knowledge and skills in dance pedagogy. The program should include the equivalent of at least one course in pedagogy and teaching experience.

## **C. Results**

Upon completion of any specific professional undergraduate degree program:

1. Students must demonstrate achievement of professional, entry-level competence in the major area, including significant technical mastery, capability to produce work and solve professional problems independently, and a coherent set of artistic/intellectual goals which are evident in their work.
2. Students must demonstrate their competence by developing a body of work for evaluation in the major area of study. A senior project or presentation in the major area is strongly recommended.
3. Students must have the ability to form and defend analyses and critiques of dance and to communicate dance ideas, concepts, and requirements to professionals and lay persons related to the practice of the major field.

## **D. Recommendations**

Other goals for the professional undergraduate degree are strongly recommended:

1. Student orientation to the nature of professional work in their major field. Examples are: organizational structures and working patterns; artistic, intellectual, educational, economic, technological, and political contexts; development potential; and career development.
2. Student experience with broadly based examples of excellence in various dance professions.
3. Opportunities for students to explore areas of individual interest related to dance in general or to the major. A few examples are: dance bibliography, notations, aesthetics, performance practices, pedagogy, and specialized topics in history and analysis.
4. Opportunities for students to explore multi-disciplinary issues that include dance.

5. Opportunities for students to practice synthesis of a broad range of dance knowledge and skills, particularly through independent study that involves a minimum of faculty guidance, where the emphasis is on evaluation at completion (see item III.G.).

## **IX. SPECIFIC PROFESSIONAL BACCALAUREATE DEGREES IN DANCE**

**Please note: The standards below are in addition to those in Sections IV.A.4 and VIII. above.**

NASD encourages the development of a wide variety of curricular structures within framework of the B.F.A. outlined in Section VIII above. For example, some institutions provide majors in specific areas of dance while others offer a more comprehensive approach, which provides emphases in several areas. Also of vital importance are those institutions that take experimental approaches in order to work with emerging concepts in dance and/or professional training.

## **X. BACCALAUREATE DEGREES WITH K-12 TEACHER PREPARATION PROGRAMS**

### **A. Curricular Structure**

NASD acknowledges the existence of two types of teacher preparation degree programs for ages pre-kindergarten through secondary levels.

#### **1. Bachelor of Fine Arts**

- a. Curricular structure, content, and time requirements for this degree shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in dance education.
- b. Curricula to accomplish this purpose normally adhere to the following guidelines: studies in dance and dance pedagogy, planned in a developmental progression from foundation to major study and including twelve to fifteen semester hours of choreography and dance theory, should comprise 55-60% of the total program; general academic studies, 25% to 30%; and professional education, 15% to 20%. Professional education is defined as those courses normally offered by the education unit that deal with philosophical and social foundations of education, educational psychology, special education, history of education, etc. Student teaching is also counted as professional education.

#### **2. Bachelor of Arts or Bachelor of Science**

- a. Curricular structure, content, and time requirements for this degree shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a liberal-arts baccalaureate degree in dance education.
- b. Curricula to accomplish this purpose normally adhere to the following guidelines: studies in dance should comprise 35% to 40% of the total program; general studies, including electives, 40% to 50%; and professional education, including practice teaching, 15% to 20%.

### **B. General Characteristics**

1. A fundamental consideration of all teacher preparation programs in dance must be the development of professionals who are broadly knowledgeable about dance and have the ability to teach effectively in a variety of settings. Because of the concentration of work required in the discipline and state requirements for certification, program requirements are likely to exceed the number of credits traditionally required for baccalaureate degrees.
2. Institutions are encouraged to maintain flexibility and to consider innovative approaches for fulfilling certification requirements for post-baccalaureate students and working professionals.
3. Students accepted in teacher preparation programs must demonstrate evidence of aptitude and potential for success as dance artists and educators. Retention should be based upon development of artistic and

professional education skills which enable communication with learners of diverse backgrounds and cultures and the ability to adjust teaching styles to the needs of learners.

4. The foundation of all teacher preparation programs, regardless of the degree or certificate structure, is study in the depth and breadth of the dance discipline, including concentrated work in the studio component and in-depth focus on educational philosophies and theories. All programs should reflect attention to and be responsive to evolving technologies that are particularly relevant for dance.

### **C. Program Components**

#### **1. Studio Component**

- a. The prospective dance teacher must have concentrated experience in technique, improvisation, composition, repertory, and performance.
- b. Technical study must be continuous and sequential.
- c. Candidates must:
  - (1) Develop a physical and conceptual understanding of movement and its expressive possibilities.
  - (2) Have opportunities to experience and develop an appreciation and understanding of dance forms and styles from diverse cultures.
- d. Proficiency standards should be established for each level of technique.
- e. Graduation requirements should include the attainment of an intermediate or advanced level (comparable to proficiency required for the institution's non-certification degree) in at least two forms of technique and two years of work in improvisation/composition; and choreography, performance, and production of original work.

#### **2. Theoretical Studies**

- a. Prospective teachers must:
  - (1) Learn to analyze dance perceptively and evaluate it critically.
  - (2) Develop working vocabularies (physical, verbal, written) based on an understanding and interpretation of the common elements of dance and be able to employ this knowledge in analysis.
- b. Prospective teachers should:
  - (1) Be able to place dances in historical, cultural, and stylistic contexts.
  - (2) Perceive dance as an evolving art form and be able to form and articulate critical analyses and evaluations about dance.
  - (3) Understand the fundamentals of developmental kinesiology sufficiently to correlate student learning and development with age and physical motor skills.
- c. Comprehensive studies to accomplish these purposes should include dance ethnology, history and repertory; movement analysis and notation; dance and movement sciences; and music and production.

#### **3. Professional Education**

- a. The professional education component should be addressed in a practical context, relating the learning of educational theories and strategies to the student's daily artistic experiences.
- b. Students should be provided opportunities for various types of teaching and directed observation throughout the degree program.
- c. Content should include the relationship of dance to current issues and trends in general education, arts education, and arts advocacy.
- d. Attention should be given to issues surrounding diverse populations and cross-cultural understandings.

#### **4. Liberal Arts**

- a. General education studies provide breadth of knowledge and understanding of the social, economic, political, and cultural components that give individual communities their identities. Studies should

include courses in the arts and humanities, social sciences, and natural sciences. *For liberal arts degrees, see section VII.; for professional degrees, see section VIII. above.*

- b. Students should be encouraged through courses within the dance program to relate their understanding of artistic styles and principles to other art forms and fields of study, and to engage in discussions concerning the value and place of dance within individual communities.

#### **5. Practical/Field Experiences**

- a. Students should engage in observation and discussion of field-based teaching/learning experiences in diverse settings.
- b. Teaching opportunities should be provided in actual pre-kindergarten, kindergarten, elementary, middle, and secondary settings, as appropriate for the student's certification level.
- c. The choice of practice teaching sites must enable students to develop competencies consistent with standards outlined above, and must be approved by qualified dance personnel from the degree-granting institution.
- d. Sites and situations for student teaching and students must be supervised by qualified dance personnel from the degree-granting institution and, when possible, the cooperating schools.
- e. Those seeking certification ideally would have teaching opportunities at a variety of pre-K–12 levels and assume substantial responsibility for the full range of teaching and classroom management as required of a full-time teacher.

#### **D. Professional Procedures**

1. Dance education methods courses should be taught by faculty who have had successful experience teaching dance in pre-kindergarten, kindergarten, elementary, middle, and/or secondary schools, who maintain close contact with such schools, and who are positive professional role models. They should have a master's or doctoral degree and comprehensive knowledge of dance education theory, pedagogy, and practice.
2. Institutions must establish specific procedures to monitor student progress and achievement. This should include an initial assessment of student potential for admission to the program, periodic review to determine progress, and assessment by the university supervisor and the cooperating teacher during student teaching. Dance education faculty should make regular visits during the student teaching placement and conduct both three-way and two-way conferences with the student and cooperating teacher. Individuals with dance expertise must play significant roles in all evaluation processes.

### **XI. BACCALAUREATE DEGREE IN PREPARATION FOR ADVANCED PROFESSIONAL STUDY: DANCE THERAPY**

The master's degree is the appropriate medium for the professional training of dance therapists. Therefore, baccalaureate programs for those interested in dance therapy studies at the graduate level should include one or more introductory courses in dance therapy. Students seeking admission to graduate study in dance therapy shall complete an undergraduate dance major or the equivalent, including a minimum of three years sequential study in modern dance, including choreography.

### **XII. GRADUATE PROGRAMS IN DANCE**

#### **A. Fundamental Purposes and Principles**

##### **1. Purposes**

Each institution is responsible for developing and defining the specific purposes of its overall graduate program in dance and of each graduate degree program it offers.

##### **2. Relationships: Purposes, Content, Requirements**

- a. For each graduate degree program offered, there must be logical and functioning relationships among purposes, structures, and content. For each program, this includes decisions about:

- (1) specialization(s);
  - (2) the relationships between the specialization(s) in dance or other dance-related disciplines, other fields of study, and dance or other professions;
  - (3) requirements in such areas as performance and choreography, research, scholarship, preparation for teaching in terms of (a) the specialization, (b) support for the specialization, and (c) breadth of competence.
- b. For each graduate program, the curricular structure and the requirements for admission, continuation, and graduation must be consistent with program purposes and content.

### 3. Major Field(s) and Supportive Studies

Each graduate student is expected to gain in-depth knowledge and competence in one or more fields of specialization. Graduate programs include requirements and opportunities for studies that support the specialization(s) chosen.

### 4. Creative Work, Inquiry, Research, and Scholarship

- a. Professional work in dance specializations is produced through creative endeavor, inquiry, and investigation. Each type of work and each individual work of dance exhibits specific intent, content, methodology, and product. Individual or group decisions about these four elements shape the ways that creativity, inquiry, and investigation are used to produce work in various artistic, scholarly, research, pedagogical, or other specializations. Competency to practice in one or more fields of specialization includes the ability to conduct the types of creative work, inquiry, and investigation normally associated with the specialization(s) chosen.
- b. These types include but are not limited to:
- (1) Work in choreography, performance, or production that results in contributions to the body of knowledge and practice in dance.
  - (2) The development and application or incorporation of various types of inquiry and investigation, including formal research or scholarship in various fields, the choreographer or performer wishes to use in the creation, performance, or production of a work of dance.
  - (3) Research and scholarship as defined and practiced by professional humanists, scientists, and social scientists. In dance, this includes but is not limited to such areas as dance history, theory, and criticism; the relationship of dance to inquiry in the humanities, the sciences, and the social sciences; the influences of dance in and on larger social, cultural, educational, economic, and technological contexts; and the nature and application of dance thinking and pedagogy.
  - (4) The development, compilation, and application or incorporation of inquiry results, including those produced by formal research and scholarship, in decisions about pedagogy and teaching, applications of dance and movement therapy, and policy-making in various contexts.

### 5. Types of Degree Programs

Different specializations and different degree programs reflect specific goals with respect to relationships among fields of practice and approaches to creative work, inquiry and investigation, and to research and scholarship, whether broadly or narrowly defined. The basic degree frameworks are described below.

#### a. Practice-Oriented Degrees

These degrees focus on the preparation of choreographers, performers, pedagogues, therapists, or other dance professionals.

Degree titles reflect level of study and content, and normally include Master of Arts, Master of Fine Arts, and Doctor of Education.

#### b. Research-Oriented Degrees

These degrees focus on the preparation of dance scholars and researchers.

Degree titles reflect level of study and content and normally include Master of Arts, Master of Science, and Doctor of Philosophy.

**c. Degrees Combining Research and Practice Orientations**

These degrees focus on the simultaneous development of the ability to produce advanced research findings, often using the practices and protocols of the humanities, sciences, or social sciences, and the ability to utilize, combine, or integrate these findings with practice of the artistic, pedagogical, therapeutic, or other dance-related professions.

Degree titles reflect level of study and content and are consistent with the character and requirements of the degree rubric chosen.

**6. Breadth of Competence**

**a. Cultural, Intellectual, and Technical Components**

Breadth of competence is characterized by the ability to work with a broad range of dance-based intellectual and physical knowledge, skills, and perspectives. As examples, breadth of competence includes the capacities to be engaged artistically, intellectually, and operationally beyond the major specialization or field, connect dance to other fields and issues, and apply appropriate techniques and technologies to work in and about dance.

**b. Opportunities and Relationships**

Graduate programs in dance should provide opportunities for individual students to enlarge their breadth of competence. This includes opportunities for deepening understanding of the relationships among dance specializations such as performance, choreography, history, and pedagogy. The development of breadth of competence normally includes studies beyond the undergraduate level.

**7. Preparation for the Professions**

**a. Career Development**

Most of those who earn graduate degrees in dance will be engaged for several decades in a variety of dance and dance-related professions. Students should be encouraged to acquire the career development and entrepreneurial techniques necessary to advance themselves according to their area of specialization and their own career objectives.

**b. Teaching**

Most of those who are in graduate degrees in dance are or will be engaged in dance teaching of some type during the course of their professional careers. Institutions are therefore strongly encouraged to give attention to the preparation of graduate students as teachers. Whenever possible, experiences should include teaching dance to both dance majors and non-dance majors. Graduate students, particularly at the M.F.A. and doctoral level, should have opportunities for direct teaching experiences appropriate to their major and minor areas under the supervision of master teachers. As appropriate to primary and secondary areas of concentration and to individual career objectives, preparation for teaching should include an introduction to the pedagogy of subject matter considered fundamental to curricula for undergraduate dance majors, including performance, choreography, dance theory and history, dance from a breadth of cultures, technology, and performance.

**B. Resources and Dance Program Components**

1. Resources must be sufficient to support the purposes, goals, objectives, and content of graduate programs and must meet NASD operational requirements in this regard (see section II.) The relationships between the establishment of objectives and the development of program structure and resources are crucial to success. The process of establishing and maintaining these relationships should be characterized by the same rigorous pursuit of creative development and analytical exchange that are functions of graduate study itself.
2. Curricular components of graduate programs must meet NASD requirements in section III. above, including, but not limited to Credit and Time Requirements, Time on Task, Curricular Proportions, and Competencies; Forms of Instruction, Requirements, and Electives; Individual Program Continuity; Residence.
3. **Community**  
An institution's overall graduate program in dance requires a traditional and/or virtual community of students and faculty to permit the formal and informal sharing of experience, ideas, and knowledge.

#### **4. Experiences**

Graduate education is conditioned by certain kinds of experiences, which go beyond curriculum, faculty, facilities, and administrative considerations. These include opportunities for active participation in small seminars and tutorials, extensive informal contact with faculty, and consultation during preparation of a final project over an extended period of time.

### **C. General Degree Requirements and Procedures**

#### **1. Credits**

- a. At least one-half of the credits required for graduate degrees must be in courses intended for graduate students only.
- b. A single course that carries both an undergraduate and a graduate designation is not considered as a course intended for graduate students only.
- c. A course may enroll an undergraduate student and maintain its status as being intended for graduate students only if, in the context of that course, the undergraduate student is expected to meet the same standards, do the same work, and otherwise perform as a graduate student.
- d. To obtain graduate credit, students enrolled in a single course that carries a separate undergraduate and graduate designation or number must complete specific published requirements that are at a graduate level. Distinctions between undergraduate and graduate expectations must be delineated for such courses.
- e. Only courses taken after undergraduate courses that are prerequisite to a given graduate program may receive graduate degree credit in that program.

#### **2. Residence**

Residence policies are determined by the institution. Normally, a period of continuous concentrated study within the graduate community is required. Programs based on distance learning, or with a significant distance-learning component, must fulfill the function of community by providing experiences that produce interaction among graduate students and faculty.

#### **3. Language Proficiencies and/or Other Required Skills**

Specific requirements are determined by the institution based on the objectives of the program.

#### **4. Course Work**

Institutions determine course work requirements for each graduate program. Requirements for the initial master's degree are usually stated in terms of specific credits. At M.F.A. or doctoral levels, institutions may not wish to specify course or credit requirements, other than the satisfactory completion of certain examinations, performances, or dissertation. Whatever the structure of these requirements, there should be a logical relationship between studies and experiences that develop knowledge and skills, and those that evaluate progress.

#### **5. Independent Study**

Programs that include or are based upon independent study must meet applicable requirements in Section III.

#### **6. Programs Involving Distance Learning, Disciplines in Combination, or with a Focus on Electronic Media**

Programs in these categories must meet applicable requirements in Section III.

#### **7. Evaluations**

While it is the prerogative of each institution to determine and publish its own evaluation examination and procedures, it is essential that student work be evaluated periodically throughout the program.

#### **8. Final Project**

For degree programs in which a final project is required, the final project is undertaken in the area(s) of specialization and is expected to be comparable to the work of professionals in the field.

### **XIII. ADMISSION TO GRADUATE STUDY**

#### **A. Admission Policies**

Institutions are responsible for establishing specific admission requirements for graduate study in dance. These policies must be consistent with the purposes and goals of the institution's specific graduate programs.

Admission standards must be sufficiently high to predict success in graduate study. Within the parameters set by the institution, admission policies should be flexible to permit acceptance of students specifically interested in pursuing one or more of the several functions of graduate study in depth. The diversity of previous education, background, and interests of applicants should be considered in assessments of potential.

#### **B. Completion of Previous Degree Programs**

Completion of an appropriate undergraduate program or the equivalent is required for graduate study in dance. Each institution determines the pre-requisites for each graduate program it offers. Admission to doctoral programs may require completion of a master's degree, although a master's degree program or the formal awarding of the master's degree need not be a prerequisite.

#### **C. Evaluation of Creative, Scholarly, or Professional Work**

Admission to graduate study shall be based on critical examination of the academic record; the content of courses taken; and original compositions, papers, a performance audition and/or professional experience as appropriate.

#### **D. Standard Published Examinations**

The use of standard published examinations in the admission process is a prerogative of the institution. Any utilization should reflect the objectives of the graduate program.

#### **E. Basic Language Competencies**

All students admitted to graduate degree study in dance should demonstrate sufficient knowledge and skill to pursue the required studies.

### **XIV. SPECIFIC INITIAL GRADUATE DEGREES**

#### **A. Practice-Oriented Degrees**

##### **1. Performance and Choreography**

- a. The Master of Arts degree in fields of performance and/or choreography requires at least 30 semester hours or 45 quarter hours of concentrated, advanced post-baccalaureate study.
- b. At least 50% of the work is in the chosen performance or choreography field, supported by related advanced theoretical and technical courses and studies in other fields as appropriate to the particular performance discipline and to the individual's program of study.
- c. Published materials about performance degree programs indicate:
  - (1) Fields, specializations, issues, or problems to be addressed and the content, techniques, and perspectives students are expected to use to address them.
  - (2) Expectations for the development of depth and breadth in required subjects or areas of study.
  - (3) Levels of knowledge and skill expected upon graduation, including the levels of artistic, intellectual, and disciplinary engagement with subject matter and projects.
- d. In addition to applicable requirements for all graduate programs, all performance and/or choreography initial Master's degrees:
  - (1) Develop advanced capacities to work independently and make effective artistic and intellectual judgments, and professional decisions in the area of specialization.
  - (2) Require graduates to demonstrate professional competence in the area of specialization before peers and faculty.
  - (3) Require a final project or some equivalent reviewed by more than one faculty member.

## **2. Dance/Movement Therapy**

### **a. Time**

The Master's degree in dance/movement therapy requires at least two years of full-time graduate work.

### **b. Prerequisites**

In addition to the general requirements for graduate study, completion of an appropriate undergraduate program or undergraduate studies meeting the requirements outlined in Section XI above is essential for students entering Master's degree programs in dance/movement therapy. The institution must have a screening process which evaluates the student's readiness for work in dance/movement therapy.

### **c. Course Work**

At least 50% of the course work shall be in dance/movement therapy. This shall be comprehensive and sequentially ordered and include the following:

- (1) A conceptual framework (model) for dance movement therapy.
- (2) Methods designated to facilitate the implementation of the theoretical base.
- (3) Techniques used in movement observations, case study, recording, and charting.
- (4) Experiential lab designed to further understanding of the theoretical base and to enhance personal growth.
- (5) Preparation for research, thesis, or project, and independent study.
- (6) Leadership development and awareness of professional practices.
- (7) Course work in related fields including psychology and human development.

### **d. Field Work/Internship**

- (1) The program should include clinical experience in selected facilities which have a Registered Dance Therapist on staff and which have a commitment to the dance/movement therapy training program.
- (2) Students should have guided orientation to the facility and clinical work with patients/clients, and sequentially planned experiences that culminate in an internship or substantial blocks of time spent in the facility.
- (3) Experiences should include:
  - (a) Dance/movement therapy with several populations.
  - (b) Participation in ongoing activities such as rounds and staff meetings.
  - (c) Movement observation, recording, and charting.
- (4) Supervision should be provided by a Registered Dance Therapist on the staff at the facility.
- (5) The academic faculty should have responsibility for arranging placements, working closely with the clinical supervisors, making on-site visits, coordinating the student's academic and clinical experience, keeping an ongoing contact with the student, and making final evaluations.
- (6) A minimum of 700 hours of clinical experience should be accumulated.
- (7) Each student must be covered by liability insurance.

### **e. Library**

The institution must maintain an appropriate collection of library materials to support the dance therapy program. Medical, dance, and psychology holdings are required in addition to basic works on the theory and practice of dance therapy.

### **f. Faculty**

Professional courses in the theory and practice of dance therapy must be taught by instructors who are competent and experienced dance therapists. The institution must have at least the equivalent of two full-time faculty members who have graduate degrees and who are Registered Dance Therapists. A full-time faculty member must serve as director of the program.

**g. Publication of Professional Objectives**

Institutions are expected to state in their published materials the specific registration or certification to which their curricula will lead.

**B. Research-Oriented Degrees**

1. The Master of Arts or Master of Science degree in any field of dance studies, such as history, philosophy, dance notation, or theory, assuming the completion of a B.A. in dance or equivalent or the make-up of any deficiencies, requires at least 30 semester hours or 45 quarter hours of advanced study in the discipline.
2. Work for the degree should develop a broad general knowledge of the area of emphasis, as well as specialization in a more limited area.
3. Students should be aware of multiple perspectives and methods of scholarship, and be capable of undertaking independent research.
4. Students should have a reading knowledge of at least one, preferably two, appropriate languages, one of which may be dance notation.
5. Normally, the awarding of the degree requires the satisfactory completion of a thesis and/or a comprehensive examination.

**C. Dance Education Degrees**

1. An initial Master's degree program in dance education, whether practice-oriented or research-oriented, requires at least 30 semester hours or 45 quarter hours.
2. The program should be constructed to add breadth and depth beyond the undergraduate program in both performance and dance education. A practice-oriented program emphasizes the extension of specialized performance and pedagogy for dance teachers. A research-oriented program emphasizes theoretical studies and research projects in dance education, including the scholarship of teaching.
3. Either program should include one or more advanced seminars concerned with developments in philosophy of education and with contemporary problems in dance education. This may include a review of curriculum developments, teaching methodology, innovations, and interdisciplinary concepts.
4. A minimum of nine semester hours of graduate dance education courses taught by dance education faculty should be included in the practice-oriented program; 12-15 in the research-oriented program.
5. Whether or not there is an advanced survey in contemporary general education, there should be specialized study of contemporary needs and developments in dance and dance education.
6. The student should complete a final project indicating achievement within a specialized area of inquiry. This may take the form of a performance, a thesis, or another demonstration of competence related to the graduate program.
7. A minimum of 15 semester hours of graduate-level courses or seminars in dance history, criticism, or aesthetics should be completed.

**XV. SPECIFIC TERMINAL DEGREES**

**A. Practice-Oriented Degrees—The Master of Fine Arts**

**1. Purpose and Content**

The M.F.A. degree title is appropriate only for graduate-level programs that emphasize full-time professional practice of one or more aspects of dance performance or choreography. The dance profession and higher education recognize the M.F.A. as a terminal degree in studio-related areas such as dance performance, choreography, reconstruction, design, and technology. Therefore, individuals holding the degree must be practitioners at a high professional level.

## **2. Credit Requirements**

An M.F.A. program requires the equivalent of at least two years of full-time graduate study, with a minimum of 60 semester credit hours or 90 quarter hours.

## **3. A Common Body of Knowledge and Skills for M.F.A. Graduates**

The elements outlined below should be combined and synthesized in an individual exhibiting exceptional artistic skill and a well-developed personal aesthetic. The M.F.A. graduate possesses an ability to articulate and defend, in both oral and written forms, the principles of this personal aesthetic in artistic, scholarly, and pedagogical work; and is able to use this point of view as a driving principle in a context of artistic contributions and in teaching in the context of the discipline.

- a. Advanced professional competence as a dance artist in some aspect of performance-oriented work as exemplified by considerable depth of knowledge and achievement, which is demonstrated by the production of a significant body of work.
- b. A breadth of understanding in dance and related disciplines and the ability to think independently, to integrate, and to synthesize information within the dance discipline and across disciplines.
- c. Knowledge and understanding of the forces that have shaped dance throughout history and as an evolving contemporary art form, including representative works, individuals, styles, cultural contexts, events, movement theories, and dance science and somatics.
- d. Awareness of current issues and developments that impact the field and the potential to contribute to the expansion and evolution of the art, to advocate for the arts, and to explore and address new questions and issues on local, regional, national, and global levels.
- e. Writing and speaking skills to communicate clearly and effectively to the dance community, the public, and in teaching situations.
- f. The ability to work collaboratively and productively within a diverse global community of artists and to acknowledge and respect diverse aesthetic viewpoints.
- g. Familiarity with current technologies utilized in the creation, documentation, preservation, and dissemination of work.
- h. A knowledge of bibliographic resources in dance, including Web-based resources, and the skills to access these resources.

## **4. Curricular Structure and Degree Titles**

### **a. Studio Studies**

A minimum of 65% of the total credits for the degree shall be in creative- and performance-oriented subjects. As part of this requirement, institutions are responsible for maintaining title/content consistency. In order to designate a major in performance and/or choreography and/or any other specialization, at least 50% of the total credits for the degree shall be in the major area. Institutions with a more general program should use more general titles such as M.F.A. in Dance. The studio component consists of supervised curricular experiences, as well as independent study. All of these produce knowledge and skills that enable the student to produce a final project of high professional quality.

### **b. Academic Studies**

A minimum of 15% of the total credits for the degree should be in academic studies in areas such as aesthetics, critical analysis, dance science, history, theory, pedagogy, and related humanities and social sciences concerned with dance. Academic study should continue throughout the graduate program. Course assignments should be made with careful consideration of:

- (1) The scope and objectives of the student's program.
- (2) The content of studies completed at the undergraduate level.

**c. Elective Studies**

Elective studies are important in M.F.A. programs, since they provide opportunities for students to follow specific areas of interest related to their areas of specialization or their prospective careers. It is strongly recommended that at least 10% of the total program be reserved for electives.

**5. Published Objectives**

As a matter of public record and as the basis for evaluation, the objectives of each specific M.F.A. program must be defined and published.

**6. Admission, Retention, Advisement**

Admission, retention, and advisement mechanisms should be interrelated and must support the objective of each specific M.F.A. program. Admission is based on projections of individual capability and capacity for professional work. Retention and advisement ensure the continuing assessment of the admission decision and provide the means by which progress toward professional preparation can be most effectively guided.

**7. Faculty**

M.F.A. programs in a specific area shall be led by faculty who are specialists in that area. Faculty leading M.F.A. programs should be exemplars of the area of specialty and teaching professions they represent. Faculty resources should be sufficient to expose students to a variety of points of view.

**8. Student Assessments**

Assessments of progress should be provided on a regular and periodic basis: once each semester or once every two quarters is recommended as a minimum. Constant and current career guidance and counseling should be provided to aid and support students' entry into the profession.

**9. Presentation of Work**

- a. M.F.A. candidates shall have frequent opportunities to present their work, particularly in the context of their educational programs. They should be encouraged to develop and present their work in circumstances that develop connections with the professional world related to their course of study.
- b. The M.F.A. candidate is required to present a final project showing professional competence in a specific area of work. While such presentation may be supported by a written document, such a document in itself may not be considered the final project.

**B. Research-Oriented Degrees—Doctoral Degrees**

**1. Purpose**

Doctoral degrees are earned only in graduate programs that emphasize research in some aspect of dance.

**2. Time Requirements**

Doctoral programs require the equivalent of at least three years' full-time graduate work.

**3. Procedures**

Programs leading to the doctorate utilize similar procedures, the specifics of which are determined by each institution. These are outlined in Section XII.C. above.

**4. Qualifying Prerequisites**

Whatever their area(s) of specialization, candidates for the doctorate in a field of dance normally demonstrate the following as a prerequisite to qualifying for the degree:

- a. Intellectual awareness and curiosity sufficient to predict continued growth and contribution to the discipline;

- b. Significant professional-level accomplishment in one or more field(s) of study;
  - c. A knowledge of analytical techniques sufficient to perform advanced research and/or analysis in relationship to one or more fields or specializations;
  - d. A knowledge of the historical record of achievement associated with the major field(s) of study;
  - e. A knowledge of general bibliographical and information resources in dance;
  - f. Considerable depth of knowledge in some aspect of dance, such as a historical period, an aspect of theory, properties and behaviors of materials or systems, psychological inquiry, dance science, or educational methodology;
  - g. Sufficient writing, speaking, and visual skills to communicate clearly and effectively to members of the scholarly and research communities and the wider community;
  - h. Research skills appropriate to the area of study as determined by the institution, such as computer programming, including Web-design language(s), statistics, foreign languages, and so forth.
- 5. Final Project**  
The final project requirements for the doctorate include a dissertation demonstrating scholarly competence or a recognized equivalent.
- 6. Content Areas**
- a. Dance Studies**  
The program shall prepare professionals for the scholarly study of dance at the highest level in such areas as theory, history, criticism, dance/movement therapy, ethnology, and aesthetics. Course work and research projects may involve dance from all cultures of the world and the relationships of dance to other fields, to the other arts, and to the interrelationships among one or more arts.
  - b. Dance Education**  
The program shall prepare professionals to develop vital research studies and utilize research findings in the day-to-day instructional processes at the P–12 level. Course work and research projects may also involve research into the cultural foundations of dance and address the need for applied research into the mechanisms of influencing values in dance.
  - c. Dance Pedagogy**  
The program shall prepare professionals to develop research studies and other scholarly studies and materials associated with dance teaching and learning various levels and in various settings. Course work and research projects may also involve investigations into various related aspects of dance and the relationship of dance pedagogy to work in other disciplines.
  - d. Unique Programs**  
A program may be based on a particular combination of disciplines; scientific or technological research based in some aspect of dance; applications of research in specific fields, professions, or industries; and so forth.

## **XVI. NON-DEGREE-GRANTING PROGRAMS IN DANCE**

### **A. Basic Program Types**

The National Association of Schools of Dance recognizes two distinct types of non-degree-granting programs:

- 1. Community or Precollegiate Education** – non-degree-granting programs of study for children, youth, and adults, often in the institution’s local community. These range from private lessons to large institutionalized programs with specialized professional faculty and administration. “Community Dance School,” “Preparatory Program,” “Community Division,” “Magnet School,” and “Performing and Visual Arts School,” are among the many titles used to designate such programs.

2. **Postsecondary Professional Education and Training** – non-degree-granting programs of study in a particular field or fields of dance. These programs are at the collegiate or graduate level.

**B. Fundamental Purposes and Principles**

**1. Purposes**

Each institution is responsible for developing and defining the specific purposes of its overall non-degree-granting program in dance and of each non-degree-granting program it offers.

**2. Relationships: Purposes, Content, and Requirements**

- a. For each non-degree-granting program, there must be logical and functioning relationships among purposes, structure, and content, and levels of competency or proficiency expected for continuation or completion.
- b. For each non-degree-granting program, the program or curricular structure and any requirements for admission, continuation, or completion must be consistent with program purposes and content.
- c. Titles of programs must be consistent with their content

**C. Certificates and Diploma Programs**

The awarding of a certificate, diploma, or equivalent implies the successful completion of a prescribed course of study oriented to the achievement of specific results.

**D. Independent Study**

Programs that include or are based upon independent study must meet applicable requirements in Section III.

**E. Programs Involving Distance Learning, Disciplines in Combination, or with a Focus on Electronic Media**

Programs in these categories must meet applicable requirements in Section III.

**F. Resources**

1. Resources must be sufficient to support the purposes, goals, objectives, and content of non-degree-granting programs and must meet NASD operational requirements in this regard (see section II.).
2. Curricular components of non-degree-granting programs must meet NASD requirements in section III. above (including, but not limited to, Credit and Time Requirements; Time on Task, Curricular Proportions, and Competencies; Forms of Instruction, Requirements, and Electives; Individual Program Continuity; Residence).
3. The standards applicable to each non-degree-granting program are comprised of those referenced in items XVI.F.1. and 2. above, as well as those outlined for specific programs that follow.

**XVII. ADMISSION TO PROFESSIONAL POSTSECONDARY NON-DEGREE-GRANTING PROGRAMS IN DANCE**

**A. Admission Criteria**

Institutions are responsible for establishing specific admission policies or requirements for their non-degree-granting programs in dance. Admission standards must be sufficiently high to predict the prospect of success in the program for which the student is enrolling. Diversities of previous education, background, and interests of applicants should be considered in assessments of potential as appropriate to the specific purposes of individual programs.

**B. High School Diploma**

1. The admission policy must be clearly stated with respect to students entering from high schools.

2. Applicants to postsecondary certificate or diploma programs at non-degree-granting institutions must have a high school diploma or its recognized equivalent. Students who are currently attending high school or who have not received their high school diploma or equivalent may attend classes in certificate or diploma programs, but are considered special students and are not candidates for the certificate or diploma. Special students who subsequently complete high school or who pass the G.E.D. examination, or a nationally recognized equivalent, may apply for advanced standing or similar statuses in the postsecondary certificate or diploma program, according to the policies of the institution.

### **C. Dance Aptitudes and Achievements**

#### **1. Auditions and Evaluations**

Member institutions must require auditions or other evaluations as part of the admission decision to any professional certificate or diploma requiring more than 30 semester hours or the equivalent, or to any program for which students are eligible for governmentally funded or guaranteed loans or grants.

#### **2. Professional Certificates or Diplomas**

Admission procedures for professional certificates or diplomas in dance must develop evidence that the candidate possesses the requisite talent, the potential to develop high-level competencies as a practitioner, artistic sensibilities, and a strong sense of commitment.

### **D. Admission to Advanced Standing**

Students who are able to pass examinations in dance demonstrating competence beyond that required for entrance may be exempted from one or more courses in the subject or subjects covered by the examinations, provided that such demonstration of competence is confirmed by further successful study in residence in the same field.

## **XVIII. SPECIFIC PROFESSIONAL POSTSECONDARY NON-DEGREE-GRANTING PROGRAMS**

*The following standards apply to each professional postsecondary non-degree-granting program.*

- A. Specific coherent sets of purposes shall be developed and published that include, but are not limited to:
  1. title or basic information regarding subject matter, techniques, or issues to be addressed;
  2. the level and length of the program;
  3. specific content, methods, and perspectives used to consider subject matter, techniques, or issues, including expectations regarding:
    - a. specific artistic, intellectual, or disciplinary engagement; and
    - b. breadth and depth in component disciplines and specializations.
- B. Applicable prerequisites for courses or curricula shall be clearly stated, especially with regard to levels of competence in specific disciplines central to the artistic or educational purposes and content.
- C. There must be clear descriptions of what students are expected to know and be able to do upon completion, consistent with XVIII.A. above, and effective mechanisms for assessing student competencies against these expectations. For programs with specific emphases or concentrations such as performance, choreography, history, etc., students shall be expected to develop the same competencies in the area(s) of specific emphasis or concentration as those required for degree programs at the level of the program.

These expectations must include, but are not limited to:

1. achieving a measurable degree of advancement in and fulfillment of specified and stated program purposes including mastery in the content and in at least one of the sets of traditional or innovative techniques appropriate to their craft or field of study;
2. developing an effective work process and a coherent set of ideas and goals which are embodied in their work; and

3. developing a significant body of knowledge and skills sufficient for evaluation and a level of artistry and/or technical proficiency and/or scholarly competence observable in work acceptable for public performance or publication.
- D. Evaluation mechanisms shall be consistent with the goals defined for specific courses, projects, programs, or curricula, and to the specific approach(es) involved.
- E. Guidance, advising, and mentoring shall be adequate to support the achievement of purposes.

## **XIX. COMMUNITY EDUCATION AND PRECOLLEGIATE NON-DEGREE-GRANTING PROGRAMS**

### **A. Enrollment or Admission**

Institutions are responsible for establishing enrollment or admission policies for the community and precollegiate programs in dance consistent with the nature and expectations of program offerings.

### **B. Specific Community or Precollegiate Programs**

A review of each institutional offering must demonstrate that:

1. Students are achieving a measurable degree of advancement toward the fulfillment of program purposes;
2. Students are appropriately engaged and/or are developing an effective work process; and
3. Students are acquiring a body of knowledge and skills sufficient for evaluation and a level of competence acceptable for presentation within and/or beyond the school;

To attain these objectives, it is assumed that work at the introductory/foundation level will be followed by increasingly advanced work.

### **C. Pre-Professional Certificate Programs**

#### **1. General Standards and Guidelines**

- a. The pre-professional certificate program is a formal course of studies offered by the institution to provide training on the secondary level to develop dance competence at least equivalent to the entrance requirements of NASD member institutions offering professional studio programs or baccalaureate degrees in dance.
- b. While policies and procedures concerning admission to the pre-professional certificate program will vary among institutions, essential components of the process are:
  - (1) a determination of student potential for advanced dance study; and
  - (2) a thorough explanation of the requirements of the certificate program.
- c. Through an appropriate and structured advising process, the matters listed above and information concerning future study and professional opportunities should be discussed with students and parents throughout the duration of the program.

#### **2. Essential Competencies, Experiences, and Opportunities**

##### **a. Performance and/or Choreography**

- (1) Achievement of the highest possible level of accomplishment in the field or fields chosen. It is assumed that study in the major performing medium will continue throughout the entire certificate program.
- (2) Opportunities for presentation and critique in a variety of formal and informal settings.
- (3) Opportunities for study and/or experiences in more than one area. In most cases, study of more than one dance style or genre is appropriate and should be encouraged.

**b. Analysis and Dance History**

- (1) Students should develop fundamental understanding of the elements of dance and abilities to respond to, interpret, create, analyze, and evaluate their own performances or works and those of others.
- (2) Students should develop a basic knowledge of some of the major achievements in dance history.

**c. Final Project**

A final project before certification is essential. Although most students will choose to perform in fulfillment of this requirement, students who show exceptional promise and inclination toward choreography, dance history, or analysis may undertake other appropriate projects.

**D. Other Elementary/Secondary Certificate Programs**

1. The awarding of a certificate implies the successful attainment of certain competencies at the elementary and/or secondary level either through course work or individual study.
2. Certificate programs usually provide a curriculum of performance studies combined with other studies in dance. Certificates indicating a level of achievement, such as Junior, Intermediate, Senior, and College Preparatory Certificates are examples of this type. In certain instances, however, a course of study that has a specific emphasis may be appropriate.
3. It is essential that the institution provide a clear statement of the entrance requirements, objectives, level of the program, and completion requirements for all types of certificate programs offered. This information shall be available to students and parents, and opportunities for advising and discussion in this regard shall be provided.

## **Appendix I.C.**

### **Branch Campuses, External Programs**

**1. Standards**

- a. The institution shall protect the use of its name and by doing so, protect the integrity of its accredited status.
- b. Branch campuses must have and advertise the same name as the main campus, and must be identified in the catalog or catalog supplement and in other publications of the main campus.
- c. It is not necessary for the branch to offer all of the programs that are offered at the main campus; however, the catalog of the main campus must clearly identify the programs offered only at the branch campus.
- d. Extension programs may be affiliated with either the main campus or branch campus, and, as appropriate, must be identified in the catalog of either the main or the branch campus.
- e. The institution must ensure that all branch campus, extension, or similar activities:
  - (1) are considered integral parts of the institution as a whole;
  - (2) maintain the same academic standards as courses and programs offered on the main campus; and
  - (3) receive sufficient support for instructional and other needs.
- f. Students involved in branch or extension programs must have convenient access to all necessary learning resources.
- g. The institution must maintain direct and sole responsibility for the academic quality of all aspects of all programs and must ensure adequate resources.
- h. If programs or courses use special instructional delivery systems such as computers, television, videotape, or audiotape, appropriate opportunities must be provided for students to question and discuss course content with faculty.

- i. The nature and purpose of any use of the institution's name must be clearly and accurately stated and published.
- j. Institutions must keep NASD informed of discussions and actions leading to the establishment of branch campuses or extensions or to any expanded affiliative uses of the institution's name when dance programs for majors or professionals are involved.
- k. Accreditation in dance does not automatically transfer when a branch campus becomes independent or if an extension facility becomes a branch campus.

## 2. Guidelines

- a. Various terminologies are used to describe affiliated entities and activities. The terminology used in item 1. above designates functions and organizational structures. NASD policies and standards are applied according to these functions and organizational structures, irrespective of the terminology used to designate them.
- b. A branch campus is normally considered a separate institution within the same corporate structure as the main campus.
- c. A branch normally offers a complete program leading to an academic credential or provides community education services, and has a significant amount of local responsibility for administrative control and academic affairs.
- d. The branch may publish its own catalog.
- e. An extension ordinarily does not offer a complete program of study leading to an academic credential. Extension activities may include courses in programs offered for credit off-campus or through continuing education, evening, or weekend divisions.
- f. In extension and similar services, on-campus faculty have a substantive role in the design and implementation of programs.

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